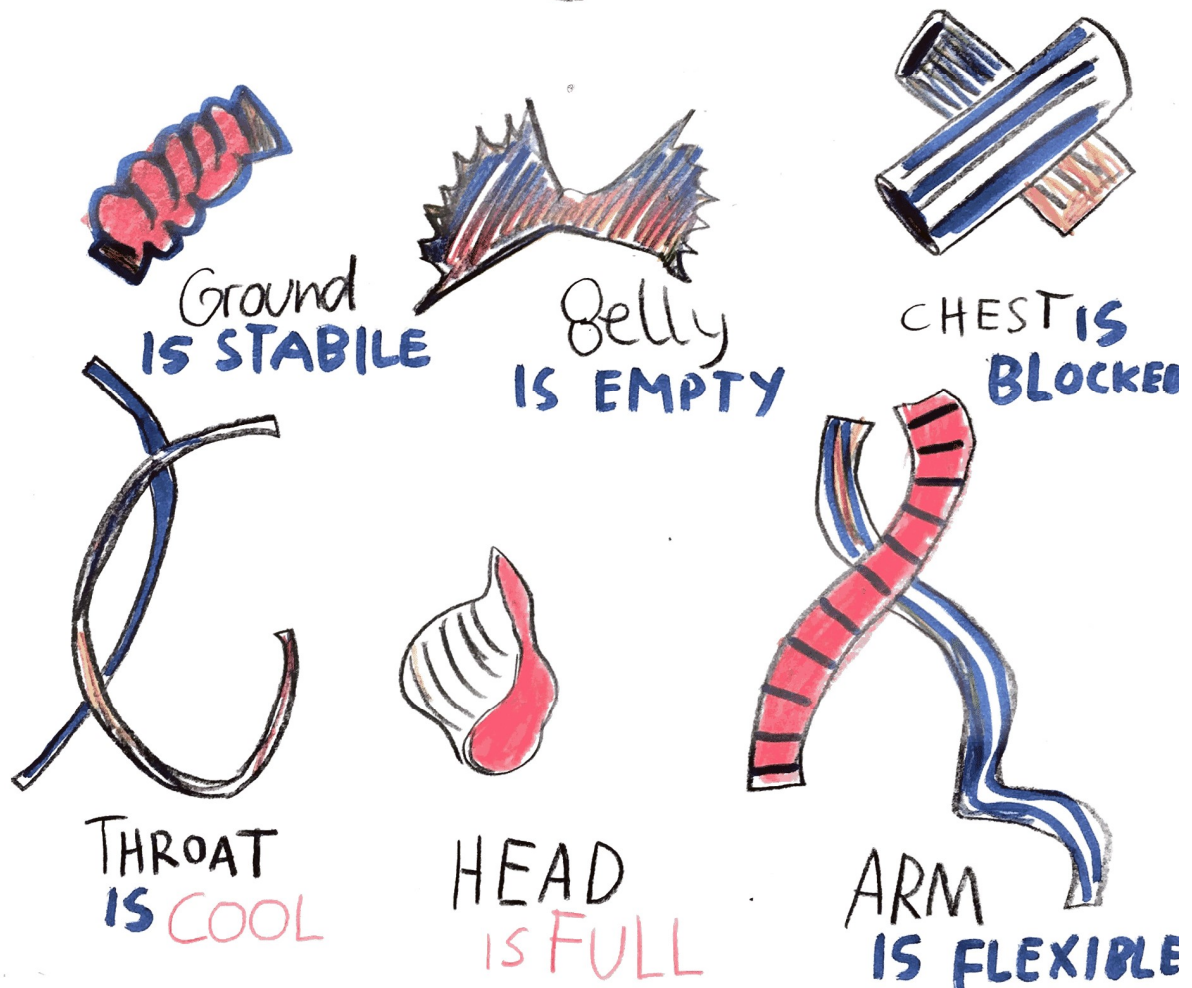


CHOOSE A PASTA



POSITIONS:DANCE#4 CREATING ACCESS – DIVERSITY

A critical examination of power in dance

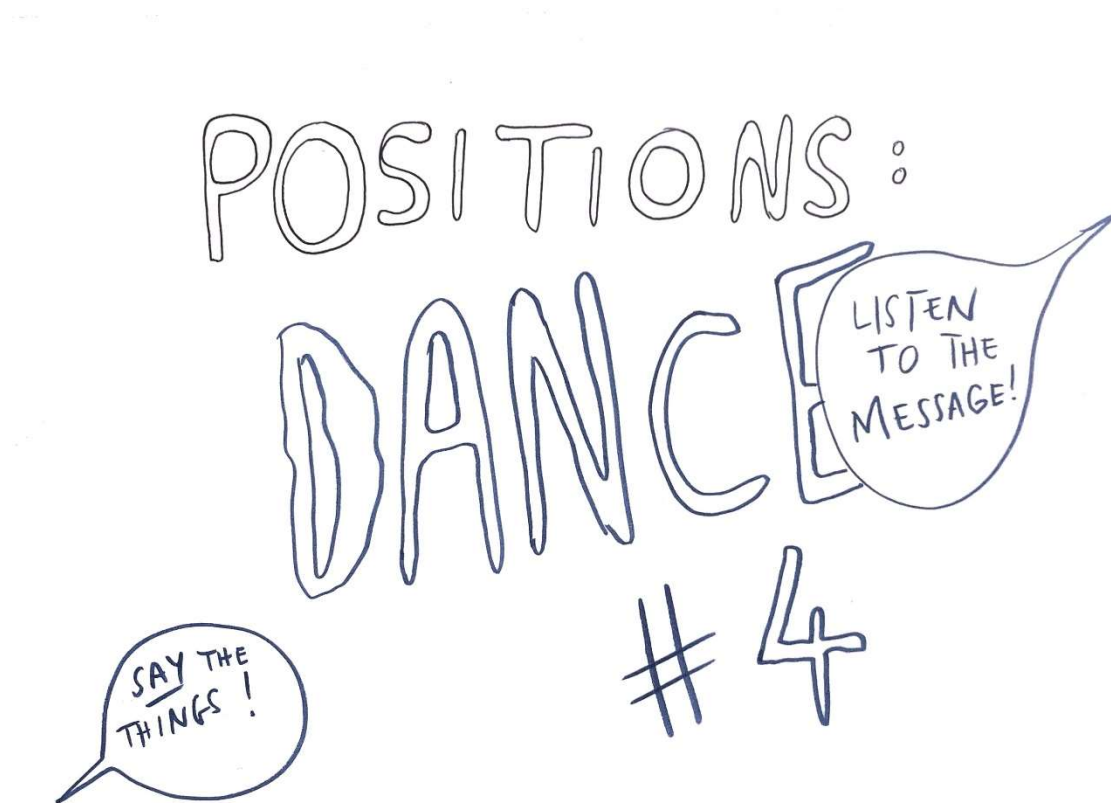
Symposium October 21st - 23rd 2021

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THURSDAY, OCTOBER 21st 2021

Opening note with Michael Freundt, German Dance Association, Muchtar Al Ghusain, and Nora Amin (main curator), David Kono and Mey Seifan (curators)



Muchtar Al Ghusain welcomes everyone (in English, French, Arabic and Turkish), both the audience at home and at everyone present in Essen, at PACT Zollverein, to the fourth symposium within the framework of the German Dance Award. He points out the importance of thinking about the different topics of diversity, because, in his opinion, artists have something to say to the world about the transformation of our world, about the challenges we have to face, whether they concern climate change or topics of participation: who is part of our society, who has the words and who has the right to make words. He expresses his support and asks everyone to bring their opinions and ideas to this platform. He thanks everyone who made it to the symposium (wherever they are), and everyone who made it possible: especially PACT Zollverein (Janne Terfrüchte and Stefan Hilterhaus) and the German Dance Association Team. He expresses his excitement and hopes this symposium will have great impact.



Michael Freundt thanks Muchtar Al Ghusain for his warm words and welcomes everyone here at PACT and at home to the symposium. On behalf of the German Dance Association he thanks, first of all, everyone who made it possible for everyone to be here, to discuss, find questions, maybe even solutions for the issues we have to speak about: the curators Nora Amin, Mey Seifan and David Kono, the organizers of the German Dance Association Bea Kießlinger, who unfortunately cannot be with us in these days, and the whole team conducted by Nicola von Stillfried who for the last months brought everything together. Thanks also to PACT Zollverein, namely to Janne Terfrüchte and Stefan Hilterhaus, the team of Planet Lan who is responsible for the stream, our sponsors: The federal commissioner for culture and media (BKM), the City of Essen and the ministry for culture and science in the state of North Rhine-Westphalia, as well as the Goethe-Institute.

He points out that this is the fourth symposium in a row, after the first one on the future of dance, where new ways of dance and working conditions and collaborations were discussed, the second one about ethical questions in art production and education and the third one, “conditions and qualities of artistic work”, this year’s symposium deals with diversity and the accessibility in dance.

Michael Freundt notes that, as always, the symposium tackles not only questions of dance but social, cultural and political questions, educational issues and the need of transformation. While diversity seemed a general term, it is hierarchies, a lack of accessibility and racism, especially structural questions, that should be discussed with the curators, artists and contributors invited. While the dance field was a quite diverse scene, there were a lot of issues in the institutions and structures, in the dance houses, and in the networks, such as the German Dance Association, which was not a good example since, with a few exceptions, only *white* Europeans were employed there. Michael Freundt points out that change is necessary. One first step for this symposium was to change positions, perspectives; instead of organizing the symposium themselves, they gave it in other hands, to real experts that live the questions mentioned above as reality. He thanks the curators for sharing their ideas, for bringing the whole concept, and all the contributors together.



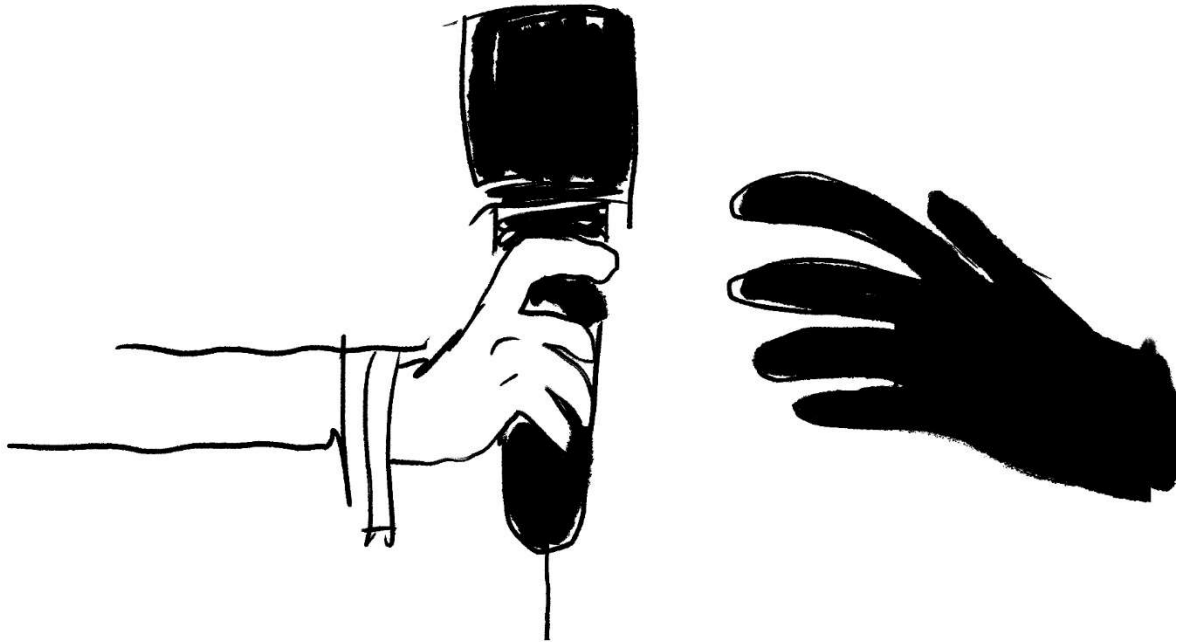
Nora Amin (main curator), Mey Seifan, David Kono:

Mey Seifan thanks for being invited and being given the space. She describes how the pandemic had been a difficult time for a lot of people, because less interaction had been possible and how diversity needed openness, but seeing and touching each other, interacting had not been possible. Therefore she feels a strong urge to work on this subject now and to open up again after this time in which people had been closing up.

Nora Amin shares that the past months had been an intensive workshop for the curators and that for her, this is a special moment to see what they give birth to. The word 'diversity' always had been a jelly word for her, she preferred equality or equity. Because, in her opinion, our society already is diverse, it is simply lacking the representation of this diversity in an equal way. So instead of celebrating diversity she proposes to make direct criticism to the structural racism that makes diversity invisible or less represented in the dance scene. So during the next three days, the curators wanted to make diversity visible but also to change formats and perspectives. Access and diversity as a title are, to her, related to anti-discrimination, critical discourse on racism and not so much the marginalization of artists but also of forms of dance.

David Kono describes that for him, there were two dimensions of diversity: On the one hand, living together in a diverse society and, on the other hand, living in a society as someone who was born somewhere else. It had to be made clear what was being talked about. The same applied for dance: when people talked about dance in Germany, they usually meant classical dance, ballet, but he was a trained dancer, he studied Bolobo dance – a form of dance that is based on dances that the German ancestors brought to Cameroon.

Give it in other hands



Reversing Perspective *Rajyashree Ramesh (India/Germany), keynote speech and conversation with Nora Amin (Egypt/Germany)*



Rajyashree Ramesh starts by naming some of the terms that one wants to discuss at the symposium: 'dancing body', 'dance history' etc. and states that those terms are meandering in time, without the possibility of reverse actions, without the possibility of a retour, because we've moved on. Within this meandering there is a need to approach these concepts with a different note. Dance history-telling and the dancing body – who is talking about what? Dance history-telling should and could happen by the dancing bodies, through the dancer him-/herself, by the 'dancing *body-mind*'; not just the body, because dance itself should be, according to Ramesh, the basis, the grounding for discourses, the place where discourse begins, and who else could talk about it than the dancing practitioner? Ideally, in dialogue with those who studied dance at a different level. We need a discourse that takes us beyond the many factors like segregation, categorization, etc.

What is dance, what does it mean to the 'dancing body'? Ramesh asks: Why do we dancers claim the need to be so intellectualized in our work? Why do we think we have to go into realms where dance history and dance have a special status quo in the performing arts? She feels dance is like a stepsister.

Ramesh goes on to talk about dance history, about that which is affecting us, in which we are involved in here and now. She states that until late into the 90s, dance hadn't been represented in the media in Germany. Back then, one wondered where to announce one's performances. There were two options: in the theatre section or in the section for *Tanz Revue*. Where was dance's place? The same was true for the university: One could study dance in sports departments, in theatre departments, in religious studies departments, in gender studies, cultural studies etc. But where are we dancers? Dancers are not taken seriously because they are practicing dancers.

Around the millennium change, dance finally got its place: with the funding program *Tanzplan Deutschland* things changed, dance got more acknowledgment, more venues, institutions for higher education etc. At this time, the story of the “dancing other” began; the dancer artist who was the other. What had happened? While dance got its place, everything that didn’t fit into the label of contemporary declined. Ramesh assures that this had not only been her experience but a collective experience by dancers of non-European origin.

Contemporality meant modernity, modernization. There was an expectation to modernize, to take one’s dance form into the future, with new approaches. There was this connotation: modern western vs. traditional whatever, which meant non-European, non-western. Ramesh asked herself: Why was she not modern? Why did people want to learn? While people got into the dancing body, they got a feel for, they didn’t want to hear about the cultural history of it, and she didn’t want to teach it to them.

What do we require, Ramesh asks. A new discourse? When Ramesh looks back into the 70s, those performances did fill concert spaces. But what drove people there was the cultural aspect of it. But around the time dance got its place in Germany, there was a discussion about *Leitkultur* and integration. So she asked herself: what to do with her dancing body? She was integrated, she was modern, she spoke the language. Germany was the place she was situated, and dance enabled her to interact with people here. If she had learnt dance in Germany it may have been a different dance form.

Many of what she was saying wasn’t necessarily autobiographical. Some of the audience might resonate with what she was saying, many might not. But we could learn from one another if we moved and with each other instead of about each other. The discourse mattered.

She didn’t need another discourse in integration. She didn’t want to be pushed into talking about the religious aspects of her dance. She wanted people to move and to make them understand how to move in different ways because she had a rich form.

Ramesh asks: Can we start a discourse that is different? That goes beyond? Not that historic aspects and religious aspects didn’t matter, but we have always borrowed from each other. The question for her was: Why do we have perspectives on dance in the 21st century that felt like perspectives from the 19th century? She didn’t want to take the discourse into colonialism because that was just a window in the history of dance.

While she didn’t feel discriminated in this country, she also didn’t feel like she could develop her potential as a dancer the way she was. She didn’t want to perform in intercultural street festivals only, without being given the stage she needs. How to develop her dancing body in those spaces?

What we need today, according to Ramesh, is a discourse that doesn’t have to justify what diversity is. She didn’t need to be a radical choreographer, that shouldn’t be the justifiable-definition to be able to access the mainstream. What did that even mean to be radical? Dancers were always considered radical. The discourse, according to Ramesh, should be a dialogue of dancing bodies, where the dancer was judged by the artistic work, not by the many prevalent categorizations.

Ramesh didn’t want to be put into a protected area because of discrimination. She didn’t want to be put into the protected space of interculturalism, exoticism. She demands: But get into the dialogue in the competitive field that dance is! All artistic exploratory needs to be judged equally without categorizations, without backgrounds. Dancers have reasons for the choices they make in their dancing bodies. Sometimes those choices are situated where one is. And the richness of that art is what drives the dancers to go on. Hers were the forms she learnt, and she spent all her life refining it, trying to understand what was special in her body, to do it like that, and, according to Ramesh, any other dancer would say so too. This should be the discourse: a dialog between dancing bodies.

The dialogue between art and science is still very special in the west. But always, her art had been called 'science'. And modern science could become the dialogue for art too, one didn't always need historic references only. And the dialogue could be so rich and so varied as any dance form is. That, to Ramesh, is true diversity: richness of forms, richness of interpretations. Whenever she got together with other artists, they created a dancing dialogue without reducing it to any labels, a dialogue where everybody involved kept their form in their bodies without it being judged, and yet created a piece on stage that revealed: 'we can talk to each other'.

Richness of dialogue and forms and diversity in dialogue and in forms without and beyond categorization should be the discourse. We already are pluralistic societies; this needs to be reflected in the dance scene. Every dance is a performing art and it needs its stage, every dance is education and needs its institutions, that are not reserved for certain dance forms only. Every dance is beyond just the body, there are minds and emotions behind it and they all need to be taken into consideration – 'body-mind in dialogue' in its diversity.

Rajyashree Ramesh in conversation with Nora Amin

The Instrumentalization of Cultural Dances

Nora Amin: Thank you for questioning the questions and bringing to the table the instrumentalization of the discourse of diversity itself and on cultural dances and cultural forms and how this can be instrumentalized and contained in order to keep the power system going as it is. How do we express ourselves and seek a kind of equality while taking care of preventing the instrumentalization of what we create and say?

Rajyashree Ramesh: How do we succumb to these discourses about us? Until I came to Germany, I was a Bharatanatyam dancer, when I came to Germany I became a temple dancer and was confronted with questions about the history of my dance. Until then I had just been learning, but there were no books written on it. Back then, I answered questions about its history and the meaning of certain movements. But at one point I realized that my dance is not a codified language, as defined often. We should not pick up these terms ourselves. Who codified it? I didn't. But every dancer wants to thematize and present something in an embodied way corporeally. One does need a code or concept, and it changes with context and content, but the form is beyond that.

Nora: Dance, even if it is coming from an ancient tradition, an ancient civilization, is transforming all the time. Each act of performance is a live, a lively act of its own time and embodiment.

Folklore, Modernity and Hybridity

Nora: Folklore is a colonized word, but in the context of Egyptian belly dance I use it to talk about a certain phenomenon. There is no folklore that isn't contemporary. The word *Folklore* itself is an expression of colonization of the practice. The idea of western modernity was imposed on many societies, this impacts all the creative expressions that need to define whether they were modern or not, according to this model of modernity which did not develop in a natural way in those societies. Our own consciousness is colonized by the perspective that others us. How can we look at hybridity of forms across time and place and identities and also with itinerant forms and migrant forms that keep changing while going from one society to the other?

Rajyashree: When I look back at the history of my own dance, the word hybridity has always been there. Every dance has been hybrid. There is no linear history of any dance form that didn't change or borrow. Aesthetics even change throughout the life of one dancer. A dance form always is a hybrid form. Folklore is nothing but folk forms danced in certain regions in a certain way. A folk form is a regional form. We dancers do not create something new every day. We are finding new interpretations

for it. Dance is change, but you will always find a thread. Why do contemporary dancers need to be only trained in ballet? Let's get trained in another technique to find something new.

Nora: It would be good not having to go through ballet training to be recognized as a dancing body.

Dance Education

Nora: Concerning the lack of certain choreographies in the research field and academic studies: How can we make space for that? How can we change education from an artistic point of view?

Rajyashree: It is the lack of accessibility in the artistic form and in the visibility, not in the discourse. Accessibility and visibility go hand in hand. Talking about my dance form in my doctoral thesis I was asked why I did not write it from a cultural point of view. But I wanted to talk about the form. What can we gain today if we look at it? It did have its cultural context, but I now have a specific perspective on it, because I train people from all over the world. Technique training is possible in my dance form too.

Discussion

The Question of Contemporality in Pedagogy

Audience member: I come from Indonesia so I can relate to having a different moving body than what is seen as modern. I am a dance mediator, so my question concerns pedagogy: listening to what Nora said about how the perspective of what is modern is rooted deep inside us, especially the youngsters I work with... for them: modern is mainstream. I used to try to get them think differently but now I want to change my pedagogic strategy; I want to see them as individuals and when I start to do that, I see that what they relate with what is modern is that what is mainstream. How do you see that?

Rajyashree: I can resonate with what you're saying. What came to my mind while you were speaking was the question of power politics. Why is modern or contemporary rooted in the minds of people? Because we are afraid, we will be left behind if we don't do it. Because it is what is being funded, encouraged, seen and described. This is why a lot of training happens on that level.

Concerning your strategy to look at the youngster's minds and bodies it comes down to the question: what is it that we want to teach them? For me, there's two different things: First, when I have people coming to learn my dance form, I want their bodies to understand what that technique is. At the same time, I want to see if it is something that really makes sense to them. If so, how do I make them feel confident with what they want to do?

When you have people trained in different forms, sometimes there is a conflict of the body. Some dancers are afraid to move in a certain way because in their training, they have been taught not to do it like that. This way, there are a lot of layers, and you have the possibility to explore with them the movements you want them to do and the movements they want to do, and this is where the dialogue begins.

Nora: In training, it is never only about dance, it is about the body and the history of the body and what it means; it happens within the intersection of many things. We need to challenge what has been established as normality. To achieve that, we need to decolonize the pedagogy. How can we deal with each other in an interactive and equal process, without adapting hierarchies in dance training so that we are equal partners in this process?

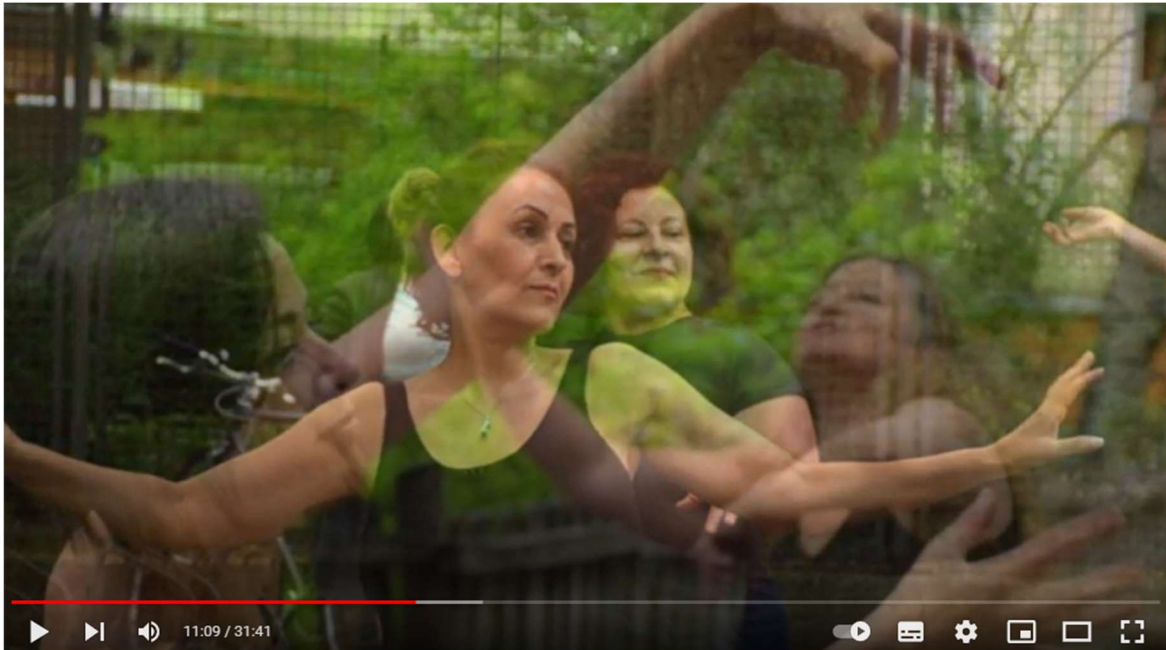
Audience member: I am also working with young artists who ask me about all the big discourse words, and I like the idea of asking them to listen to their body to add to the conversation, I cannot put on you what I know but I can show it to you and you can tell me how does it feel in your body. The contemporary arts form is negotiating how we move.

'Trauerarbeit', looking beyond one's navel center and shaping the future through the Dancing Body

Audience member: Having worked with Rajyashree for many years I know the trouble of not being able of changing the perspective. From a *white* perspective I feel what needs to be done as a *white* practitioner is to perceive that there is some grieving work (*Trauerarbeit*) to be done to understand that something has been taken from us the way we were educated to fit into a certain way of what contemporality is; this process has done harm to all of us. It is not enough to think about it, especially for white people, we also need to go through an emotional process.

Rajyashree: We all go through the emotional process of grief, anger, because we are trying to understand; particularly when you start looking beyond your *Tellerrand*, your navel center; because it brings conflicts and change, you have to let go, you have to understand that there is something beyond, you have to look for a larger picture, and that journey is full of conflict; but you should accept the emotional change; you can call it *Trauerarbeit*, but it is also a seeking within, the dancing body is a sensitive body. The contemporaneity is in the moment when we are dancing, it is a fleeting moment, that is for me the reality of the present. This moment shapes the future.

Community statements on dance *Video Nora Amin and Neda Pouryekta (PACT Zollverein)*



Introduction

Nora Amin: what you see in the video is the outcome of community dance projects. The stage is too often given to professional dancers, other voices are lacking, are not recognized as dance. His voice is lacking and is often not even recognized as dance. What you see is result of hybridity, the images are from one workshop and the voices and sound are from another workshop given by Neda.

Neda Pouryekta: PACT is an international production house. PACT understands art as a form of knowledge, a place of learning and exchange. I am the interface of the house and the surrounding communities, schools, civic centre. I will talk about two workshops. One was a dance and empowerment workshop with Nora in cooperation with a local civic centre in Arabic and English language: the workshop was not only to dance but functioned also safe space. There is a high demand for female only dance workshops. We also created another workshop for youth and children.



Conversation

Rajyahsree Ramesh: Was there a call? Were the women randomly picked?

Neda: Our partner was the local civic centre, they informed people who usually visit the language café. We engaged also with the Arabic community in the district. They came voluntarily, they still call and ask when it will continue. Nora offers not only dance but empowerment in her workshops.

Nora: We speak while we dance. Dance is not only a physical practice but also emotional and spiritual one. It happens spontaneously to speak while moving. Dance is connected to positivity, dance while cooking as entertainment, as healing, helps getting rid of trouble or pain, bodies are diverse in terms of ages, colour, body size.

Audience member: I am also working with refugees. How important is it to invite only women?

Neda: It was a specific workshop for a specific group. To give the women a safe space it was important that only women participated, even sons weren't invited, woman can take off their head scarf.

Nora: There can be other workshops with another mixture of people. This case there was a need to transgress the shaming of the body and to address critical topics related to sexuality. It is important not to focus on physical appearances, more important is the emotional opening that happens, and this needs responsibility and a safe space.

Audience member: It's important to always ask why is it like this in this context? Why certain women cannot be in certain rooms with men? We should not be creating a tableau, because every single person is different and must be seen in a unique way with her/his specific story.



Historytelling/Dancing Body Cooking-Performance and talk with Mey Seifan
(Syria/Germany)



it's never enough parsley

Tabouleh



Ingredients*

- 100 g fine bulgur
(wheat meal) not coarse!
- 1 large flat-leaf parsley
- 1 small bunch of mint leaves
- 3 medium salad tomatoes
- 4 spring onions or a small onion
- 1 pomegranate (optional)
- 1 cucumber (optional)
- 2 large lemons
- 8 tbsp extra virgin olive oil
- sea salt, to taste
- freshly ground black pepper
to taste
- 1 spoon vinegar tree spice (sumac)
(optional)
- green chilli
(optional)
- 1 spoonful pomegranate syrup (optional)
- 1 romaine lettuce (optional)
- 1 kitchen gum (optional)

- a colander for washing the vegetables
- a bowl for the vegetables and salt for washing them
- a large salad bowl
- a small bowl for the sauce
- a lemon squeezer
- chopping board
- a sharp knife

*best to buy in Arabic or Turkish shops

FRIDAY, OCTOBER 22nd 2021

Dancing Body *Laia Ribera Cañénguez (El Salvador/Germany)*

Part 1 Movement: The Dancing Body Living in the Borderlands (Warming Up Movement Exercise)

Use this exercise as a metaphor for your life. Do you have moments in your life when you move in this in between space, in the borderlands? What does it mean to live in the borderlands? What happens when you live in the borderland? What do we need to survive in the borderlands?



Part 2 Talk: To Create in the Borderlands

Laia Ribera Cañénguez states that she borrows her title from “Borderlands/La Frontera: The New Mestiza”, by Gloria Anzaldúa. Cañénguez, like Anzaldúa, understands the Border as space, not as a line or wall, a space that allows paradoxes, contradictions to exist next to each other. She sees the body as a production of knowledge that is capable of a transformation of reality. She states that a lot of her live happens ‘in-between’: languages, performing art disciplines, continents. Living ‘in-between’ was an experience she shared with a lot of the artists of the symposium. Living ‘in-between’ meant no longer being forced to decide between but to accept the being ‘in-between’, to validate it. She understands borders not as a dividing line but as space where processes of change happen. All kinds of borders met, overlapped, and changed each other.

Cañénguez describes that, when migrating from the Global South of Central America to Germany, she had to learn from Zero: Which references to use, how to get subventions etc. she had to proof herself all over again. She finds that institutions had an internalized feeling of superiority. *Austausch auf Augenhöhe* seemed not possible, if those who arrived from the outside had to fit into a space; if the institutions didn’t change, when ‘others’ arrived, there could be no talk of diversity.

Cañénguez found a large base of Latin American artists in Berlin, some of which she works together in her collective Coffee&Sugar. Her experiences as a performer range from cold, distant gazes of the audience to exoticizations. She asks herself: With whom do I get in dialogue? For whom am I creating?

What does the audience expect from me? And do I follow the expectation? For her, it is important to break with those expectations.

The Borderlands for her mean not to create from the margins, but from the middle, but to stop trying to fit in the canon.



Teaching the 'Other' / Dance

Education *Ziad Adwan (Syria/Germany), André Takou Saa (Cameroon)*



Sometimes context is stronger than You.

Educating the 'Other'

Ziad Adwan starts by introducing the topic of his talk: He wants to reflect on experiencing and observing different institutional work, artistic works, starting by the question of “I and you, us and them”, to highlight a sensitivity. Right now, there was a wall that divided central Europe, “the West” and the rest of the world, which was organized in constructs of 1st world, 2nd world and so on.

According to Adwan, the controversy normally starts when Europe, the centre, wants to talk about different cultures; the controversy/sensitivity consisted in the following sentiment: “You have an oriental view on my culture and therefore there is a misrepresentation of us; don’t talk about me because I am not a topic; don’t discover me”.

Because Europe had many institutions, a free academic life, open methodologies, a lot of people from all over the world wanted to go there. When immigrants came to central Europe, the first thing they usually did, according to Adwan, was talking about themselves, thus, making themselves a topic, because it was the main input one had to present on European stages or within European academia. Often, this got rejected by European institutions. Within this uncertain relationship, in the opinion of Adwan, there was always the prejudice of “You don’t know, so I will tell you, I will educate you”.

He states that there is an imbalance in who speaks about what. In the relationship between European institutions and foreigners there sometimes was an uncertainty: “shall we speak about you or not?”, “are you able to educate us about your culture?”. According to Adwan, one could, at the same time embrace both: “Don’t discover me” and also: “now I come and ask you to discover me”.

The imbalanced relationship between ‘western’ institutions and artists that came from abroad consisted of two stereotypical imaginations: on the one side the imagination that any artistic individual coming from a certain region could encapsulate their culture (cf. “Destination Culture” by Barbara Kirshenblatt-Gimblett); and on the other side the superior imagination that any European could teach or was a person of a value.

Why was culture seen as static attitudes, behaviour, ethics, etc. when really, culture changed all the time?

After 9/11, in the western world there was this discourse “Muslims, Arabs are normal people, not all terrorists”, and money went into funding to spread this opinion (which seemed surreal, but had been, at the time, necessary). Then, ‘we’ became refugees, and the debate in Europe for the last seven years had been about including refugees, more precisely, German institutions talked about how to include and where to include them. Why was the ‘refugee crisis’ called a crisis? There had always been wars and people needed to move.

Where did this whole inclusion question fit in the separation of different art forms? The identity labelled art that needed to be included – was it a new form, a fashion, an anthropological interest? His work had always been about topics, not about himself telling others what to do. There is a crucial point why people want to speak about themselves, when they move to different countries and are not allowed to talk about themselves. First, the displacement itself created trauma. Second, because their experiences were worth sharing, e.g. how war created different human beings, how ethics were created to trauma. Not, to explain what were Syrians like. The topic was not Syria.

Adwan poses the questions: Why are we making so much fuss about people migrating? Why are we making those institutional efforts of inclusion? In his opinion, every society was diverse. But now, the question of diversity was created because people with different skin colours were migrating to Germany. Now we were asking where to include them on a social scale. Because they were supposed to fit under one umbrella. This helmet that pretended to be a structure really closed our brains to the possibility of developing knowledge.

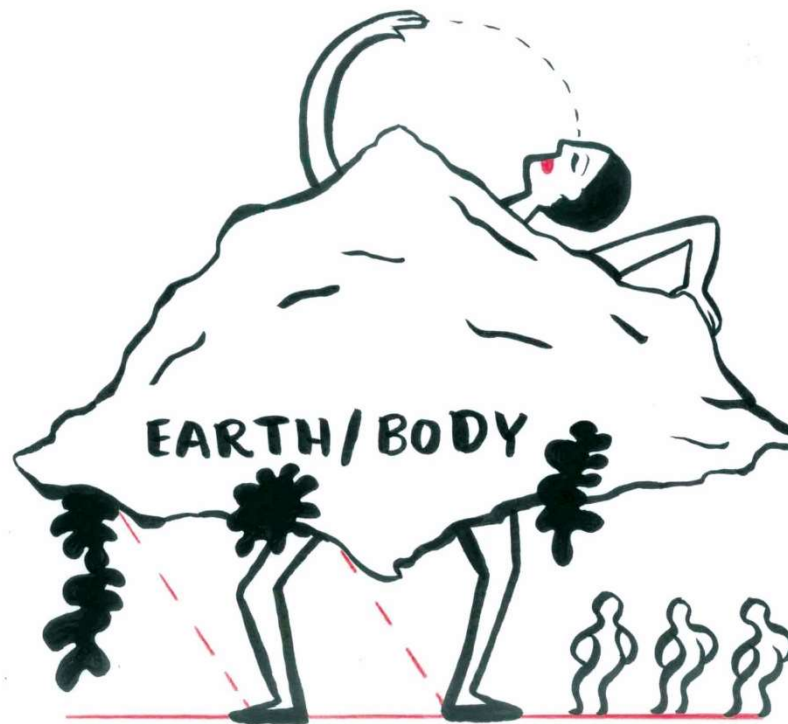
Were we all together in one constellation? Adwan hopes not. German institutions were really concerned about how to stay German when the people from all over the world migrate to Germany. But if they are looking for the German characteristics, what did that mean? What did diversity mean for German institutions? A German Black lesbian woman as head of an institution? According to Adwan, every working environment is diverse, just as every society is diverse. Diversity did not only mean cultural, regional backgrounds, but also different taste, different backgrounds. Adwan worries that the construct of putting everyone under one helmet meant to miss out on the concept of solidarity. It divided the society.

What were institution trying to achieve with diversity? Were we getting to learn more about ourselves? Or were we learning to push away the ‘others’?

Dance Education

André Takou Saa's talk was about the body as a territory, and the territory of dancing. To him, dancing is an expression of diversity in all aspects, cultural, spiritual, social. To talk about education in dancing was to dive in a vast knowledge, to talk about people's memories, people's cultures, people's knowledge. Not only for young people but also the large public. He asks: How do we build an anonymous body language physically, morally, intellectually, thanks to dancing? This had been his concern in education and art. He shares with us some aspects of his concept of dancing school:

First, the aspect of the body as a territory, second, the aspect of the territory of dancing, and third, to see what other domains relate to education. André Takou Saa starts with a metaphor: For him, man was made of earth and that earth was a body. That body had many characteristics: it could be argelous, tough, and at the same time full of rocks. For that reason, before starting, it is important to Takou Saa, to know in what state the body is in order to know what kind of dancing he was going to do. There was this body territory called a ritual. That territory talked about our daily habits, the environment that was shaping us. When Takou Saa studies our daily habits, how we eat, how we greet, how we interact with other people, it's giving him information on how to convey his message to them.



And then there was the 'undermined' body, the body that was still being build, that was growing, that was still neutral, that Takou Saa is going to shape according to his vision. So, he needs to take the social background of children into consideration and the energy they have, in order to know what to teach them. He preserves the learnings they have gotten from their family backgrounds.

And there was that body that was learning a technical language, that had already been in touch with a technical language. Takou Saa doesn't need to either use a formal way of teaching, nor a rigid mechanical or mental training. He develops skills that he is transmitting to children, based on the knowledge that they already have. Teaching dancing was an excellent way of developing imagination, perceptions, sensibility, and emotions. Knowing that choreography was like architecture, one needed to take into consideration the geographical area where the teaching was taking place, to have the artistic diversity expressed.

Dance, to Takou Saa, is a lively action where the human being is at the centre of it all. It was a great place to manipulate a human being, physically, mentally, spiritually, intellectually. That body that was being manipulated, became a machine that produced meaningful movements. The body was the generator of the mind of the choreographer. Dancing, for Takou Saa, is an adventure. Transmitting it was like a creation. Every opportunity to share knowledge was an opportunity to acquire knowledge. Sharing a skill was a way of reinventing ourselves regularly. Talking about his experiences with the mobile school (*école itinérante*), it was true to say dancing was also liberty. One of the challenges was to know what the trainee was capable of and to take their know-how into consideration in the learning process.

Dancing was a lively activity; we became more alive while dancing. In this sense, it was like doping, the more you learn, the more you want to learn. Acquiring tools to be able to be a conscious transmitter was humanising. This possibility should be an opportunity to renew ourselves, to discover new facets within dance, because, in general, dance had a global function. Where Takou Saa comes from, dancing has a social function, one dances not for nothing, but during political and cultural celebrations. Dancing was a weapon of building and of deconstructing our imaginations. Dancing was an opportunity to express oneself through gestures, to denounce society's failings, to make a proposal for a better world. To Takou Saa, politics are a dance and dancing is politics. The *variété* of languages made it difficult to express oneself when one didn't have the code to interpret them.

According to Takou Saa, dances in Africa are circles of initiation of life, of power and of self-discovery (see graphic at the end of this section). In the western world dance was organized by well-established social structures such as academies, schools, conservatories that remain privileged spaces, where people learn to belong to an elitist system which excludes the social class and certain categories of dance. Succeeding there depended on our training and on our culture. We had to ask ourselves: Shouldn't we have alternative places where everybody was free to dance and to invest into dancing?

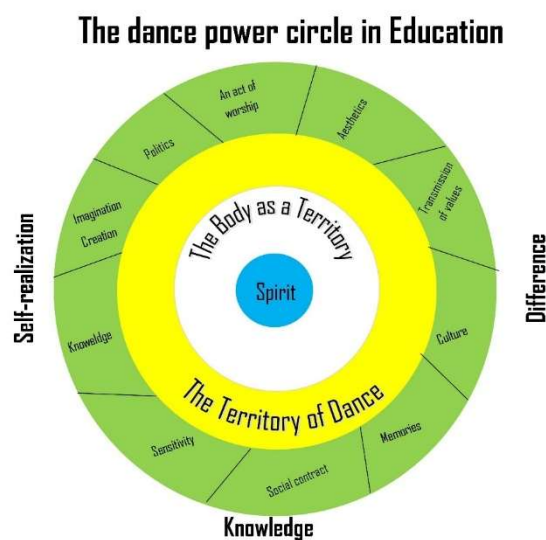


Living together was another aspect of education. Raising an invitation to dance was to open oneself to somebody else; following Takou Saa, it brings one to accept cultural differences, differences in the way you perceive things; it meant sharing and communication of bodies in order to express the experiences

we share at that moment in that given moment. This opened the door to listening to the other person, to tolerance, to accept ourselves the way we were, to generosity and to savoir-vivre.

To Takou Saa, dancing is a way of communicating through body gestures and movement that propagates vibrations in space and time. Initiating circles allow to feel diverse dimensions of the body. To become one with metaphysical and mystical entities, for instance. In his country, the power of the totem was exposed during mystical dancing and special occasions. There, men were dressed like panthers, serpents, lions that were not only symbols for families and individuals but had the power to protect a village. So, dance, to Takou Saa, has the power to touch realities of mysterious circles and to be invested with spiritual and mystical powers. So, dancing was like showcasing those gods publicly, the god of son, the queen of the sea, the god of the mountains etc. these were the connections of man to the powers of nature. Man was dancing his own life. If we made a drawing of those circles, we would realize that the spirit of the man was at the centre of it all, followed by the body, and the territory of dancing and those who initiate it.

The third circle, the circle of what was possible and not possible, of what was permissible, of what was known and unknown, these were the things that were showcased to impact people. This native education carried ideologies. All these ways of dancing were rich in teachings that enabled people to have careers in dancing or dance for themselves. They allowed to develop one's personality, to live together, to have the ability to communicate because dancing is a non-verbal communication.



André Takou Saa concludes that education through dancing is a complex process because it is at the same time an artistic and entertaining mode of expression. Living and having all those values that were being shared through dancing was a human experience that demanded a lot of training, knowledge, a lot of general culture knowledge, scientific knowledge, one had to invest a lot in oneself. Teachings that we learned through dancing were gold mines, because they were lived experiences and at the same time like a drilling hammer, helping to get to the bottom, to the spirit of the individual and to bring out its profoundest expression.

According to Takou Saa, today's dance landscapes has become more hybrid, the world mixes everything, men are moving, the internet connects us. All this leads to a melting pot of culture, all this brought us diversity. So teaching through dancing was to accept diversity. Every aspect Takou Saa talked about was each a school of its own and a school that needed to be developed: aesthetics, values, culture, memories, social contracts, sensibilities, knowledge, imagination and creation, politics and the spiritual side of dancing. In his experience as a trainer he met people from diverse backgrounds and different religions. Educating, to Takou Saa, is a very satisfying experience, because as a trainer he is his first student. Every time he goes to teach, he is rebuilding himself in the process because all people are different.

Discussion:

Rajyashree Ramesh: my question goes to Ziad Adwan. There is need for people that come here to talk about themselves, but that in itself seems to be the problem, is that the dichotomy you were talking about?

Ziad Adwan: Yes, I was trying to portrait this tense relationship. And I want to stress one point: when I chose to talk about myself as a migrant, I am really not expressing my cultural identity. And the other step I was talking about was when people migrate, they travel with a package of trauma, of emotions they need to express. And sometimes the individual experience and the topic we are talking about are being mixed up. And these misconceptions are creating stereotypes.

Rajyashree Ramesh: Yesterday we were talking about how we become prey of those discourses as well. So I was wondering whether you were also sharing this.

Ziad Adwan: Yes, and sometimes, the context is stronger than us. Whatever I'm doing, when there is the data that I come from Syria, this influences the whole presentation.

Nora Amin: I have a question for André. Talking about the field of dance mediation and dance transmission. When you describe it, it sounds like a whole universe where the social, psychological, physical and emotional meet. And it can have its own system of knowledge or pedagogy somehow. In spite of the fact that usually dance mediation is usually looked upon as an inferior field compared to what is labelled as artistic/stage dance, this is a huge paradox. It kind of cuts the cycle that goes from transmission to produce to stage as it should flow naturally without borders. In your experience, how to recreate or fight this hierarchy, and how to start at dance education as an artistic process in its own merit, and not to look at working with youth as an inferior field or annex to the dance field?

André Takou Saa: In my culture, in my country dancing is first cultural, we must start with dancing otherwise the event hasn't yet started. Dancing is the only opportunity to see a king dancing naked before his people expressing himself in front of his people. Now to move from the cultural to the artistic which is the corridor that I'm taking, which has norms and rules, how do I do that so that my work will be acknowledged. What I do turns to my concept of mobile school. Go where that culture is present and propose alternative ways of doing that dancing. By dismantling that traditional dancing that normally is linked to an event, I must develop a theme that they can relate with. So that they can see: we can have different views on these aspects. So I pick a tool that is usually used in a certain context and use it for something else so that it can have multiple interpretations. In general, people are surprised that they are learning to perceive the world in a different way. That's when we get conscious of our body as a medium for expression. So I move from something that is concrete to bring them into an abstract imagination. There lies the reason of my work. This is not always an easy adventure. That's how I move from the dance pre-cultural to the self-discovery of dancing. Communities are made of individuals, each of the group should be able to express him*herself by reinventing him*herself every day. This is what motivated me to go to families and to communities. Because, in our context, there is no formal school of dancing.

Chat Discussion

Audience Member 1: I like that you raised the question of what diversity is meant to mean. One individual even has diverse backgrounds as we move, live within different cultures and so forth.

Audience Member 2: The focus could shift to creating together rather than integrating

Audience Member 3: In Botswana, we spoke of orientation, not integration, to help people arrive and navigate the new terrain. It takes into account that people are displaced but we accept that they arrive with a knowledge as well. They have qualifications from their backgrounds.

Audience Member 4: Very interesting, I would prefer if this concept of orientation was used more.

Audience Member 5: Indeed, very interesting, as a concept of orientation also is far more practical and goes a long a certain societal status quo that people enter.

Strategies of counteracting the inequalities experienced by non-western dance forms *Presentation accompanied by a digital performance by Qudus Onikeku (Nigeria)*



Qudus Onikeku, currently a research professor at the College of the Arts at in the University in Florida, asks the audience: Who owns a dance move? Who owns the dance material, which can be found in different kinds of dance videos on social media, like TikTok, Facebook, Instagram and YouTube? He focusses on the question of dance and intellectual property (developing a Shazam for dance moves). Onikeku asks if we can use artificial intelligence to protect intellectual property. Also, he puts forward a thesis on motion data and dance as a copyright. He speaks of regional creation, which is notated in a proper form.

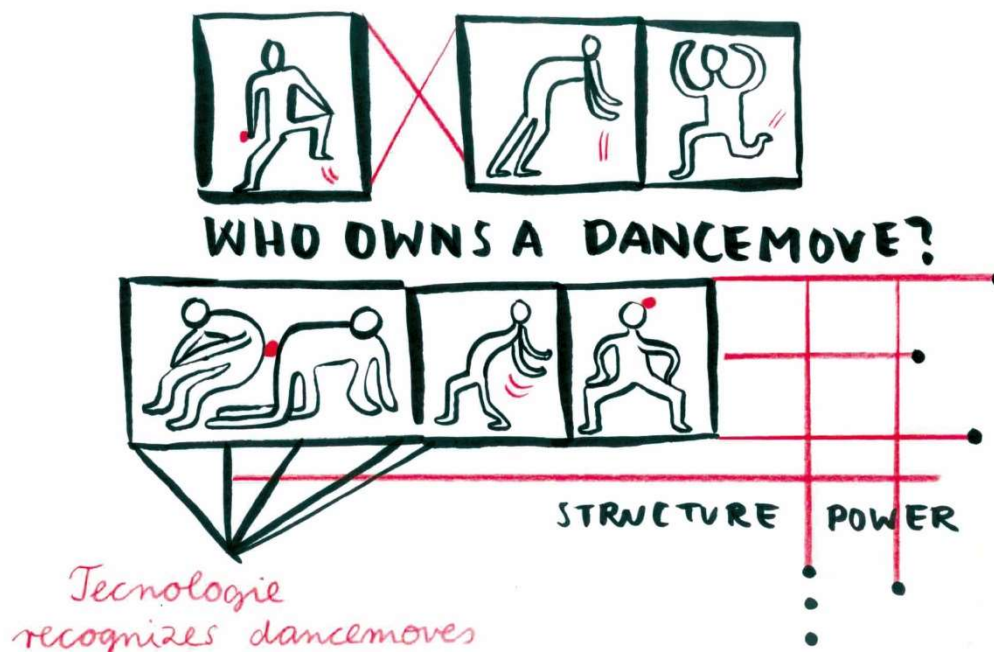
Since the Black Lives Matter Movement there has been a lot of discussion about race justice and distribution, but Qudus Onikeku opens the question of what we as a community can do, how can we put these differences aside?

According to Onikeku, there is a unity of groove in dance which connects all dances and movement forms. To capture dance moves and choreography digitally, we needed to create dance data. And then, he continues, the question arises on why we should protect dance and why to copyright dance. Onikeku asks: Who owns a dance? Is there an ownership of a dance? He emphasizes the need of respect for creative traditions and authorship. There had to be a certain ethnic and respect for the creatives. Today it was a way more complex issue because of the global community and the individual personal freedom – the concept of individual freedom and identity. What was important to mention was that the individual could only exist because of the construct of a group. In addition to that, he increases to give a meaning to one's personal and individual life, because of a sense of community.

Onikeku sees the internet as a window to collect and share, for example on social media. Because of that, he reinforces to turn dance into data, into codes. In Onikeku's opinion, we live in an economy of ideas, which built an economy network. This leads to the importance of data security, which is ethnically secured.

Qudus Onikeku strives for creating a platform where the community of creatives can connect and share their knowledge and dance notation. This marked the possibility of developing a unity of groove into the dance world.

In this context, Onikeku also points out that the dance world, which is very much cantered in (Western-Europe) – even though it has their source also in the slave history – needs to ensure the cultural heritage to the community it belongs to and which originally found it.



Discussion

Qudus Onikeku: The questions is how we notate dance, e.g., the Laban notation only focuses on the form of the movement, but not on the groove. Important to mention that one is dancing with the spirit too and not only with the body. How can we capture our spiritual knowledge? Through artificial knowledge by using a lot of data, like one can experience in social media, it is possible to label dance forms and dance moves. Only to mention one current example: in the last years Afro Beats was going global, e.g., it was used by the famous artist Beyoncé.

The question comes up more and more: how can we remember *who* created the dance? One shouldn't forget that dancers make the actual work. Choreographers are not doing the actual physical work, but that dance is actually the work of the dancers. The choreographer comes later to add to the dancer's dance.

Raphael Moussa Hillebrand: Thank you for your very inspiring presentation. You using the word 'groove' rather than 'dance move' corresponds very well with the question of what is a dance move, a style, a groove. "To groove is to rebel" is a quote by Dr. Francio Guadeloupe which is a Caribbean scientist and teacher. He explains that by saying if you live in a special world where all the oppression is defined by spaces and lines, e.g. my body here, your body there. In order to get out of these limitations, people have to step in another dimension and time. A 'groove' exists not only in space but in time and connects us through time. Like this the act of dancing becomes a political act.

Onikeku: The general understanding of groove in Europe is very different, you have to feel it. The groove comes from within, you dance with body and spirit and can't separate both. Groove is connected, form begins to change because of the groove. Groove changes the movement. Today we should use dance to help technology.



What's the matter with education in dance? From transdisciplinary artistic research and alternative activist approaches back to the university and art school? *Kirsten Maar, FU Freie Universität Berlin*



The ambivalent tasks of education (Script)

“It is a position, practitioners do not know how to leave, even when they wish to.”

“What I call an ecology of practice is a tool for thinking through what is happening, and a tool is never neutral.”

“A tool can be passed from hand to hand, but each time the gesture of taking it in hand will be a particular one—the tool is not a general means, defined as adequate for a set of particular aims, potentially including the one of the person, who is taking it, and it does not entail a judgement on the situation as justifying its use (....)
It is based on recognition.”

“Social technology of belonging, as it deals with people who are not only social beings but people who belong, would then be that technology which can and must address people from the point of view of what they may become able to do and think and feel because they belong.”

“It is important to state here the difference between being part of and belonging. We are all social beings, parts of a society, and an easy way to produce an objective lowering of what we feel and think is to emphasize that what we claim as ours is not ours at all, but identifies us instead as part of our society. In strong contrast to this, you do not belong without knowing that you belong.”

“I use the term ‘obligation’ to characterize what it is to know that you belong.”¹

These quotes from Isabelle Stengers “Ecologies of practice”, written in 2005 in the context of a debate around epistemological boundaries within the natural sciences, calls into mind the specific circumstances and contexts of each our particular working situations. From this position they also formulate an ethics of working together, which 1st refers to the precarious conditionality of the tools we choose to work with. And 2nd it negotiates what it means to belong. As a social technology,

¹ Isabelle Stengers: (2005): *Introductory Notes on an Ecology of Practices*. In: *Cultural Studies Review* 11 (1). 183-196.

belonging means not only some affective bond, but it refers to our social being in the world with others, it reminds us of our obligations and duties vis-à-vis our disciplines, our professions, our knowing how to do things with tools (– or how to do things with words) and how they shape our habits. Finally, they also frame how we learn from each other and how we design the setting for those learning situations. This in mind we could find a connection to another essay written in the field of feminist epistemology in 1988: Donna Haraway's reflections on "Situated Knowledge" and her insistence on the need for a "partial perspective"² first mean to get aware of our own entanglements with given (Western) orders of knowledge, instead not to aim for a seemingly objective point of view but rather to accept the conditionality of sometime troublesome intersubjective frictions of our encounters with the environments or contexts.

I chose to put these two feminist epistemological positions at the beginning of my argument on dance and education, since both strongly frame the questions of accessibility. My contribution asks how these thoughts could be transferred and how they could contribute to rethink questions of access and diversity in the field of dance. Since the question of access is always related to the pre-designed, or one could even say 'choreographed' situation, which on the one hand allows for negotiations, or even enables dissensus, and on the other also works with restrictions, these conditions are not neglectable.

Written within the context of questioning epistemic boundaries in the natural sciences, these thoughts are transferable to broader epistemic questions, which not only guarantee a canon of the singular art forms and their academic disciplines. I will try to situate these thoughts within a perspective on education in a wider frame – between education, mediation and dramaturgical, respectively curatorial questions.³ Since the 2000s the relation between contemporary dance and performance and the curatorial has fundamentally changed: Experiments, labs, exhibitions, workshops, durational, immersive and participatory formats, lecture performances, practice or research-based projects, collective platforms of exchange – this variety of emerging working and presentation formats within contemporary dance are challenging the relation between production and reception, as well as between artists and audiences. They choreograph our behaviour and our expectations.

Starting from these expanded possibilities, we could ask for the practices, procedures, and protocols, which are underlying educational or curatorial concepts, we could look at the educational as a tool of mediation, or translation – as an intervening practice between the production process and the public sphere, between practice (as praxis) and poiesis (in the sense of poetics, bringing forth some/thing, which relates us to the world. How are education, mediation and their specific dramaturgies linked to each other, and how could we 1st create situations of access and hospitality, within which dissensus is negotiable and 2nd reconfigure the fundamental institutional infrastructures. We cannot look at issues of racism, classism, gender, abilities, or other hegemonic issues without asking for the grown structures which enable them – which means to tackle again the issues of last year's conference the questions of working conditions in a neoliberal society.

Education In the early-mid 2000s we witnessed not only the Bologna Process, but also the initiative of Tanzplan Deutschland, which as a structural development program, funded by the KSB (Kulturstiftung des Bundes), gave a big impact on the development of the German speaking dance scene.⁴ Study programs were established and reformulated, but partly the initiative was also following the conditions of the Bologna reglementations.

Designing specific curricula, adapting to the changing needs in today's society, always also aims at redefining the relationship of art and society, of art and politics, art and its contexts. With the

² Donna Haraway (1988): *Situated Knowledge. The Science Question in Feminism and the Privilege of Partial Perspective*. In: *Feminist Studies* 14 (3), 575-599.

³ The following thoughts were partly developed in the context of an essay for the ERASMUS+ Program Curating in Context, which ran from 2019-2021 as a cooperation between the dramaturgy Department of the University of Zagreb, Uniarts Sweden (formerly DOCH) and the NGOs Lokomotiva Skopje and Tanzfabrik Berlin. The common aim was to design a Module part of a curriculum on the issues of "curating in context."

⁴ <http://www.tanzplan-deutschland.de/tanzplan-deutschland.de/index.html>

neoliberal profiling of the Bologna reforms the idea of flexibility, mobility and exchange turned to come out as a lead to multiple overloads – unrealistic workloads and exams – a lack of individual care as result of the economization of the BAs and MAS, study programs, which were and still are not adequate to needs and do not give enough space for autonomous development. In this short essay, I cannot elaborate on the particular differences in the curricula, but on a general level buzz-words like innovation, creativity and originality, within which the artist, dancer or choreographer serves as a role-model for neoliberal mobility and flexibility, contributed to design a highly competitive education system, which aims for individual excellence and meritocracy and thus excludes many other perspectives.

Seeing that a similar development took place in the fine arts, we must consider, that the so-called educational turn⁵ did likewise emerge from these conditions; on a 2nd level it was related to the context of the upcoming discourses on the curatorial and the foundation of curatorial studies, also being a symptom of artistic entrepreneurship since the 1960s.

At about the same time Jacques Rancière's essays on *The Ignorant Master* and *The Emancipated Spectator* had given a strong impulse within performance art theory.⁶ Rancière's position declares pedagogy as a means to cancel the distance between the positions of knowing and not-knowing, between the teacher and the students. He proposes to not understand the state of not-knowing as an inferior form of knowledge but rather as its opposite, as a position of emancipation. Especially the idea of learning together in an unknown language seemed challenging for the arts. If one reads his text under a postcolonial lens and follows Audrey Lorde that "the master's tools will never dismantle the master's house"⁷, one could still try to reconfigure the tools – or to speak with Gayatri Spivak and Nikita Dhawan try "to rescue the enlightenment from the Europeans".⁸ This will be a highly ambivalent task for the years to come.

Rancière's discourses shaped the discussion around the issue of art education as well as on mediation since then, while at the same time an increasing interest for pedagogies and alternative art schools emerged, even looking back at the years of reformed pedagogies in the Early Avantgardes all over the world. Within these years new schools emerged all over the globe: The Bauhaus in 1919⁹, the Kala Bharam founded by Rabindranath Tagore in the same years, or the Russian Vkh UTEMA by Kazimir Malevich also in 1919. Most of them were dedicated to the ideas of a socio-political turn and aesthetic experience (opposed to and not a specific line of style or as formulated by John and Evelyn Dewey in his article "Schools of tomorrow", written in 1915, where they describe art schools as laboratories of tomorrows societies.¹⁰

But how could schools today – between artistic research and activist reach-out in social and political contexts or neighbour-hoods – fulfil the need for a protective space for experiment and exchange and at the same time not getting lost in the ivory tower? What knowledge is needed in order to shape the future? How do we learn today? How do schools become laboratories of democracy? What role do the arts play in developing new forms of acting and thinking? What new partnerships are needed to strengthen schools as social places? And how to organize a collective form of learning? How could we design the systems of knowledge beyond social hierarchies and their according partitions, and instead establish different modes of sharing practices? And more specifically: How could we conceive a dance education, which allows for different abilities, a dance education which is diverse not only in its

⁵ Beatrice Jaschke und Nora Sternfeld (eds.) (2012): https://www.schnitt.org/media/books/educational_turn.pdf, ZHdK / Wien, Turia&Kant.

⁶ Ulrike Melzig, Marten Spangberg, Nina Thielicke (eds.) (2005): *Reverse Engineering Education in Dance, Choreography and the Performing Arts follow-up Reader for MODE05*.

⁷ Audrey Lorde: (2018) *The master's tools will never dismantle the master's house*, London Penguin.

⁸ Nikita Dhawan, Maria do Mar Castro Varéla (2015): *Postkoloniale Theorie. Eine Einführung*. Bielefeld 2015.

⁹ See: Marion van Osten, Grant Watson, eds. (2019) *Bauhaus imaginista. Die globale Rezeption bis heute*, Ausstellungskatalog HKW Berlin, Zürich. Especially look at: <https://hkw.de/de/app/mediathek/project/139507-bauhaus-imaginista>

¹⁰ John and Evelyn Dewey (2008): *Schools of Tomorrow* (1915). Other important experiments took place at Black Mountain College 1933-57, Cal Arts with its Feminist Art Program in the 1960s, at the Academy of Fine Arts in Düsseldorf during period with Joseph Beuys, or more recently ruangrupa's Gudskul project in Indonesia.

admission of participants but also in its contents and procedures? How would it be possible beyond evaluation and a category constraint to resist entrenched patterns of Western academic epistemology within cognitive capitalism? Dance as the often called 'speechless art form' has many layers and skills to offer alternatives without opposing the concrete and the abstract.

It was not accidentally that the issue of mediation spread at the same time of the Bologna process and the upcoming of curatorial studies. With Carmen Mörsch's educational program for the documenta12, by which she claimed the need for different approaches in mediation, she differentiates between affirmation, reproduction contra deconstruction and a transformative approach.¹¹ Programs for mediation, feedbacking and mentoring have been growing since then, closely connected to the issues of accessibility, diversity and intersectional needs of communication. The overall hype of mediation could also be interpreted as a symptom of today's societies; mediation here stands for quite diverse reformistic, pedagogical, therapeutic, mentoring, coaching and curatorial practices, a phenomenon, which we also see at work within art schools and universities, where we are in a constant need of reforming, changing, optimizing – without ever arriving at the end.¹² It serves a perfect and ongoing communication, which today stands for an uninterrupted flux of economies. But what should mediation replace or maybe also obscure? Does it replace political demands?

Nevertheless, these forms of communication as constitutively failing practices, mentioning the imaginary, or sometimes even phantasmatic charging of political claims and the certainties of solutions of a naive voluntarism, which are not far from an individualistic request for expression. According to Draxler, the claim for constant reformation and mediation aims at overcoming or compensating a desired position of immediacy, close to the embodiment of 'authentic' lifestyles. From this first position the second diagnosis follows: The need for mediation assumes a state of permanent deficiency, be it in the realm of immediacy or of overcoming the difference/s. But, mediation should take seriously these differences. As a 'third position' mediation works in the interstices and as unfinished process it produces social spaces of encounter. Its interventionist character, its feedbacking structures etc. could be analysed in the context of this symposium.

The Curatorial seems to be a practice redefining itself every time anew. Beatrice von Bismarck interrogates the various "Relations in Motion", between the curatorial and art practices and immaterial, respectively affective labour. She draws back on developments in the 1960s, "when artists like Marcel Broodthaers, Michael Asher, Daniel Buren, Bruce Nauman, Dan Graham or Robert Morris extended their activities to selecting, assembling, arranging, contextualizing, presenting, and communicating their own bodies as well as their artworks, public goods and spaces. The conceptual activities replaced the production of objects, management, organization, counselling, publication and teaching connecting social and self-technologies, acquiring a specific social relevance in their overlapping with the post-Fordist conceptions of work, which Maurizio Lazzarato has gathered under the term immaterial labour."¹³

The immaterial or affective labour is at the core of dramaturgical practices, as Bojana Kunst has described it in "The economy of proximity",¹⁴ it participates in a neo-liberal system of self-exploitation and exhaustion. The social function of the curatorial as caretaking could thus easily become a trap, which must be dealt with in a critical perspective.

Let me propose three concepts: In a short essay by Irit Rogoff with the optimistic title "Academy as potentiality",¹⁵ she points out that this potentiality lies especially in not-doing, not-making, in not-

¹¹ Carmen Mörsch (2012) *Kunstvermittlung 2. Zwischen kritischer Praxis und Dienstleistung auf der documenta 12. Ergebnisse eines Forschungsprojekts*, Berlin, diaphanes.

¹² Helmut Draxler (2016): *Abdrift des Wollens. Eine Theorie der Vermittlung*, Wien, Turia&Kant.

¹³ Beatrice von Bismarck (2010): *Relations in Motion. The Curatorial Condition in Visual Art and its Possibilities for the Neighboring Disciplines*, in: *Curating Performing Arts*, *Frakcija Performing Arts Journal*, no. 55, 50–57.

¹⁴ Bojana Kunst (2015): *The economy of proximity. Dramaturgical work in contemporary dance*, in: *Performance Research* (14), 2009, 81–88.

¹⁵ Irit Rogoff (2006): *Academy as Potentiality*, in: *A.C.A.D.E.M.Y.*, ed. by Angelika Nollen et. al., Frankfurt am Main, revolver 14–15; see also Sarah Ahmed (2019): *What's the use? On the Uses of Use*, Duke University Press.

bringing-into-being, to avoid instrumentalizing and as such to undermine the existing institutional strategies of usefulness. Sarah Ahmed's claim for uselessness may point to a similar direction, also her reading of wilfulness and the refusal to fit into certain pre-established value-forms.

Fred Moten and Stefano Harney insist that the only option to profit from the educational system lies in "stealing from the University".¹⁶ In face of the neoliberal administration of the university the undercommons escape to the underground. "The general wealth of social life finds itself confronted by mutations in the mechanisms of control: the proliferation of capitalist logistics, governance by credit and the management of pedagogy."¹⁷ Therefore, the thought of an exterior becomes impossible, as Spivak already mentions in her writing on the Subaltern. The critical academic as acknowledged position stands in opposition to the 'Maroons', the slaves who abandoned their chains, or those who refuse professionalization. The inner antagonism lies in the division between professional and critical education. Stealing from the university would thus mean not to reproduce ideologies and get specialized in transgressing theory's own professions and thus goes hand-in hand, with the propositions of Rogoff and Ahmed. But more than that this also includes a decolonizing perspective¹⁸, and it questions the given canon as well as it stirs the system of (re)production of knowledge.

With Isabelle Stengers' "ecologies of practice", and her framing of the "technologies of belonging" and Donna Haraway's "situated knowledge"¹⁹ we could propose a speculation against the probable, which imposes a duty or constraint, which engages thought. If the touchstone of research as speculation is not the probable but the possible, an obligation goes hand in hand with this concept. Entanglement of problem and solution, things and words, the actual and the virtual – keeps us referring to a reality in flux and a future that cannot be anticipated.²⁰ It requires a concrete involvement in a now, and a partial perspective as an examination of the conditions, in which knowledge is formed. This concerns epistemological assumptions, institutional and economic interests, media and technologies as well as the representation of knowledge. And it demands for a slow science of interpretation, which would be sensitive about already existing and reproduced power relations, about our own blind spots and the ignorance of historic exclusions and incompatibilities.

Understanding 'ecology' as a dynamic interplay of different actants in inclusion of their respective environment, it starts from the potential of choreography to assemble, engaging our connection to non-human things, beyond a purely anthropocentric perspective and thus questioning established hegemonies of knowledge.

"The market of useful knowledge and non-knowledge", initiated by Hannah Hurtzig, "understands itself as an interdisciplinary research about learning and unlearning, knowledge and non-knowledge",²¹ with different local experts and their particular narratives, it relies on sharing knowledges and creates negotiable situations of encounter. It is not predominately about an archival knowledge, based on written documents and stored in powerful institutions, but rather a common (embodied) repertoire, based on oral literature and practices, which is passed from one person to the next. One more important aspect is the act of witnessing by the audience, creating a democratic public sphere.²² With these two strands the market's structure is genuinely based on listening, referring to Oswald Wiener: "Only when I first heard how you understood me, did I know, what I said."²³

Such alternative formats destabilize and transform the traditional relationship between production, reception and distribution. Often in hidden spaces, in laboratories or other contexts, in workshops and

¹⁶ Fred Moten, Stefano Harney (2013): The University and the Undercommons, Seven Theses. In: *Journal for performing arts theory* (23), 9–16, Online: <http://www.tkh-generator.net/wp-content/uploads/2016/07/EN-tkh-23-single-WEB.pdf>, (04.08.2021)

¹⁷ Ibid.

¹⁸ Which does not mean suggesting a perspective of overcoming colonization or as history but as a practice.

¹⁹ Haraway (1988): *Situated Knowledge*.

²⁰ See Karin Harasser: „A few useful terms for artistic research“, <https://www.lakeside-kunstraum.at/en/essay-karin-harasser-2/>

²¹ Retrieved from: <https://mobileacademy-berlin.com/en/english-version-is-still-under-construction-4/>

²² Retrieved from: <https://mobileacademy-berlin.com/media-post/die-kunst-der-versammlung-schwarzmarkte-fur-nutzliches-wissen-und-nicht-wissen/>

²³ See FN 21.

very often over a long period of time – similar formats emerge, that do not aim at a performance in the sense of an 'artwork'. These formats do not necessarily lead to stage work, they are places of practice and exchange. In the reflection of alternative working conditions, they enable less directly visible practices, they address normative habits and how to change them, they allow for forms of collaboration, and they are reaching out into other contexts that create long-term changes on a micro-political level. On this level also education and knowledge distribution could be thought beyond silencing, they could make visible aspects, which have been neglected before. An education, which aims for different abilities, which is diverse and intersectional, and which really 'makes a difference'.

One concept on the educational level might be the idea of minor teaching:

"Minor teaching raises research questions that tackle the socio-political and the ethic dimensions of choreography training such as a counter-hegemonic perspective and the awareness of the current post-humanist trend in contemporary choreography and scholarship. The minor shakes the ground of experience and opens to a non-binary understanding of worlding where experience and affect are foregrounded politics of an ecology of the body, which in times of COVID 19 and a general destabilization are so important."²⁴

If we think of decolonizing existing frameworks of education and their institutions and making them accessible, again we have to rethink the conditions of our work and the work-ethics: How do we want to work together, how do we want to dance together? Which choreographies could contribute to emancipation and empowerment instead of control and discipline? A choreo-political understanding of movement requires a re-division and reinvention in the relationship between bodies, affects and senses, it opens up other levels of how we act and move politically.²⁵ The precarious unavailability of bodies requires an ethics of performance, awareness, critical care, and thus a rethinking of neoliberal structures of production, a decolonization of institutions, and considerations related to different abilities and herstories.

Dance education in the sense of the German word *Bildung* – as forming subjectivity – assembles a plurality of bodies in different dance practices rethinking their different ideologies and historical backgrounds. As such a curriculum which asks for the conditions of a given canon in order to change them, should necessarily be taught by different protagonists, it should favour collective approaches and establish alternative feedback structures. And it certainly has to rethink how we speak in and about dance (which has for a long time been declared as a 'speechless artform'). This would include also to ask ourselves: how do we listen? And a deeper listening practice would again lead to other more ethnographic knowledges, collecting other stories, challenging the canon, and destabilizing existing boundaries.

Decolonizing the institutions, the art schools and universities in this way is "inseparable from defending the task of the university in social and political struggles as a sphere of civic engagement"²⁶ since performance and choreography are not only happening on stage, but fundamentally reflect the practices outside like in the forms of protest or in mobilization of other spaces. It is thus the task to keep open the porous boundaries between oral histories, feminist ethnographies or storytelling, which will contribute to create new narratives and new repertoires of practices. It would need a claim for an 4rth wave of institutional critique which would not be directed against the institution, but redefines, why institutions matter, contributing to disseminate these narratives within alternative infrastructures instead of free-floating networking. Finally, those new narratives and their practices also need to be trained and rehearsed.

²⁴ I thank Jana Unmüssig for her inspiring thoughts on the perspectives of minor teaching, which she pursues as a Post-Doc-Project at Uniarts Helsinki. The quote is from an unpublished workshop paper.

²⁵ André Lepecki: (2013): Choreopolice and Choreopolitics: or, the task of the dancer. In: *The Drama Review* (57), S. 13–27.

²⁶ Sruti Bala: "Decolonising Theater and Performance Studies. Tales from the classroom", in: *Tijdschrift voor Genderstudies*, 10(3), 333–345.

'Against Recognition' and the decolonisation of dance practice *Adham Hafez (Egypt/USA), Raphael Moussa Hillebrand (Germany) and Nancy Naous (Lebanon)*



Input Adham Hafez:

Adham Hafez declares he wants to talk about recognition. For him, there were two levels of recognition: the first meaning was to see something and to know what it is, e.g., a table (*Erkennen*), while the second meaning was for something to receive recognition (*Anerkennung*), e.g., receiving an award. He raises the question “how can we know what we do not know how to know?” He asked himself that question a lot: “How do I know what I do not know how to know?” What did this mean? How did one know how to research certain fields? How to know what to look for if one was trying to fill a missing link, a gap with their work? Was it a guess? A feeling that something was missing? A reflection that came from one’s own biography? Did it come from one’s education? From personal taste or preferences? Or were the things one looked for in research already pre-determined because there was a terrain determined, a certain method, a methodology or institutions that asked you to write, speak, choreograph in a certain style? Were things pre-determined and that was why one recognized them when one saw them or how did one know what one did not know how to know?

He quotes Nietzsche: “Those who were seen dancing were thought to be insane by those who couldn’t hear the music”. According to him, this quote implies that sometimes, all one had to do was to get closer to the terrain one was investigating. In order to recognize dance as dance one had to measure dance as something one knew; in this case dance was understood as movement that happened to music.



Adham Hafez suggests, as a thought experiment, to see the person who watches as a German/European curator/academic going to Egypt to see dance to program it in a festival or to talk about it in a paper. He poses the question: How do they know what to see? Adham Hafez states that the definition of dancers as dancers (not as erratically moving people) was based on prior knowledge, on experience, personal believe systems, on an anthology and an epistemology that one came from. This was, according to Hafez, where the problem of recognition started:

Someone being 'critically acclaimed' meant that there was a consensus produced by institutions or curators. The questions Adham Hafez asks are: What are the standards, what aesthetic canon must one meet in order to receive that recognition as an artist? How do we know what we don't know how to know? How does a committee/jury understand/see work that is outside of the canon? Something that is unrecognizable for them?

Adham Hafez' thesis is that there is a machine behind producing consensus. The production of consensus was something we had learned to keep invisible. For academics or critics to write in third person, for example, made the written sound like a fact; this masked personal taste and subjectivity. 'Style', according to Hafez, was a powerful tool to produce consensus. Consensus was not an accident, there was no artistic consensus and no scientific consensus without a political consensus (e.g., corona rules). There was always a political process of (aesthetical/artistical) consensus!

Adham Hafez asks: When a curator programs art outside of the canon in order to fill diversity quotes, does it allow those bodies to come close enough to the canon to shape it and to mark it? Or will they stay outside of it? And will their work still be seen/discussed inside of the canon? For Hafez, the idea of canon itself was a colonial one; a product of aesthetic genealogies we talked about in the west, a product of a violent history. Therefore Hafez prefers to use the term 'anti-colonial' instead of post-colonial, because the anti-colonial struggle was not over, it was not in the past.

Hafez makes an example: A curator went to India looking for modernism. In order to recognize the art of a great Indian artist and bring it to Europe, Western criteria were projected onto this artist (e.g., his art was recognized as cubism) and he was called the Picasso of India. Hafez states that the idea of global modernity was a false notion because it assumed that this process took place at the same time around the world. He introduces the notion of 'epistemicide', meaning the killing of other epistemologies. It meant to go into an epistemology that one didn't know and abolish it ("you're dance is not dance, ballet is dance"). He sees this happening today: dancers who had been educated in different dance forms were seen through the western gaze. Those artists had to work hard to receive recognition. There was a necessity to translate one's own body in order to be recognized.

He returns to the quote stated in the beginning and asks: How do we go beyond looking? Because, according to Hafez, there was no more time and space for looking, for talking or writing *about*. This was the time to talk *with* each other instead of speaking about; this was the time to talk with the crazy dancers from the quote. He demands to ask them what they are doing instead of theorizing from the distance. According to Hafez, this was the time to challenge our institutions and their economies by presenting art that is not supported and that does not support the western canon, because the notion that there was one single narrative of the world, we all needed to support was a troubling narrative, a troubling political position.

He asks: Was the dance history a western history? The short answer was yes. It was necessary to explore other ways of telling history. The brief longer question Hafez gives is that the problem was the historiographic practice itself. It was important to talk about the tools, vehicles, methodologies, not the content. Required was a study of the history of knowledge: One needed to look at the acts of looking, to ask the question of the ways of looking, being, talking with each other. According to Hafez, the problem was not western dance history was taught in western institutions, but *how* the consensus, the ways of looking were developed. What other ways of being together were there?

Adham Hafez states that false inequality was not going to solve anything, it was merely performative. Western art, western dance was just called art or dance; everything else was given a folkloric, ethnic marker, this was the problem. If the white straight male body was the only body not marked, every other body was marked.

Input Raphael Moussa Hillebrand

"Until the colour of a man's skin / Is of no more significance / Than the colour of his eyes / Me say war"
(Bob Marley) – Dance improvisation

Raphael Moussa Hillebrand quotes Bob Marley: everywhere was war until everyone was free. No one was free until everyone was free. He feels that this song puts weight on our shoulders. Even inside of his body there was war. In dance, bodies become the engines of change. He shares that he has really hard time fighting this war. But this song gave him hope since some lines of the song already came true, like the end of apartheid. He feels we were on the right side of history with this event.

Moussa Hillebrand states that the body standing in front of us is at war. This body was the grandson of Dietrich Hillebrand, who came from Prussia, he was fighting in second world war, and it was part of him and it was not something he was ashamed of, but it was something he takes responsibility for. At the same time, this body was also the grandson of an impressive grandfather-figure, who historically stood on the side of history who didn't profit of colonization while his other side of family stood on the other side. His grandfather used to say to him that at war, everybody loses.



At the metro station he saw an advertisement for the *Bundeswehr*: “Mali, auf in den Einsatz” (Mali, go to the mission); and on it, soldiers with guns. For him, that was a sign that we hadn’t learnt from history, from colonization. To go to another country to rescue someone (e.g., Afghanistan), to him, sounded a lot like colonization. Those narratives were careful.

One thing he learned, he was lucky enough to go through a hard story and at the end of it, learn from it. He was born into a white family, grew up in a white society, never met anyone from his African family, but still, he was stigmatized. In third grade, he was threatened for the first time. Moussa Hillebrand states that there is a disbalance in our society. Germany or the western society was not ready at all not to see the colour of one’s skin. If it were, he wouldn’t be here at the symposium. He was the proof that this whole thing didn’t work because otherwise he wouldn’t even know he was black; it was the others who made him black.

For him, the first world war is colonization. It was hard to decolonize dance, but it was important to talk about it. There was a global movement from Europeans to grab and take home things from all over the world. E.g., 80% of all animal life was killed in Mali, the country of his father, during colonization. History, language was killed. Decolonization, according to Moussa Hillebrand, has not yet come very far, e.g., the written word was still French; money was printed in Europe.

Back to the dance world: Why was change necessary? Because the reality was different.

Moussa Hillebrand states that human rights are a Black invention, not a European one: The Haitian revolution (1804) was the first revolution that guaranteed basic civil rights regardless of class, gender and race. He declares that Europe only supported civil rights when it was good for their economy. Often, they were on the other side of it, like in Haiti, the French declared war after the revolution. Rights never came up-down, the came from down-up. The Opera of Paris was built on the height of colonization. Colonized people built the Opera of Paris. And it was the resources of the colonies that made it possible, that made this culture possible. There wouldn’t be an Opera on that level if it wasn’t for colonization.

He learned dancing in youth clubs. This was the culture of the oppressed, while ballet was the culture of the oppressor. He doesn't understand why there even was funding of art that didn't critique power or the patriarchy but enforces concepts of power that go so well with colonialism.

He talks about an incident at the symposium last year where a woman on stage stated that a certain dancer she praised was so good because of his special physique. Moussa Hillebrand was reminded of the Nazi ideology by this. For Moussa Hillebrand, the very definition of ballet excluded people. Disabled dancers were not a possibility in ballet. The urban dance scene the problem was addressed in a more inclusive way.

He states that he didn't want to bash the ballet world, what he was talking about was the structure. Last year at the symposium someone said that the decolonial dance discourse was not important for them because, what was important for them was quality. So he asked himself: how did this person define quality? In our times, quality was measured by clicks on YouTube. What other tangible way was there to measure quality? If there was an equal battle between urban dance and ballet, ballet wouldn't stand a chance. He didn't see this gap of quality between *Hochkultur* and *Nicht-Hochkultur*.

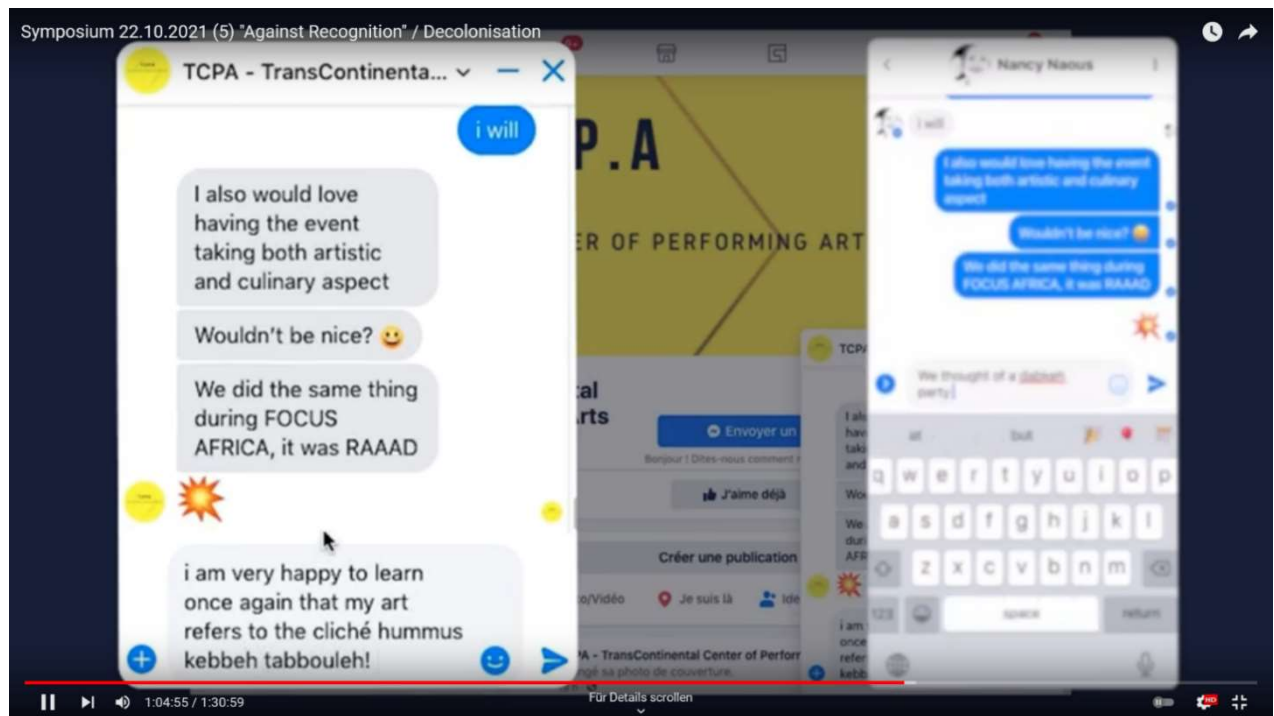
The only way out was to collectively get out of the canon, as Grada Kilomba said. We should read other things: Grada Kilomba, Walter Rodney, Franz Fanon, Emilia Roig.

Since last year, someone said that we were not getting to the point, he wanted to make clear demands:

- 1) Every dance institution needs an awareness team or a *Diskriminierungsbeauftragte*. And they need power.
- 2) Defund white supremacy: We don't need to fund institutions like *Staatsballett* where there is one scandal after another.
- 3) Black studies: Knowledge was never neutral, it was a weapon. Without the funding of black studies, decolonial studies there was no way out.



„An ordinary intercultural chat” Video by Nancy Naous and Ali Beidoun



Discussion:

,postcolonial' vs. ,anti-colonial'

Audience member: Adham, you ended with criticizing words/labels etc. But I guess your proposal for change goes beyond that?

Adham Hafez: The difference between 'naming' and 'labelling' is the following: While 'naming' means to give things names, calling things by what they are, 'labelling' goes beyond that, it means to frame something in a certain way. I'm not proposing to move from one label to another label, since 'anti-colonial' is not a label but a struggle. Since we are not talking about something that is over but rather about how to continue working and surviving larger systems of oppression, anti-colonial seems better fitted than post-colonial, which insinuates something that is in the past.

Audience member: Regarding Raphael Moussa Hillebrand's performance lecture. This was great and important input! If you would like to dive deeper into the topic(s), you might start by reading some more about the Haitian revolution of 1804 on here: <https://www.blackpast.org/global-african-history/haitian-revolution-1791-1804/>

Audience member: "It not our differences that separate us, our differences make us one." (Audre Lorde)

'Cognitive Injustice'

Adam Hafez: 'Cognitive injustice' means that a certain way of thinking, dancing etc. is dismissed; and it is always the person that has the power who dismisses the 'other'. Growing up in a colony or ex-colony you learn that not everyone is curious in the same way. You understand where you come from, who you are, but when you're in Europe, you must explain and translate yourself to others all the time.

Audience member: I would like to focus on the labelling and coding of the black female, the African women, the queer child. How do we look – from a Western perspective – at the 'whoever', how do we understand the 'whoever'. Europe cultures has got a whole lot of books, written by anthropologists about the natives. But as an African, I am coming from an oral tradition. "How can we know what we do not know how to know"? Getting closer means getting intimate with. It is not about the Western observing, writing and discussing but it is about getting inside, about "turning the head" (Deborah Hay). There is an imbalance of the body of knowledge of intellectual property of the western canon vs. orally transmitted African bodies of knowledge.

Concerning the problem of going into institutions and finding certain structures that one had to fit one's studies into:

Rajashree Ramesh: My advice would be to take your studies and go somewhere else, to a different department, to go through the back door.

SATURDAY, OCTOBER 23rd, 2021

Dancing Body: Hierarchy of forms? Dance taboos? Normality? Racism? Input by four dancers from urban dance, Hip Hop, Krump and cultural forms, with performative input from David Kono (Camerun), Joy Alpuerto Ritter (Germany/USA) and Bahar Gökten (Germany/Turkey)

David Kono: live performance (click on picture to see video)



Joy Alpuerto Ritter: Input via Zoom

Joy Alpuerto Ritter starts by thanking the curators to be able to share her perspectives and her views on hierarchical and non-hierarchical forms such as diversity in urban dance and racism. She shares that her roots were in the Philippines and that she grew up in Germany. She went to the Philippines for the first time at the age of 36; so she feels very lucky her mom taught her about her culture even if she had never been there. Her mom created a community consisting of mostly Filipino women to sing, eat, dance and celebrate their culture together when she was growing up. Like this she was able to integrate elements of Filipino folk dance into her dance.

Joy Alpuerto Ritter had also been dancing ballet since she was very young and auditioned for a lot of big schools but was never taken. She always felt like she didn't fit in to the norm of the expectations of those schools, and was told she looked too different, that her neck was too short and her shoulders too wide. So she almost gave up until the Palucca School in Dresden accepted her, but she was told she had to lose weight (5 kg), and she ate only one bread a day to achieve that. The schedule was very tough, but she learned a lot and was grateful for it. But there was another side to it.

Joy Alpuerto Ritter feels that teachers at those schools had a big responsibility, also as a parent, and she felt that some teachers took advantage. Her time at the school was quite intense, there had been suicide attempts by students, but no one talked about it. Looking back she knows it wasn't right, it would have been good to have somebody to talk to, someone who provided monitoring, counselling, guidance.

She shares that she also experienced a lot of racism in Dresden, less at school, but on the streets, by the landlords etc. Alpuerto Ritter states that racism is still happening, and she shares a story from a friend who was attacked the other day in Berlin at Schönhauser Allee to raise awareness to the necessity of stepping in in such moments.

Alpuerto Ritter remembers feeling very angry, experiencing all that racism, as a teenager, and what helped her was Hip Hop, so she dived into that underground world, into those battles, which made her feel free, release the stress. She learned not just to be shy and blend in but to feel strong about who she was what she looked like, and she felt she could process all the anger that she felt, it was like medicine for her soul.

For some time, she bounced between those worlds, the ballet contemporary dance world and the urban dance culture and this raised questions for her: Where did she belong? Because the codes were so different. It took her years to accept she belonged to both worlds, and she put it also into her choreographic work. She worked with urban and with classical dancers. For Alpuerto Ritter, it's a challenge to try to find the balance between the two worlds, the hierarchical and the communal way of working and reach all of the artists she works with.

Alpuerto Ritter shares that there was dance space in France called 105 which was a place of exchange and practice for all different forms of dance. There, dancers and artists with different backgrounds met and for her, it was like a dream, to be inspired by those different art forms, she wishes to have a place like that in Berlin; she states that Urban Dance in France is further than in Germany. In France, the underground scene is very intertwined with the high culture scene, they are very accepted already whereas in Germany this is still a process. In Germany, urban dancers often had a problem to receive funding since they didn't have a professional 'Ausbildung' (training). Although that didn't mean they weren't professional.

Alpuerto Ritter also went a lot into the Voguing Culture and mixed elements of it with urban and contemporary dance elements. It took time to find her own signature as a choreographer as a dancer.

(She shows a video)

Nora Amin thanks Joy, especially since she finds it very difficult to transfer emotions through the screen. She states that the idea of organizing a battle was growing on her. She proposes to stop discussing at a certain moment and just dance, that could be another form of practicing discourse. A battle instead of a symposium?

Grischka Caruge: Video



Grischka Caruge starts by sharing that he had been growing up in the dance world and started dancing with three years, since his mom had a dance school. He studied ballet, jazz, modern jazz, contemporary dance, urban dance, and later also African dance, Hip Hop (New York style). At the age of 17 he decided to become a professional, so he went to Paris and started to work in musicals, TV shows, contemporary companies and doing a lot of battles.

A movie by David LaChapelle showed him what Krump was: It meant putting together the spirit and the body, to him, Krump was a raw expressive dance. One could put outside everything one had inside (negative or positive thought, something that one has been through); it was a powerful dance, that was born in a certain context, namely the ghetto of L.A., in order to get out of the daily struggle, the gang struggles. He was touched by this form and decided to go there and he studied and practiced it, and then he went to France, where the movement had just started.

Nowadays he organizes battles, which is still an interesting challenge for him: How to put the street onstage without losing the essence of it? How to keep this raw spirit but still have poetry and still have a relationship with the audience? How does one perceive the gaze of the spectator? According to Caruge, Krump tries to make people feel something. For him, that is the most important thing to give to an audience. To him, movement is a language of itself.

Krump never asked Caruge to separate what he knew from hip hop, African dance or ballet; it had all this inside itself. So, his identity was a mixed dance; this was powerful because it mirrored our society which was mixed; it broke codes and the box in which people were trying to put him in.

His challenge was to make Krump visible for a maximum audience; to adapt it for stage without changing it. How could one choreograph something that was freestyle at first? How could one bring it to another level? Caruge tells us he's been using everything he learned, all the different dance styles. People should stop closing their mind and start opening up to see what is outside of what they knew as the right, good way to dance or to choreograph dance. Because the new generation was the future. That's how we fight: education and transmission.

How to empower Urban Dance and Krump and not international elitist dance practices/high culture?

He tells the audience not to be scared. Caruge believes one had to build oneself, nobody else was doing it for you. But when you did, people would come and help you if you had good energy and strong foundations and purposes and goals. He tells fellow dancers to trust themselves, and believes that then, doors will open. He advises to learn how to talk about oneself, about who one was and what one was going through and express it.

Can Krump contribute to a culture of equality and to breaking of stage borders?

According to Caruge, Krump had been breaking harder stuff. All the different nationalities, ages, physiques were erased in Krump. You could just see humans being the best version of themselves, pushing their own limits. That was how Krump was equalizing everybody; Krump was a dance of the everyday moves.

(he shows the audience the three basics of Krump)

1) stamp 2) chest up/breath 3) hands (inspired from boxing); behind all those basics was the character, the intention behind your movements; that was the power of Krump: one could express oneself; there was no limit; for Caruge, Krump was unlimited dance.

Nora Amin: Listening to Grichka she was reminded of an old criticism: That dance was elitist and was difficult to understand. But listening to Grichka, one understood that maybe it was about how it was delivered, and then maybe no one could say it was elitist? According to Nora Amin, it brought a lot of diversity and new aesthetics.

Bahar Gökten: Dance video



Discussion

Nora Amin summarizes that the power of the individual had been very strong today in all the performances and testimonials we saw, and that the impact of every individual is very strong, which is why, in her opinion, it is the individual that creates the institution not vice versa.

Acknowledging Ancestors

Audience member: Importance of acknowledging one's ancestors, especially if one is living in a country that one didn't grow up in; to listen to ancestors meant to understand that history was repeating itself; important 19th century artists took from Asian and African and Latin American art. E.g. I see Vogue and I think of Filipino folk dances.

As an artist in order to get funding I always try to emphasize my cultural Filipino background and I feel like there is a big interest in learning more from different cultures; still, there is a lot of exoticism; as you say voguing comes so much also from the Asian culture. So I agree with you not to forget where it comes from.

Audience member: When I saw Grichka's Krump session, I was reminded of Zulu dance in South Africa – warriors showing their chest. The African influence is there but it was not recognized or inscribed in dance history (...) When I studied contemporary dance, I learned about Mary Wigman and how she broke out of classical dance with her *Hexentanz* and when I see the Krumpers, it is what they are doing, but it is not recognized as part of the canon, it is something else – something 'other'.

What changes do we want to see?

David Kono: It is not only about artists, it's about politics, education. I will not cite an African image, because nobody knows it here, I will take the reference of Heiner Müller instead, because everybody talks about him. In his time, he asked what an artist or a theatre director does, what we have to do for this new world, a new generation (not for ourselves, because we will die). As an artist I can make demands, but it is a question of structure, about not fitting in certain systems.

Bahar Gökten: I have no answer to the question of why we don't have more diversity, but it's important to keep on going... to make yourself visible and be an inspiration for others, e.g. my collective: it's a slow development, also because of German bureaucracy, but there is change happening, even if it's small; empower people to keep on going, to be their own makers.

Nora Amin: I want to see demands by the dance scene and also by the audience, and I want to have the plan implemented by the institutions that have responsibility; this moment is a great moment to implement demands and a strategic plan because of the elections; there is a certain fragility in moments of transformation that we need to grab.

Canan Ereğ: I also want to be an optimist, something already has changed, we are on the right track; we wish it could happen faster; but as the person before me said: we can only change by hearing each other and understand.

Struggle of the process of applying for funding, bureaucracy

Audience member: Why isn't there more funding for people especially like us? Why are the dance associations and institutions not more diverse? Why today, do we showcase other voices – only once a year. Participant has been living in Germany for 30 years and says he is still struggling.

David: Problem of the structure of applying for funding: you already must know what's coming out in the end before you've started the process; that's where the problem starts; you try to find the results like a machine, but art for me is going into a black room and follow a little light.

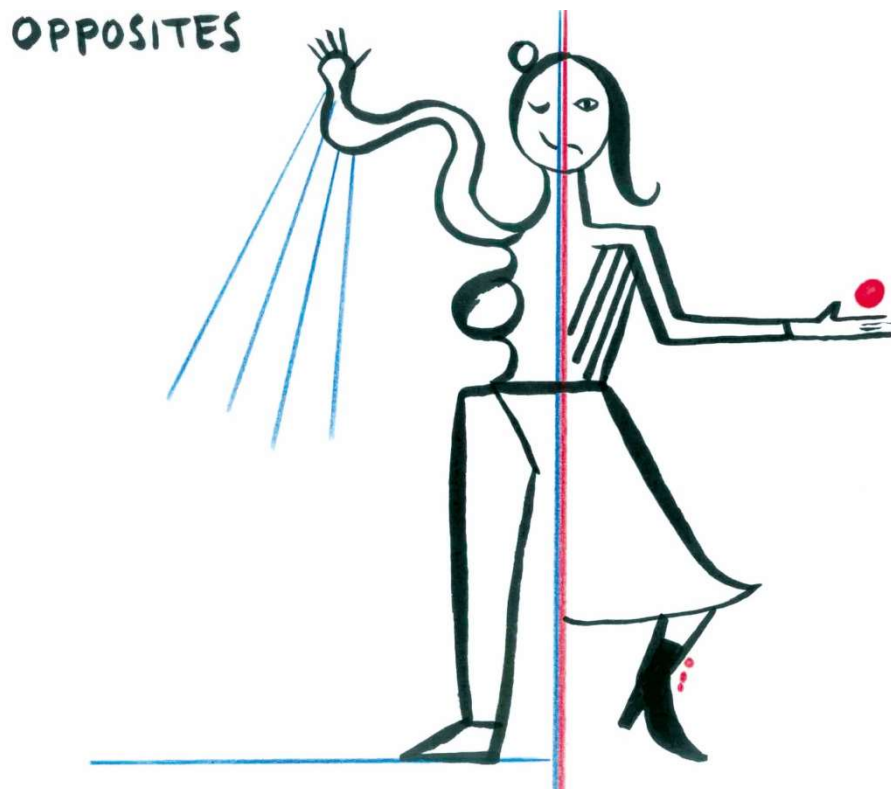
How to tackle racist attacks in ballet institutions?

Audience member: How did your ballet school deal with the fact that there were racial attacks? From memory? And what does it look like today? Are there people who are aware of the problems? How do these people protect their students? Can they empower and support?

Joy: I didn't really feel support from the institution, just from friends; we were really young and insecure, so as I recall we didn't even anyone to talk too. Nowadays: I don't really know but it would be good to have professional (psychological) support; even like a general hotline.

Burden of having to proof oneself all over again when coming from somewhere else to Germany

Audience member: Let us stop integrating the 'other'. When I arrived here, I was told to do an internship, but I have a dance degree from one of the most prestigious schools of my country (...) This makes me angry, but how do I dance around this problem because nobody listens to an 'angry black women'. I am always the 'other' who is spoken about. I've been here for 30 years and I'm still struggling as an artist and scholar.



Historytelling in education and dance mediation: from the personal/individual to the collective/institutional *Livia Patrizi (Germany/Italy), impulse speech followed by discussion*



Livia's text (first part interpreted by Nora Amin). Part of the text had been written by her mother and was part of her book "The Children Island".

Naples was in the 60s and 70s, a centre of several initiatives that aimed to start a revolution beginning by the children. For six years, every day her mother had welcomed and taught children in the suburban countryside. Later she had founded an association working with street children, providing schooling for adults, and organizing many unemployed into a political movement.

Livia Patrizi wanted to focus on class and exclusion by linking these initiatives to her own work and the current national challenges in the dance field.

The Mother

Livia's mum had grown up in a well-situated family with a mother-nanny and later had become a writer. She had collected the stories of the children, the unemployed, the nannies and had given them a voice. The distance to her biological mother had been marked by class-complex, conflict of the body, and had influenced her entire life. "I was saved by the children - by the discovery of the children in the narrow streets of Naples and by the little girl in the streets of the unconscious that was in me," she writes in the preface to *The Children's Island*.

The daughter

Livia grew up in the middle of a diverse cultural and human heritage and going to many political meetings of the grown-ups at night. She then escaped the smoke-filled rooms of her childhood to

attend dance studies and professional companies and ultimately founded TanzZeit in 2005. A work that she defines as political. When she started teaching in schools she felt a mysterious bond with neglected kids, not by class affiliation but by a common belonging to having felt sometimes deprived of the care that a child needs. Therefore, in a way, she was also saved by the children, and with TanzZeit she created an island that builds bridges between the field of reception, mediation, and training. The programme has been recently redefined as a place for cultural bonding (*Kulturelle Bindung*). Constantly united by a cycle of action and reflection, TanzZeit intend with this definition to express that the concept of bonding between dance and the world, must be reciprocal.

Dance & Transformation

“A transformation-oriented cultural policy must demand that cultural productions should be thought far more clearly from the perspective of mediation, since this field of action organises the transfer of knowledge between producers and recipients” (Henning Mohr, *Kulturpolitische Gesellschaft*)

Livia focuses further on the split between education and culture as one of the mechanisms with which culture justifies and reproduces the current social inequality: Systemically, there cannot be a more diverse art without a more equitable artistic education. Art mediation is crucial for the transformation of culture because it acts at the beginning of the chain of exclusion. At the intersection of art, politics and social issues, new working fields and different expertise's have developed in dance mediation which should be used for the renewal of art and academic studies to let all system of arts and educations operate together. A good example is Krump – for a young Krump dancer, it is not only normal to win international battles, to dance at a very high level, but also to teach on four different continents and to help the Krump community to grow and develop further.

The lack of access to art education, from public schools to universities, causes that many people are denied the tools that would allow them to create the art of tomorrow. If you come from a lower social class and you must bring money at home to your parents, you often cannot afford the 'luxury' of studying dance or being a free-lance professional artist. So, we have two different struggles, access, and artists conditions. One solution would be to unite both struggles and redistribute cultural resources more fairly on the one hand and to pressure for funding also to come from other ministries (education, social, youth) on the other.

She concludes pointing out the need of a paradigm shift to overcome the well-established hierarchy of thoughts that separates Art and the transmission of Art: we need a new concept of art that does not reproduce the aesthetic canon and the access policy of the current ideology. Therefore, Livia proposes to the Dachverband Tanz, a comprehensive round table to write a new road map for art mediation and education to move from diversity towards more equity and equality.

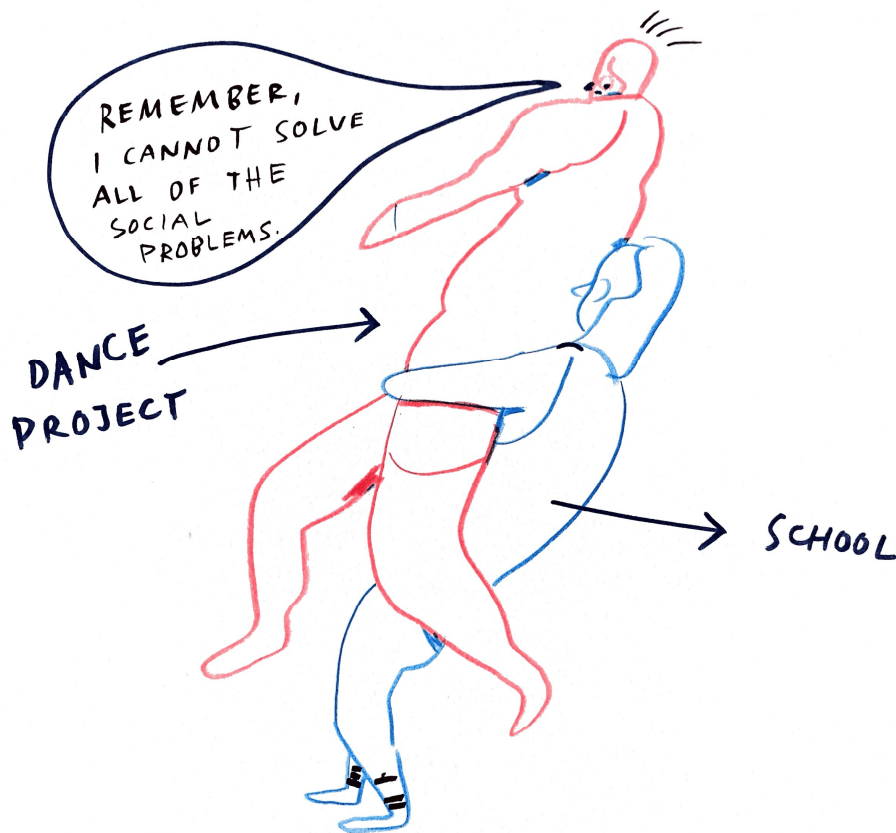
Discussion

Nora Amin: Thank you for this very personal approach starting from your own childhood. It is important to talk about dreams, they mark us; it is also important to see each other. How did you create an institution from a personal dream, how did you found TanzZeit?

Livia Patrizi: I was without work, pregnant and so I worked with everybody I found in town and happened to do something with a group of non-professional children which was a discovery. In Berlin, I made a professional piece and began working with schools, with the *Philharmonie*. I just asked many colleagues, jumped in cold water. Something from my childhood was still in me and I rediscovered it during TanzZeit.

Nora: Tell me about the Krump work “Human race” developed for the stage: How did the young audience respond to this?

Livia: We had a double experience - in the morning with the school kids, in the afternoon with the mixed audience. Different contents and topics bring different audiences. The kids in the morning never asked "what is this music?" (Stravinsky), "what has it to do with this dance form?".



Questions from the audience

Mey Seifan: I am interested in working with children, but I find it difficult to access schools, the whole system is very strict, children are put in drawers. How to start, how to manage an ongoing process that does not end when the little project is over but to create continuity?

Livia: I asked myself if and how do we want to go inside the schools, and we decided that we wanted to change the system, although it is difficult to dance with the whole class and to involve the teachers. Our strategy is to go inside and to help. We work very close with the teachers, respecting and supporting each other.

Audience member: I have a dance school in a small town, and it is important that children come voluntarily, how does this work in school, when they have to participate?

Livia: If you never get to know something else, you cannot decide if you like it or not, you need to be able to get to know something. Especially the boys have a lot of prejudice on dance, but free choice comes after or with the opportunity to see new things.

Nora: If we must work with the teachers, what kind of work can be done?

Livia: It's about dialogue, collaborating with the teachers to create a new form. If you work with them from the beginning schools are changing. We also do training programs with teachers and parents.

Audience member: The TanzZeit project includes the whole year. It is harder to work only a few weeks with the children. Do you also work with other art forms?

Livia: Lots of projects are on a one-year base, it depends on the responsible artist if other art forms are involved. Teachers and artists have fix meetings, circle of action and reflection.

Audience member: How do you teach dance to students that come from a migrant background?

Livia: We have schools with lots of social problems, we can't solve everything just with arts. Change only happens from the side of opposition, social exclusion. What do we need from the current political ideologies? We need to reduce class exclusion in dance. If you are born in a lower class, you have to fight all the circumstances. Some cannot express themselves because they don't have the tools. We should ask who shapes the dance of tomorrow, where the bridges from schools, institutions and universities are. You must give them the access now!

Audience member: Speaking about labelling and expectations, would it help to name it differently? Experimental and creative classes? Relabelling creates more access?

Livia: I am not sure, dance is like learning to read, learning to express themselves through body and movements, they don't question dance anymore once they have danced.



Archiving a discriminatory history of dance? How to achieve a diverse audience for dance? *Christine Henniger, TanzArchiv and Canan Ereğ (dancer, choreographer, curator, and festival director)*



Dimensions of a Future Dance Archive // TanzArchiv Berlin – archive in movement - Script

During the last 30 years the ‘archival turn’ has influenced various disciplines such as anthropology, philosophy, cultural theory as well as many forms of art. The archival turn must be defined as a network of concepts, that stressed the purpose and aim of the archives in their relation to political and institutional power, at the same instant redefining the options of the archival notion, allowing for more fluid, more pluralistic concepts, that better reflect the diversity of the societies.

The concept of the archive as a form of gatekeeper to relevant knowledge in a society is an idea that derived from Western, European and American traditions. Since then, it has been questioned for excluding not only other structures of knowledge building, such as non-curated, non-written or non-tactile forms, but also for keeping out a large part of society, mainly non-white, non-male, those non holding the power.

Starting from the currently ongoing conceptual and practical work for a new TanzArchiv Berlin – a work which is coordinated by five women coming from various backgrounds and expertise in the field of dance – she is pointing out on how the concept development on the TanzArchiv interferes with the theoretical implications of the archival turn, negotiating how a new TanzArchiv Berlin can be an archive for the whole scene (‘what is the scene’), open to everyone, reflecting in new ways on the knowledge about dance and of dance makers, and the knowledge produced in dance and movement.

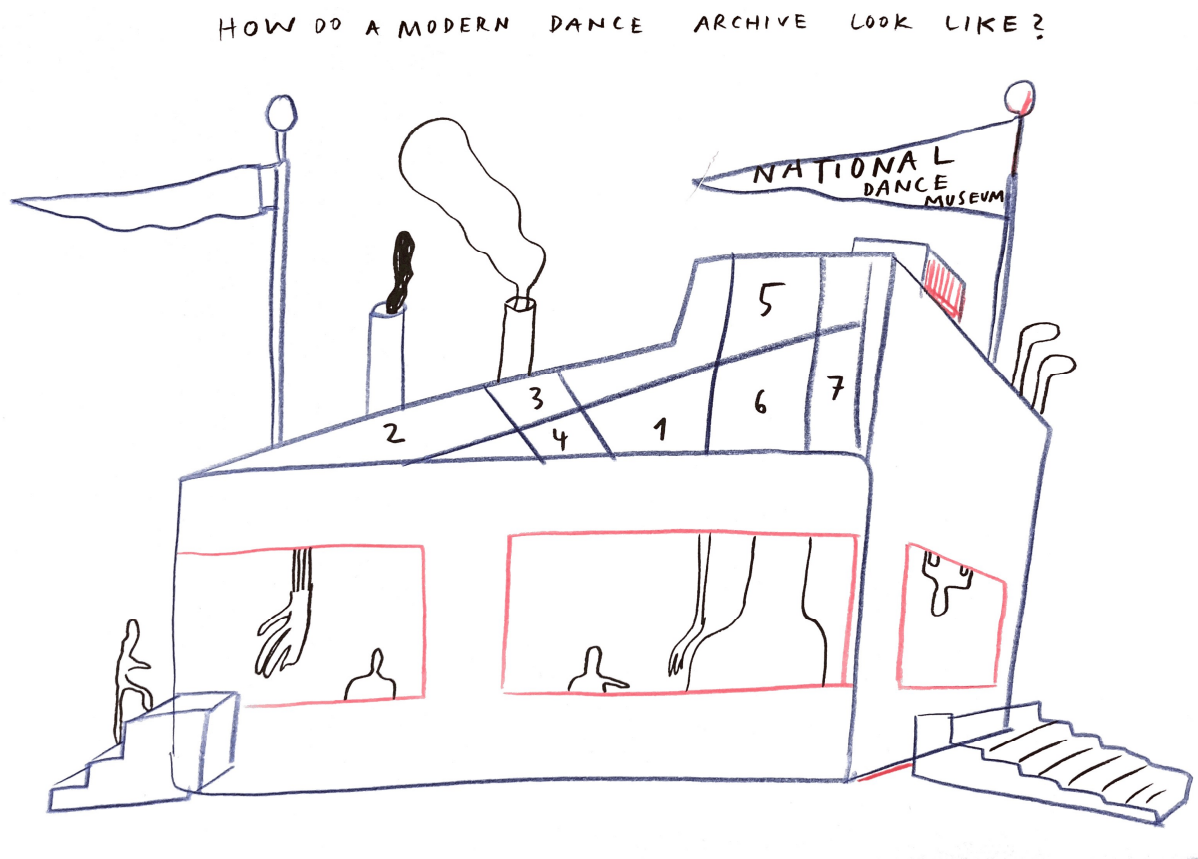
The parameters of the Archive group

In 2018, during the participative process of the *Runder Tisch Tanz* (or round table dance), a one-year continuous discussion of more than 200 artists negotiated the work conditions in the dance sphere in Berlin. Questions surrounded funding structures, mediation strategies, questions of diversity and inclusion with one of the topics being the question of how to transfer knowledge of dance into the future.

Since October 2020 a group of five experts from the field of dance practice, dance theory, dance journalism, dance documentation and dance archiving worked on turning the world upside down, not being the ones asking the gatekeepers of the archive how to enter their 'sacred halls of dance memory' or whether at all one is allowed to enter them – but rather they started rethinking from scratch what an archive for dance should look like: thinking from the point of who is represented and who is representing, what representation and participation might look like and what forms and structures of cooperation might follow.

1. Create new archives!

By building new memories in relation to the past we become the curators of our own lives, constantly producing new traces to rewrite our histories in relation to those of others. It is in the archive that our presence is captured, and its traces are read relationally in time. It is again in the archive that history can be encountered as subjective memories and that vice versa, subjective memories are shaped as collective histories.



2. *Speculate!*

The perfect archive doesn't exist. How is it that we know how to create new archives in the best way then? The fact is, we don't. What we must do is to speculate, negotiate, try out, experiment.

In 2019 Het Nieuwe Instituut in Rotterdam created the Speculative Archive of Design trying to uncover the value of both acknowledged masterpieces and forgotten treasures. Questions were: What will we save for the future, and what will be forgotten? Why will it be forgotten? Who will decide what will stay, and based on what criteria?

Similarly to the memory of Dance the collective memory of design is scattered, often recreated, reused – sometimes neatly organized in the aftermath, but more often extremely disorganised.

Through the temporary nature of the project Speculative Archive of Design, Het Nieuwe Instituut had the opportunity to investigate many potential solutions for the Dutch Design heritage, invite numerous actors in the field of design to be part of the project (institutional, individual, governmental) and thus to stress the question of safeguarding within the art heritage in general.

And so what we seem to need is a speculative archive of dance. Knowledge within Dance doesn't (or does not only) lie in texts – it is comprised in bodies, memories, gestures, movements, interpersonal relationships.

3. *Enhance perspectives!*

“How do we move from an archival universe dominated by one cultural paradigm to an archival multiverse; from a world constructed in terms of ‘the one’ and ‘the other’ to a world of multiple ways of knowing and practicing, of multiple narratives co-existing in one space? “

“Educating for the Archival Multiverse” (Ally Boucher and Shannon Faulkhead were among the co-authors in the Archival Curriculum Group)

The necessity to reinvent the archive, to include a various range of forms of knowledge, which also sometimes contradict each other, is a crucial task. New forms of recognition, of empowerment and visibility are possible this way, when professional academic forms of analysis stand side by side with community practical knowledge, with written records or bodily movement.

4. *Collaborate!*

Since 2012 representatives of the independent archives, the so-called archives of movement – though here political movement is meant, not dance – meet regularly to discuss how to interconnect their work. Numerous smaller and bigger archives derived out of the upheavals of the 1960s in Germany – environmental initiatives, queer-feminist movements, oppositions of the GDR, peace movements – which collected their active protest work, notes, flyers, posters. These groups exchange on archiving methods, legal implications, digitisation. The ‘archives from below’ always existed in parallel to the established state and community archives. With massively lower budgets (if at all), the existence of similar archives that had similar questions helped them very pragmatically to arrange a form of knowledge transfer to keep their collecting process alive up to today.

Knowledge on dance, quite similarly to the example of Adichie, is mostly not comprised in one person, the archivist – the person in power – knowledge needs to be found in different groups, collectives, societies. It lies in between relational forms. The acceptance of different ways to approach knowledge in dance through forms of collaboration, allows also to accept a decentral structure of working methods intertwining with each other.

Further, collaboration around the knowledge of how to keep an archive creates the chance of sustainability of the archival work as done in the archives from below. Only if the exchange on archive structures is vividly active it is possible to also keep smaller archival structures alive (though funding will of course always be another main issue).

The concept of the TanzArchiv Berlin tries to act at such an intermediary position of collaboration at the cross-section of archival work and artistic practice. During the last year, we tried to build up a network of archival accomplices working at various projects within dance archival practice, researching from different practical and academic perspectives. The network will grow as an important part of the new TanzArchiv, bringing in ever new perspectives on the question of how a dance archive should look like.

5. *Move your memory!*

Constantly the artists question their own role within the research process and their own perspectives (temporally, geographically, ideologically, in terms of presupposition).

The necessity of undoing and redoing, of rethinking and recreating the archival work is a necessary step towards new forms of archive and knowledge transmission.

To do this from the point of view of the dance artist seems like an obvious step within a dance archive, given that this should be an archive that centres all the time around this form of art. However, it is still uncommon to invite the artist to be part of his or her indexing within the archive. And: if at all existing, artistic interventions to the archive are still a rather rare peculiarity to the everyday archive work, a nice to have. The urge to have the artist present in different stages of the archive is however badly needed and should be the undoubted base of every arts' archive.

6. *Act and Interact!*

Archives are always highly subjective. By recognizing this fact, it becomes easier to accept dynamic structures of the archive which might be questioned by anyone, and which allow for participation.

To understand archives not as keepers of goods, but as social and discursive spaces, opens the way for diversified archives. These spaces allow to unlearn common knowledge, to try out, to participate. But what does participation mean in this case? To paraphrase Renate Höllwart (one of the authors of the publication "Sich mit Sammlungen anlegen" (a play on word in German combining the notions of 'to create' and 'to fight against'): "Participation means developing approaches that succeed in developing knowledge transversely to the hierarchies of common knowledge production."

The chance of transforming the archive through this further fifth dimension: the audience (with the first four being: artists, activists, researchers and archivists) puts archives in a new positions row with museums and other memory institutions, having the urge to have people and the public be part of their knowledge production.



Canan Ereğ: How to achieve a diverse audience for dance?

Canan Ereğ chooses to speak about the audience, since as a programmer and festival director, this was an important topic for her. She starts her presentation by asking how to achieve a diverse audience for dance. She mentions that each of us is diverse within ourselves as one can combine several characteristics which can be found in the definition of diversity. So if we want to reach a diverse audience for dance, we mean basically reaching *everybody*! She goes on asking: Do we want to achieve a diverse audience for dance? If yes, why?

Ereğ believes that dance can bring everyone together, as spectators as well as dancing bodies, without excluding anybody. According to Ereğ, in dance, we can treat the existing differences with a creative approach and connect people. She stresses seeing the similarities between humans rather than differentiation. One thing we all had in common was having a body – no matter what it looked like – and being able to engage through dance with life. In her eyes, dance can resonate well with diversity and inclusion.

Ereğ asks: How diverse is the dance audience already? She tries a personal approach to the question, mainly referring to Berlin, where she lives. First, Ereğ segments the audience into young (kids and youth) and the others, knowing that this division, in terms of diversity, was a rough division, as it pointed out only the age.

As the artistic director and curator of PURPLE – *Internationales Tanzfestival für junges Publikum*, a Berlin-based dance festival for a young audience, her main interest is to present different aesthetic approaches of contemporary dance as well as to encourage the young audience to participate, to empathize and to reflect on what they see.

To create an easy access, most of the festival program was designed for school classes, with shows scheduled during their regular school day, mostly in the mornings and mediation offered in different formats for the age group 6 to 18. To reach this group, Ereğ and her team get in contact with schools and win the teachers over to visit the festival with their pupils.

But if the aim was not only to reach the young audience but also to achieve a diverse gathering within a dance performance, the question of which schools were coming to visit the show, and which weren't was raised. Within a school class, you probably meet a certain diversity, however this issue, according to Erek, can be broadly defined by the school form and the district where the school is located. So, as Erek and her team aimed for the very first time to achieve a diverse audience for her festival, they looked for venues in different districts of Berlin and began to cooperate with those venues to simplify the access to the festival. Additionally, they began to offer dance performances in schools, especially in the suburbs of Berlin. This resulted, as Erek claims, in reaching a very diverse audience within the target group. Erek believes that staging dance for young audience and hosting school classes were both very promising acts to achieve a diverse audience for dance.

Erek wants to look at another audience group, namely individuals, young and adults mixed, who don't come organized in a group but by their own wish. She asks: How to create access for everybody who may enjoy watching dance?

Canan Erek observes that there is an increasing audience for contemporary dance. In her experience, the composition of the audience varies from venue to venue. While, in a bigger established institution, you meet mostly middle-aged people belonging to a certain socioeconomic background, in alternative venues, you meet a young internationally mixed public. She happily witnesses that Berlin has a growing dance community and audience which, to Erek, leads to the question that needs to be answered by the dance institutions who host the events: Who do we want to invite into our venues? How do we reach them? Are we aiming for a diverse audience or is it more important to serve a certain segment within the dance/art scene to develop a profile and recognition for the venue? Is it possible to do both at the same time?

In order to develop a reliable concept of diversity, an institution, according to Erek, needs to consider at least its program, the staff members and the audience. In all those three categories, there was potential for growing target values in the name of diversity. Those values could only grow when everybody in the cultural and artistic field encountered each other with respect. Erek asks: Can diversity be achieved by law? Can we establish a self-concept of diversity which is appreciated by everybody?

In Erek's opinion, all state-funded culture institutions should take diversity into consideration and develop a concept. And this concept needed to be put in action. Taking the example of managing an institution: Where could the need for more diversity come from if not demanded by regulations?

One option, for Erek, could be that as soon as institutions realize their survival is depending on this basic change, the quantity of sold tickets are shrinking, they either have to attract more audience, or they become redundant. So, they could try to change their program to attract a majority, or they could rethink the whole concept due to the society this house exists in. The second thought would lead probably to a more diverse concept, because reflecting on a society would bring up different perspectives and new ideas. This way, institutions would also enable different artistic perspectives to be heard and this would be the promise to achieve a new and diverse public.

If all the dance venues in Berlin would work on different perspectives of dance with an awareness of diversity, provide accesses without discrimination, support artists, develop their content-related profile, this would enrich the scene. This was of course only possible when those places had funding. In Erek's opinion, the distribution of the funding money has an enormous impact on the development of diversity. Erek is convinced that working on the accessibility for anyone who is interested in dance, as a dancer, dance maker or spectator is the key to a diverse dance scene.



Canan Ereğ, Christine Henniger and Nora Amin in conversation

Christine: Can you name some best practice examples, Canan?

Canan: Exchange is needed between the institutions. We are not all living in our own little boxes. If the institutions work together, they, as a whole, are diverse in their different approaches. It is about strengthening the missing links.

Classical institutions play the role of being the 'guardian of the tradition'. In the name of diversity, we need to find another way of defining tradition and to distribute funding. If institutions work together, there should be a kind of funding for this work. We need a funding system with an overall view. And there needs to be a better knowledge about the scene in politics and institutions.

Audience member: I was refused many times in the academical field because I was not writing in German. There are a lot of academics or dance practitioners who made their careers in Germany but have trouble getting into the academical field.

Christine: There is a problem of 'German proudness', which is excluding people who are not speaking or writing in German, especially in Cultural Studies. This leads also to a narrow scene in German universities. Dance and language have to be accessible for everyone, e.g., we should increase international communities in dance schools, automated translation (not only in English and German).

Ziad Adwan: I am interested to know about the international scene here in Germany because I have just arrived. Are there bigger international companies, international schools?

Canan: There is an international base in dance education, but it is not like in the Netherlands where everybody studies in English. You can find yourself an international dance community, but you have to get through visa and the bureaucracy first.

Christine: Most people experience a difficult access to enter art and dance schools. On the one hand, state schools are mostly hard to enter, there is a stricter selection of students. On the other hand, with private schools there is always a financial point, because you have to pay – and this excludes automatically lots of people.

Audience member: Currently there is an image problem of archives, archives are not visible. So a proposal would be to change the name 'dance archive' into 'dance museum'. It would be good to put together a national archive. It should be the duty of all politicians to preserve all arts, including dance. But now, there is a lack of financial support and money. Archives must be accessible. Archives should finally receive a format.

Christine: Archives need to decentralize, even further in the visual arts. We need people who build up their own achieves, we NEED MONEY – PAY THE ARTISTS! I am not a fan of national dance archives – I rather prefer opening the frames and system. We should always keep on learning from the history.

Constructing action plans and future projects



Introduction by the curators

It is time to prepare our demands. We can collect them from the physical and digital audience.

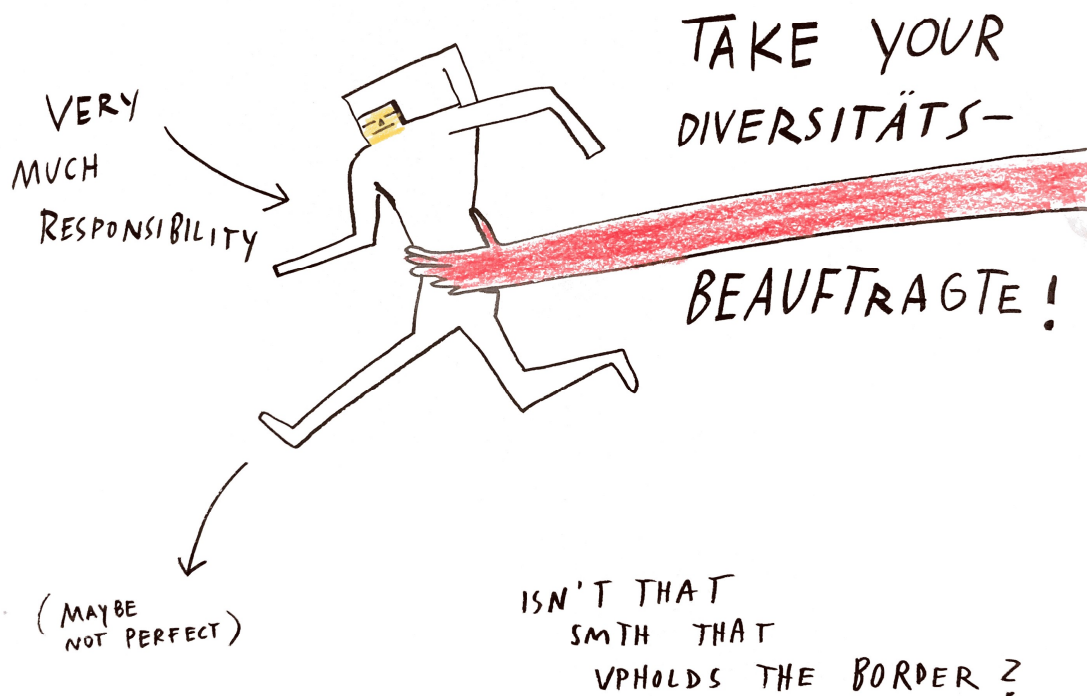
Sabine Gehm: First of all I want to thank the curators for this inspiring symposium. It is a real challenge to collect what was said in these intense days.

Henrike Kollmar: Do we need regulations for a new policy to encourage diversity? We are still in the process, and I would like to mention the guideline of the British Council. I would like to focus on the 'Creative Case' for diversity – this means institutions get only funding if they have programs for diversity.

Christine: So what are our ideas for cultural diversity in Germany? We need community work to get the money, like in the UK or in France, with mediation you get the funding money. We need to collaborate with institutions who have power because they get the money. No doubt: exclusion is a fact at the moment. What we need is a conversation with the politicians. We must accept the exclusion, which we currently have, because most people don't know, they are not aware about it. We have to open up and we can only do this together as a community.

Henrike: People from administrations must be involved in this, too. They set up funding programs and juries. And who gets the funding? Could there be a more diverse administration? Diversity has to happen on all levels. We must get all the voices in and hear all the voices, because we have been excluding for way too long.

Sabine: In this context it's time to say, that little steps are being done at Dachverband Tanz Deutschland as Mey Seifan and Fanny Kulisch will be part of the DTD from December 2021 on as agents for diversity. The second step was that there was a lot of funding by NEUSTART KULTUR and the BKM made possible that a lot more different structures, artists and networks were founded. That brought a larger diversity into the performance field. This opened the gates for artists who didn't have a chance to get federal funding before. We have to try to make these funding programs more sustainable.



Christine: Currently we see also, that because of the COVID 19 pandemic, the arts received lots of financial support – but what are we doing after this? As David as saying, you have to do productions once the funding is there, you have to stay active - always. Now is the time to act, talking to the people and to further develop the programs. Artistic research and scholarship should be on the action list as well.

Livia: How should the dance society of tomorrow look like? Seeing it as a process in a community, cultural bonding instead of cultural education. The process in itself is also very important. We need a (retributed) round table for the question “How should the dance world of tomorrow look like”.

Dance should be seen in a global context because we are still ‘inbetween’ – people live between different continents, dance styles and so on.

Christine: Break the hierarchy between curation and education in institutions. The whole institution has to transform. The canons must be transformed. An interesting example is the new professorship at the Centre for Contemporary Dance in Cologne on Dance in a global context.

David Kono: The central question is: For whom are we making art? We have to break up borders, we are all one, we live in a globalized world. It is important that the children of today, the second and third generations, know who they are. Their parents did not have the chances their children have now, because now everybody talks about diversity. We have to think without labels like *Migrationshintergrund*. I have to fight the whole day against diaspora and trauma. I am not a Cameroon, I have been living for years in Germany, I am just a *Mensch* in a globalized world and art should reflect that.

Audience member: I am questioning quotas, diversity agents and funding programs for specific groups. Doesn't that strengthen the borders, the labelling? Instead, there should be less bureaucracy and applications should be easier. Orienteering instead of integrating is the key.

Raphael: We cannot give responsibility to only one person in an institution. But if this person is given power, then this changes a lot. We have to start with concrete shifts to share power. Leadership does not want to be diverse, that has not worked in many years.

Nora: If we fight structural discrimination, we have to fight it with structural equality. That means we need people who have the knowledge, the suffering and know the discourse, that's why we need diversity agents.

Sabine: It helps to sensitize the individual, to get to know the racist thinking in ourselves. There is a person that helps me to get more aware.

Mey: Do we need a quota? This is a question e.g., in the Syrian community regarding a women quota. We need it! Diversity is working environment and an achievement.

Rajyashree: Who is talking about diversity and who is needing it? Who is talking for whom? That it is what it is all about – *Deutungshoheit*. We need partners. We need the administration because politicians come and go.

Audience member: There is injustice. There is racism, sexism. All these themes are connected to a lot of brutality and anger. If I look at this trauma, I loose my aiming. If we are aiming for more respect, then we do not loose, but we all gain, we get more.

Raphael: In Germany there is so much potential of Urban Dance. But these people are recognized abroad, not in Germany. Urban dance has answers to diversity, answers from real life and in Germany we do not use this kind of knowledge. Urban dance institutions like in France or elsewhere are far more inclusive.

Mey: We are all diverse, we must accept that. We have to be aware of structural racism and we need to have a position against structural racism. We should be rethinking structures and people who are in power, who are always sitting on the same chairs. Hopefully if we speak again in five years, these topics are a thing of the past.



Collection of demands

What can we practically do? What can be achieved through institutional alliances? How can we implement these actions in a strategic way?

Education

- Black studies should be normalized and accessible for all
- Study dance in a global context
- Send all directors of institutions on exchange programs abroad, to experience how institutions in other countries work

Funding

- Institutions should only get funding if they have programs for diversity
- Defund white supremacy: We don't need to fund institutions where there is one scandal after another. Defund ballet.
- maintain NEUSTART KULTUR funding programs that allow more diversity, e.g., research and scholarships
- English must be obligatory in Germany, applications must be easier and English applications must be accepted
- It should be accepted that artists from abroad can name productions in other countries as a reference for funding

Process

- We need (retributed) round tables for equity and for the question "How should the dance world of tomorrow look like"
- We have to ask ourselves again and again "For whom are we making art in a globalized world?"
- Involve politics and administration in the process

Structures

- more diverse juries and administrations
- Every dance institution needs an awareness team or a *Diskriminierungsbeauftragte*. And they need power. Discrimination on all levels must be followed up with consequences.

Biographies

Ziad Adwan

Ziad's work includes writing and directing text-based theatre, choreography, community theatre, academic engagement. Ziad was trained at Royal Academy of Dramatic Art (RADA), and then took a PhD in Theatre Studies at Royal Holloway in London; his dissertation was on "Mistakes and Making of Mistakes in Cultural Representations". Ziad taught at the Higher Institute of Dramatic Arts in Damascus. He currently lives in Germany and directs theatre productions and various workshops. He is affiliated with the ERC Project: Developing Theatre at LMU Munich.

Joy Alpuerto Ritter

Joy's roots are from the Philippines, was born in the USA and grew up in Germany. She graduated at the Palucca School in Dresden and learned Philippine folk dance from her mother. She has been working with companies/choreographers like: Akram Khan, Cirque du soleil, Wangramirez, Christoph Winkler, Constanza Macras, Yui Kawaguchi and Heike Hennig. Her Dance reaches out to a diversity of styles from urban dance, voguing, folk to contemporary dance. Since 2016 she has found international response as a Choreographer and is one of the Aerowaves artists 2020.

Grichka Caruge

is a dancer and choreographer, specialized in Krump. Grichka competed in numerous solo and team battles, including twice winning the EBS Krump World Championship. He co-founded RAF CREW in 2007, where he won the HIP HOP World Championships in 2009 and co-choreography "RAF city'z" (2010). He also founded in 2009 the collective "Madrootz", which brings together many French pioneers of the Krump movement but also international leaders. Since 2013 he has been artistic director of the International Illest Battle, an international Krump meeting, the 9th edition of which will take place in May 2022 in La Villette. In 2017, he co-choreographed the short film Les Indes Galantes, by Clément Cogitore. Teaching Krump and Hip Hop internationally since 2007, he decided in 2019 to offer his artistic vision of krump in a krump choreographed piece, Birth, and also "A human race" in 2021 on the theme of racism.

Sabine Gehm

is the artistic director of the international festival TANZ Bremen, a freelance curator, dramaturge and cultural manager. Decades of working in various cities, projects and constellations in the field of dance and performance provided her with a wealth of experience in many respects, which she would like to contribute to the umbrella organisation.

Canan Ereğ

is a German-Turkish dancer, choreographer and curator living in Berlin. She has been working as a freelance artist for 25 years now and has realised numerous projects in the field of dance. Since 2016, she has been the initiator and artistic director of "PURPLE - International Dance Festival for Young Audiences", which takes place annually in January in Berlin. From 2022 she will be the curator of the international dance festival Tanz!Heilbronn.

Bahar Gökten

is a dance artist. From her foundation in urban dance styles, she explores movement from a variety of approaches. Her process-oriented creative philosophy is characterised by a cross-genre curiosity and the power of improvisation. The promotion of young talent and the exploration of choreographic methods are essential. Her collective nutrospektif, founded in 2012, stands for the visibility of urban dance styles in a stage context and has been one of the Factory Artists at tanzhaus nrw since 2020. Bahar is currently artist in residence at the Rautenstrauch-Joest-Museum in Cologne.

Adham Hafez

Theorist, artist and curator, Adham Hafez writes on contemporary art history outside of western paradigms, on choreographic systems, climate change, and postcolonial legacies. As an artist, he works with installation, choreography, and sound. Currently a PhD candidate at New York University's Performance Studies Department, Adham Hafez holds three Master's degrees: one in Political Science and Experimental Arts, a second one in choreography and a third one in Philosophy. Hafez founded Egypt's first performance studies and choreography research platform, named HaRaKa (movement, in Arabic). He is part of the editorial collective of Cairography Publication (Brussels) and Natya Publication (Montreal), and a Global Fellow of the Middle East Studies Academy.

Christine Henniger

Head of the Media Library for Dance and Theatre at the ITI Germany. She coordinates the ITI research area Archive and Practice, which focuses on the theoretical and practical intertwining of the performing arts in archival processes, including questions of international and transnational relation within the heritage discussion, issues of digitization and preservation, canonization and curation. Current projects include: Archives of the Independent Performing Arts, concept phase TanzArchiv Berlin, DFG project "Digitally Networking Performing Arts Media Libraries".

Henrike Kollmar

has been working at nrw landesbuero tanz as a centre of excellence for the independent dance scene in North Rhine-Westphalia since 2017. Her focus is on the development of dance projects in the context of cultural education and the establishment of dance education in diverse fields. Before that, she worked as a dramaturge at the tanzhaus nrw in Düsseldorf, curated festivals, initiated mediation concepts and accompanied choreographers in their artistic process.

Kirsten Maar

works as a dance scholar and dramaturge. Since 2018 she is a junior professor at the Dance Department at Free University Berlin. From 2007-2014 she was a member of the DFG-Collaborative Research Centre „Aesthetic Experience and the Dissolution of Artistic Limits“. Her research fields are the intersections between visual arts, architecture, and choreography since the 1960s, social choreographies, ethics of curating, gender and ethnicity and class issues in the arts, scoring practices and composition. She is co-editor of Assign and Arrange. Methodologies of Presentation in Art and Dance (Sternberg 2014) and in 2019 she published "Entwürfe und Gefüge. William Forsythes choreographische Installationen in ihren architektonischen Konstellationen".

Nancy Naous

Choreographer and performer Nancy Naous, was born in Beirut to a Palestinian mother and a Lebanese father. She studied theatre and dance in Beirut and Paris, where she founded the company 4120.CORPS, 4120 being the number of kilometres that separates Beirut and Paris. Nancy's work is woven between dance and theatre, and feeds on the heritage, rituals, gestures, and dynamics of Arab societies. Her latest creation, Turning point (Dancers?), a reflection on the perceptions that dancers crystallize in Arab countries continues to tour internationally.

Qudus Onikeku

is a movement artist and embodies diversity. He lives and works in Lagos NG and Gainesville, USA. Over the decade, he has established himself as one of the preeminent multitalented artistes, working today with different media: performance, research, installation, curating and community organizing. He is the co-founder and artistic director of QDance Center Lagos. His dance works is in the permanent collection of the National Gallery of Canada and he has been a guest professor of dance at the University of California Davis and Columbia College Chicago. Qudus is currently the first 'Maker in Residence' at The Center for Arts, Migration and Entrepreneurship of the University of Florida - 2019-2022.

Livia Patrizi

received her dance training at the Folkwang University in Essen, among other places. This was followed by engagements with Mats Ek, Pina Bausch and Maguy Marin, among others. Since 1994 she has also worked as a freelance choreographer. She is the initiator of the TanzZeit programme and the artistic director of TANZKOMPLIZEN, which produces dance for young audiences. Until the beginning of 2019, she led the research and material development project Kunstlabor Tanz, from which the digital practice tool Calypso emerged. Kunstlabor Tanz is a partner of the certificate course "Artistic Interventions in Cultural Education" at the Institute for Cultural Policy at the University of Hildesheim.

Neda Pouryekta

is currently project manager for urban relations at PACT Zollverein. Prior to joining PACT she worked in the international context with focus on culture and education. Her work experience is based on projects in the MENA region, East Africa, and Southeast Europa on strengthening civil societies, peace education and intercultural exchange. She lived in Iran, Germany, Yemen, and Iraq and she holds a master's degree in Oriental/Islamic Studies and Sociology from Ruhr-University Bochum.

Rajyashree Ramesh

born in Pune, raised in Mumbai, Bangalore, living in Berlin since 1977, is a dancer and movement researcher. In addition to school and university (Bachelor of Science), she trained for several years as a solo dancer (Bharatanatyam, Kuchipudi), graduating in 1972. In Berlin, she founded the Academy for Performing Arts (1993) and the Rasika Dance Ensemble to promote young dancers (1996). Since then, conception of cross-cultural/genre stage productions, international lecture-performances, workshops and paper presentations. After certifying as Laban Movement Analyst (2008), doctorate from Europe-University Viadrina (2019). Currently developing a dance movement degree ("Bharatha-to-Bartenieff") at the Global Music Academy Berlin.

Laia Ribera Cañénguez

is a Salvadoran artist living in Berlin, whose artistic work moves between documentary object theatre, performance and visual theatre. She works as a performer, director and theatre pedagogue in her own productions as well as in collaboration with groups and theatres such as She She Pop, Ballhaus Naunynstrasse, etc. She has worked in physical theatre in Barcelona and Berlin. She studied physical theatre in Barcelona and has a master's degree in theatre education from the UdK Berlin. In her work she is mainly concerned with feminist, postcolonial and queer perspectives.

Imprint

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