



VIRAL VISIONS

Deconstructing arts immunity

A Handbook for good examples
for skills development and inclusion
through creativity and the arts



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Erasmus+ Programme
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VIRAL VISIONS

Deconstructing arts immunity

Erasmus+ founded Project

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VIRAL VISIONS PROJECT

In the following you can hold in your hands or read digitally our handbook of good examples for the mediation and creation of access to art and creativity. The project Viral Visions - Deconstructing Arts Immunity aims to raise awareness of contemporary artistic processes and new forms of artistic expression through education. In doing so, it also aims to discover one's own creative and artistic potential and to contribute to the reduction of immunity to art and creativity.

Introduction



In this compilation, the partners involved will show you, on the basis of a holistic understanding, methods and procedures as well as projects that are possible and have been implemented with both professionals and beginners in the discovery of their own creativity.

This compilation is like a small recipe book, so to speak, and can be tried out and refined independently.

We have been able to learn from each other in the process of the Erasmus+ project and are happy to make these available to you.

Introduction

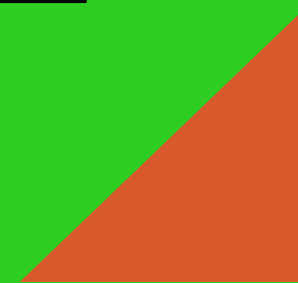


These examples are also to be understood in the context of the developed mediation workshops and the associated curriculum as well as the digital collection of artistic perspectives as a fundus for one's own approaches to art.

The project approach of Viral Visions is understood as an approach to increase resilience and to reduce distances to art and creativity.

Further materials are available at www.viral-visions.eu.

Introduction



Description Viral Visions

Arts and culture are areas that have suffered particularly from the Covid 19 pandemic, being forgotten and not considered essential to the system. Yet, especially in times of crisis, these areas make a positive contribution in the context of resilience, mental as well as physical health and provide an impetus against social isolation.

After this overwhelming and depressing experience of the pandemic and its aftermath, the partners of the Erasmus+ project Virals Visions - Deconstructing Arts Immunity decided to strengthen the presence of the arts, which is more necessary than ever for our society and its citizens.

Description



The aim of the project was to raise awareness of contemporary artistic processes and new forms through mediation processes, as well as to convey the enormous potential of creativity and art at the same time. The competences of all partners were enriched and expanded through the cooperation in the project, common experiences and the connection of the different national and regional backgrounds.

Description



Together, the partners have compiled a selection of good practices and methods that show how art and creative action, can provide tools and new perspectives for building resilience and innovation. The materials, collections and guidance, as well as a wealth of contributions on individual artistic action, are now available for free use at: www.viral-visions.eu.

Description

Kooperationspartner:

**BODY ARCHITECTS, Vienna;
MALA AKADEMIJA UMJETNOSTI
ERNESTINOVO, Croatia;
NOWA FALA, Warsaw; LA GALERIE
CHORÉGRAPHIQUE, France;
L'ESPACE ASSOCIAZIONE
SPORTIVA DILETTANTISTICA E
CULTURALE, Italy; THEATER DER
KLÄNGE e.V., Germany; ARBEIT
UND LEBEN NRW, Germany.**

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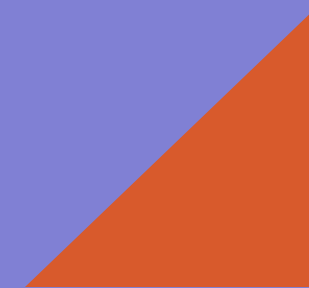
ARBEIT UND LEBEN NRW ———
GERMANY

— Your streets, your artists
— Reassembling Public Space:
Mintropplatz

Description Arbeit und Leben NRW

Arbeit und Leben NRW is a recognized institution of political, social and cultural education under the joint sponsorship of the German Trade Union Federation (DGB) and the adult education centers (VHS) in North Rhine-Westphalia. The educational institution was founded in 1949 to develop and stabilize democracy.

The aim of the institution is to encourage people through emancipatory education to exercise their political, social, socio-economic as well as cultural rights and to strengthen them against discrimination. Arbeit und Leben NRW supports lifelong education that promotes social skills and encourages the participation of



all people in society. In doing so, the institution pursues an informal and informal education approach. Art and cultural mediation play an important role methodically as well as in terms of content, especially under the aspect of structural change processes.

Arbeit und Leben NRW is committed to international educational work, which enables cross-border learning and raises awareness of similarities and differences.

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<https://www.arbeitundleben.nrw/>





YOUR STREETS, YOUR ARTISTS

Getting to know the artistic heritage of the city of düsseldorf through creative workshops

About

Arbeit und Leben NRW combines culture with participation in social life and focuses on public space. Art and culture enable certain other approaches to (political) education and participation.

Düsseldorf is a stronghold of the arts and artists, as evidenced by the city's numerous museums and wide range of cultural offerings. But more subtle details also point to the city's artistic heritage.

30 streets are named after artists of the Düsseldorfer Malerschule. The background of the street names is often unknown to many citizens, despite the enormous social influence of the namesakes.

YOUR STREET, YOUR ARTISTS is aimed precisely at this target group. Through workshops and tours, the participants are to be provided with knowledge of the works and their creators.

About

The intensive examination of the artits is intended to provide access to the city`s artistic history. The participants experience how they can influence the city using creative methods and start to create their own artistic productions in the form of pictures, photos, videos and podcasts.

About





The goal is for the participants to engage with their living environment through their own artistic work.

The demonstration of possibilities for influencing and shaping one's own living environment motivates participation.

About



Artistic methods offer a different, often lower-threshold approach than formal educational programs.

The biographies of the artists can possibly represent points of connection to the life histories of the participants and thus facilitate access to the people who gave the streets their names.

Project Objectives:

The overarching goal of "Your Street, Your Artists" is to promote arts education and creative processes. The project also facilitates access to cultural institutions and offers participants a low-threshold opportunity for the individual creation of artistic works.

Warum heißt die Lessingstraße Lessingstraße?

Der Historien- und Landschaftsmaler Carl Friedrich Lessing, nach dem Lessingstraße und Lessingplatz benannt sind, lebte von 1826 bis 1858 in Düsseldorf. (Geboren wurde er 1808 in Breslau, gestorben ist er 1880 in Karlsruhe.) Sein Großonkel war Gotthold Ephraim Lessing („Nathan der Weise“).



Gerade mal 18-jährig war er seinem Lehrer Wilhelm Schadow, bei dem er in Berlin studiert hatte, nach Düsseldorf an die 1819 in „Königlich-Preussische“ umbenannte Kunstakademie gefolgt. Beide gehören zu den Mitbegründern der sog. Düsseldorfer Malerschule. Der talentierte Lessing machte sich bald einen Namen als der heimliche Star unter den Schadow-Schülern.

Düsseldorf war seit dem Wiener Kongress 1815 eine kleine Stadt in der preußischen Rheinprovinz und hatte rund 26.000 Einwohner: Die Kasernen wurden erweitert - und im Schloss Jägerhof residierte ein Neffe des Preußenkönigs, Prinz Friedrich, mit seiner Familie, die den sog. schönen Künsten sehr zugetan waren. Es sei Schadow gelungen, „sich und sein Häuflein exklusiv dem Hofe, den Vornehmen“ anzuschließen, hat ein Zeitgenosse beobachtet. Lessing hat damals mit Künstlerkollegen in einer bescheidenen und feierfreudigen Wohngemeinschaft am Hofgarten gewohnt - wiewohl er als freier Künstler bereits mit einigem Erfolg auf dem sich entwickelnden Kunstmarkt unterwegs war.

Hingegen müssen wir davon ausgehen, dass sich Lessing in seinen Düsseldorfer Jahren wohl kaum mit Skizzenbuch oder Staffelei in der ländlichen Gegend vor der Stadt herumgetrieben hat, in der später eine Straße und ein Platz seinen Namen tragen.

Diese Gegend war nur spärlich bebaut und vor allem landwirtschaftlich genutzt. Das sollte sich nach 1838 mit dem Bau der Trasse der Düsseldorf-Elberfelder Eisenbahn rasant ändern. 1845 kam die Köln-Mindener Bahn hinzu, auf deren Trasse heute die Eisenstraße verläuft. Ob Lessing jemals am damaligen Personenbahnhof am heutigen Graf-Adolf-Platz mit der Bahn zu einer seiner Reisen auf Motivsuche aufgebrochen ist - wir wissen es nicht.



Foto: Stadtarchiv Düsseldorf

Entlang der Trassen siedelten sich immer mehr Industriebetriebe an, die sich vom Schienentransport Vorteile versprachen. Ein wichtiger Entwicklungsimpuls ging vom 1864 rund um den heutigen Bertha-von-Suttner-Platz gegründeten Stahlwerk aus. Stähle, Bleche, Kessel, Röhren, Drähte, Nägel ... Es qualmt, raucht, stinkt, hämmert und rattert in den kleinen und großen Fabrikanlagen und in den Hinterhofbetrieben, dazu die wachsende Bevölkerung: Die Industrielle Revolution hat Oberbilk ab den 50er Jahren des 19. Jahrhunderts im Griff.

Der heute Identitätsstiftende Bahndamm („Der Stadtteil hinter dem Bahndamm“) sollte Ruhe und Ordnung in die Stadt bringen. 1881 werden die bislang privaten Eisenbahngesellschaften verstaatlicht. Der neue „Centralpersonenbahnhof“ - am Standort des heutigen Hauptbahnhof - ist seit 1891 in Betrieb. Gleisanlagen wurden zurückgebaut, die lärmende und stinkende Eisenbahn an den Stadtrand verlegt. Das eröffnete Perspektiven für die Stadtplanung,

Die Straße und der Platz, die nach Lessing benannt sind, tauchen 1901 auf einem Stadtplan auf. Die Straßen in der Nachbarschaft heißen Stahl-, Eisen-, Industrie-, Siemens- oder Kruppstraße. Der Lessingplatz ist bereits seit 1895 im Düsseldorfer Adressbuch verzeichnet.

Quellen/Literatur:

Udo Achten: Düsseldorf zu Fuß - 111 Stadtrundgänge durch Geschichte und Gegenwart. Klartext-Verlag 2009

Höfing, Bernhart: Bildnisse Düsseldorfer Künstler : nach dem Leben gezeichnet und lithographirt. Stahl 1853

Christa Holte: Die Düsseldorfer Malerschule - Kunst, Geschichte, Leben. Droste-Verlag 2017

Hermann Kleinfeld: Düsseldorfs Straßen und ihre Benennung. Grupello-Verlag 1996

Anne Mommertz: Oberbilk - Die Geschichte eines Industriequartiers. Droste-Verlag 2010

Martina Sitt (Hrsg.): Carl Friedrich Lessing - Romantiker und Rebell. Donat-Verlag 2000



The participants receive inspiration and motivation through intensive engagement with the artists, their works and their work in the city. The experiences gained help to recognize and perceive scope for action in their own living environment, as well as to articulate wishes and ideas for the city.

Objectives



ACTIVITIES

The project works with different methods to reach the mentioned goals. In the first step, the participants will get to know four artists better through seven workshops. A city walk will motivate the participants to follow the artists' traces and to collect their own ideas. The participants can choose the realization of their artistic works themselves and will be introduced to the method of living pictures.

The results of the project will be presented to the public in the form of self-designed tours using the Actionbound app.



REASSEMBLING PUBLIC SPACE: MINTROPPLATZ

Creative participation in urban design

TOILETTEN

WIR

MINTROPPLATZ

KULTUR. BEISAMMEN.

WER. GEMEINSCHAFT.

WASSER. VERWEIL.

NEEN.

The theme of the project was to develop a counter-model to the current urban design in a collaborative process between urban residents and artists* through analog and digital forms of participation. The phenomenon of displacement of unprofitable groups of citizens from the inner city, is a general problem of metropolises. Through artistic intervention, power structures and automatisms are broken down.

About

The Mintropplatz as a traffic junction is used as a place to stay and a meeting point by people who cannot find a place elsewhere. With the help of artistic approaches, the people using the place actively participated in the design of their neighborhood.

About



Laymen and artists entered into a dialogue and mutual learning process within the framework of guided workshops.

Objective:
The goal was to sensitize citizens* to processes of design through workshops. On the one hand, to better understand the relationship between design and the city, and on the other hand, to give visibility to their protest, but also to their ideas, through an aesthetic design.

This and the accompanying digitalization strengthen the networking and are, at the same time, experience of an increased participation potential. Aesthetic resistance and the ability to design transfer the knowledge of citizens* to be perceived by planners and politicians and to assert their interests.

Mintropplatz in Düsseldorf exemplifies gentrification and displacement processes in urban space. The project strengthened the participation potential of the square users and intervened in the structures of urban design.

About







ACTIVITIES:

Together with local people, a digital citizen lab was set up on Mintropplatz, a public space near the main station in Düsseldorf. Genuine participation requires knowledge of who is planning what here and for what reason, where there is potential for resistance, and what resources can be activated. By initiating processes of artistic knowledge exchange, citizens were to be empowered to formulate and assert their right to the city or space.



For this purpose, artistic interventions with workshops took place: In this process, space becomes a shared playing field of planning and production; it becomes free for the projection of one's own needs and desires. In workshops, media artists digitally transformed the citizens' feedback into words and images which will result in a digitally processed map of the area.



ACTIONS:

Aesthetic Resistance: This includes a guided neighborhood tour with the topic of city relevant planning, Artistic Intervention and forms of aesthetic protest with Folke Köbberling and lastly a workshop on typography and writing.

Experiments in the city: A guided walk with a focus on art and urban planning, an artistic intervention with the topic of designing space on the square and a workshop on designing plans and models.

Subjective mapping: On the topic of subjective mapping there will be a approach of the situationists. In this case the artistic intervention was mapping. A workshop on photography and description with a followed evaluation was part of this too.



BODY ARCHITECTS————

AUSTRIA

- **Mind Culture Podcast**
- **House Beating/ Form Parkour**
- **Craft Choreography**

Body Architects is an interdisciplinary/performing arts association with dance at its core. The range of activities include the touring Body Architects dance group, the Craft Choreography performance platform, the Mind Culture Podcast as well as production of dance films and documentaries.

The Body Architects dance group consists of athletic performers of mixed backgrounds who integrate contemporary dance, contact dance with breakdance and tricking. They work interdisciplinarily with musicians, visual artists, video makers and architects. dance



The repertoire of works includes an outdoor performance-installation House Beating, a performance-exhibition Architektur + Tanz and the physical theatre works The B-Team and Life Below Water. Body Architects are extremely physical in their expression and they are on a quest for revealing poetry in places where forms intersect.

www.bodyarchitects.eu

www.instagram.com/bodyarchitectsdance

www.facebook.com/bodyarchitectsdance





MIND CULTURE PODCAST

Free-form conversations
with art professionals



MIND CULTURE PODCAST

Podcasts - free-form conversations
with art professionals

Created by the Body Architects

Production, hosting: Hygin Delimat

Team: Nikola Majtanova, Marcin Denkiewicz

www.mindculture.eu

The second season of the Mind Culture Podcast

<https://www.youtube.com/watch?v=kWvIUu5yr34>

<https://www.youtube.com/watch?v=4lPazpZYW8w>

<https://www.youtube.com/watch?v=vWWU6VrKCxc>



The project began in Spring 2020, during the first months of the pandemic. Today, it is an ever-growing open-source database containing 32 long episodes - interviews with over 50 guests including artists such as Florentina Holzinger, Chris Haring, Simon Mayer, Soya The Cow and many more. The project is a peek behind the scenes of the performing arts world. It presents unique personal perspectives on arts, art production, art politics. The topics include conversations about contemporary dance, performance and the art of movement.

About

What is choreography?
How to create stage works?
Is dance relevant? How is art
in crisis? How does the
culture react in times of
pandemic? How to grow an
audience as a performing
arts maker? How to make art
an important part of daily
life? What can we learn from
one another?

About



#24



B-boy WOLFER

The Mind Culture Podcast is a creative way to engage with the knowledge that is being constantly generated in the field of contemporary dance and movement-based performance. It sprouts from our passion for learning.

About



We record, produce and distribute the conversations as long (full) and short (excerpts) videos, making them available to anyone interested. It is a way to provide value and engagement to the community of performing arts in Vienna, Austria and worldwide. The Mind Culture Podcast celebrates diversity in the field of performing arts.

The guests come from all genres (contemporary dance, performance, street dance, circus, drag...) and backgrounds (experienced, established, emerging, young, older, native, migrant...). Thanks to the nomadic nature of the podcast, we foster relationships with exciting spaces in Vienna (Kulturhaus Brotfabrik, Kunst Haus Wien, MAK) where we record the meetings.



The project is targeted at anyone interested in listening to what goes on behind the scenes of the contemporary performing arts. It is for the audiences, for the curious art lovers, for the young people and for the art practitioners themselves.



In designing our workflow,
we used the following
repositories:



WATCHING MORE

Database of knowledge on podcast production -
<https://podcastage.com>

“Recording studio in a case” - <https://www.youtube.com/watch?v=AW6GgdsdcY4>

Publishing platform - <http://anchor.fm>

HOUSE BEATING / FORM PARKOUR

Dance performance in urban spaces
and an open workshop for the community



HOUSE BEATING / FORM PARKOUR

Dance performance in urban spaces
and an open workshop for the community

Created by the Body Architects

Concept: Hygin Delimat, Schayan Kazemi

Choreography: Hygin Delimat, Elias Choi-Buttinger

Music: Maria Anna Chlebus, Alex Georgiev, Voland Szekely,
Schayan Kazemi

Art installation: Andreas Buttinger

Wood performers: Weng Teng Choi Buttinger, Andreas But-
tinger and local performers

Photography: Katarina Barvirova



HOUSE BEATING is a performative artwork that spans across genres of dance, music, and art installation. It exists within a context of an outdoor performance in relation with the surrounding architecture. The work is inspired by the legendary collaboration between modernist masters - Le Corbusier and Xenakis. An athletic physical choreography consists of complex partnering movement vocabulary rooted in urban dance and the study of bodily innate architectures.

About

The exploration of borderline physical abilities of the bodies exists in dialogue with an organically morphing wooden entity.

About



The organic and the inorganic continuously meet and engage in the shared process of space creation.

About

WATCHING MORE

<https://architects.hygindelimat.com/house-beating/>
<https://vimeo.com/770782597>



The project intends to reach the audience on multiple levels :

- The work is presented and rehearsed in open space, busy areas which naturally intrigues pedestrians who stop by to watch and stay.

- The knowledge and the artistic practice are shared in a format of a multi-day open workshop FORM PARKOUR that precedes the presentation.

The goal is to incite creativity among locals by sharing our methodology of working: with the bodies, with the objects and with the architecture.

- 2 or more local (amateur) performers are integrated to be part of the core performing team. They get to know our working methods even deeper. In such, we only travel as 6 members of the Body Architects, reducing costs and making the touring more sustainable.





The contents of the workshop FORM PARKOUR:

The workshop focuses on movement research within a realm of innate bodily architecture. It is a direct continuation of the choreographic process behind House Beating. Through a series of tasks, participants investigate the potential of translating and/or finding architectural principles in the body. They also get to collect and interpret bodily experiences from interacting with the existing urban architectures.



In the first part, the Body Architects share their eclectic approach to creating and shaping movement (informed by their ongoing practice of breakdance, contemporary dance, tricking, acrobatics). Following the concept of the body as an organically morphing structure, the participants take time to research shapes and transitions in accordance with architectural concepts and healthy working principles.



WORKSHOP

They move across different levels of muscular tone in both static and dynamic forms, in the act of balancing physical forces. The major part of the work is in close physical relation to another body. Distilled techniques of touch and sharing weight serve as an introduction to creating with others. How do multiple movement performers enter and sustain the process of fluid architectural morphing?

Next, the participants work with the idea of continuous space creation using objects. For this, long wooden piles from the performance set are available. In a somatic-visual way, the participants research the impact small and big changes and arrangements can have on performative space and on the rich sensorial landscape within.

The concluding section of the workshop is choreographic composition in urban spaces. Body Architects share tools and guide the process of creating choreographic material of solo, contact and object dance in relationship to the environment.

The results get integrated into the final House Beating performance.



CRAFT CHOREOGRAPHY

Performance Platform in Vienna



CRAFT CHOREOGRAPHY

Performance Platform in Vienna

Created by the Body Architects

Production, hosting: Hygin Delimat

Team: Nikola Majtanova, Marcin Denkiewicz

<http://craft.bodyarchitects.eu>

<https://www.youtube.com/watch?v=aF80vhoENig>

<https://www.youtube.com/watch?v=4qbtUG3tn0Y>

https://www.youtube.com/watch?v=7nrndf_qut4

https://www.youtube.com/watch?v=XDQEsLbQU_Y



THE CRAFT CHOREOGRAPHY performance platform (2019-2021) was a bimonthly mini festival dedicated to presenting short movement-based performances by young international makers regardless of discipline. Next to the majority of contemporary dance and performance works, there were presented works from genres of urban dance, contemporary circus and dance film. The word craft stands for prioritizing skill in movement, interpretation and dramaturgy. The events took place in the Erbsenfabrik Vienna and at its peak (before the pandemic), gathered large audiences (exceeding the possibilities of the room).

About

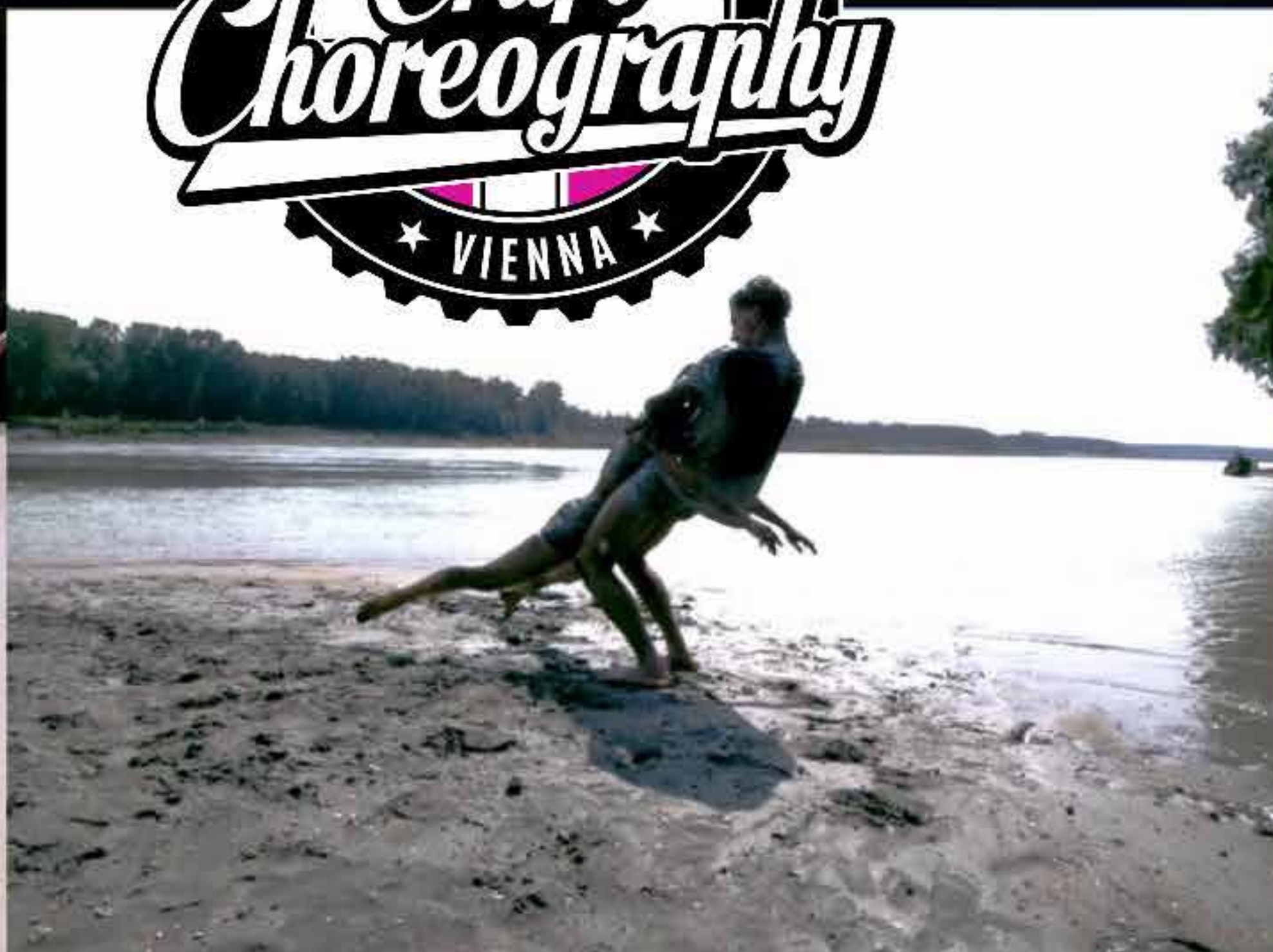
The side program included movement workshops taught by the artists (in collaboration with Viennese schools and OAED Austria). There were also lively audience-artists conversations in a format of non-hierarchical knowledge exchange.

About



The project played a huge role in integrating the local young art scene and bridged the aesthetic gaps by showing a large variety of artistic propositions. During the pandemic, the Craft Choreography continued in an online livestream format. The project functioned as a wonderful meeting and networking hub for the local and international community.

The project target groups: inhabitants of the district, art lovers, dance and performing arts enthusiasts and practitioners, youth, especially the invited school children, artists, curators and cultural producers.





14 EDITIONS:

9.6.2021, Erbsenfabrik Vienna

6.5.2021, Online from Vienna

18.2.2021, Online from Belgrade

12.11.2020, Online from Vienna

17.9.2020, Erbsenfabrik Vienna

23.8.2020, Online from Vienna

26.7.2020, Online from Vienna

28.6.2020, Online from Vienna

12.3.2020, Erbsenfabrik Vienna

6.2.2020, Erbsenfabrik Vienna

16.1.2020, Erbsenfabrik Vienna

11.12.2019, Erbsenfabrik Vienna

27.11.2019, Erbsenfabrik Vienna

9.10.2019 , Erbsenfabrik Vienna





Łukasz Majewski

L'ESPACE

ITALY

— Daphne e Apollo

— Natural Landscapes

Continuous creative workshop

Founded in 2005 by Giovanni Zappulla and Annachiara Trigili, the choreographic centre L'espace is a space for artistic production and confrontation. It is a driving force in which the Danza Movimento Naturale (DMN) method comes to life and develops, the result of more than twenty years of work by the two dancers and choreographers on energy, body and movement.

In this context, the Zappulla DMN company creates an artistic environment of excellence that allows professionals, amateurs and spectators to explore dance in its most varied, and sometimes unexpected, declinations: choreographic platforms, interdisciplinary performances and installations, and public rehearsals.



The training continues with internships with external teachers, conferences, debates, video screenings and thematic evenings. The operational headquarters is the Xinergie space, which was born from the meeting of the two associations L'espace and Quarto Tempo. These realities collaborate and actively participate in the development of Sicilian cultural life through production, training and awareness-raising. Xinergie is a place to live and offers opportunities to anyone who wants to relate to the universe of performance, dance and contemporary art.

L'espace has created an international multidisciplinary festival called Dissidanza that takes place during one week in October.



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www.facebook.com/lespacepalermo/



DAFNE E APOLLO

Dance performance



L'ESPACE intends to disseminate contemporary dance by sharing its creative processes and the phases of its work to bring the audience closer to the work and the spaces of culture. In order to meet the objectives of the project "Viral Visions", our association has chosen to field our specific methodology of our choreographic production.

About

The choreographer Giovanni Zappulla has created Dafne e Apollo in 2021, based on the ancient myth, re-proposes the archetypes of the couple's relationship, leading to an awareness of the mechanisms of falling in love and rejection, creating a mirror of the consciousness of those who attend the performance.

About





To give the characters greater dramaturgical depth, the choreographer has subjected the protagonists to a psychoanalysis of the couple.

About

At the end of the project L'espace they will produce the Video podcast of Daphne and Apollo , on the methodologies used and the making process.



The pièce articulates several levels of representation, the characters in the myth and what the myth refers to at a deep level in the psyche of the artists who represent the scene, communicate; the artists become the medium of a powerful synthesis that involves the spectator in a way that differs from the relationship that the public is usually allowed to establish with the work of art.

An experience of the senses. For this performance he asked the company's musician to accompany the dancers live, creating a sound universe that is the result of research using experimental technologies through the capture and digital processing of sound. The scenography, virtual and interactive, is created during the performance. The artists work in a sensitive complicity.





NATURAL LANDSCAPES

Dance performance

NATURAL LANDSCAPES relates the natural landscape to the emotional landscape, a journey through the flow of the seasons. The theme of the seasons has been widely used in Western music and dance (Vivaldi, Tchaikovsky, Glazunov has worked on); the poetics of the performance evolves through a pentacular vision linked to the partition of the Chinese calendar.

About



Five seasons for five movements: metal (autumn), water (winter), wood (spring), fire (summer), earth (late summer). The structure of the five seasons welcomes the dancers supporting their action and their emotional universe.

About



Natural Landscapes is not a narrative performance, but a pure feeling lived and experienced together: dancers, musician and audience.

About

The project intends to reach the audience on multiple levels :



Natural Landscapes is a creative experiment born from a project involving two countries on opposite sides of the Atlantic Ocean: Italy and Mexico. The project arose from the need to disseminate the Danza Movimento Naturale method of choreographer Giovanni Zappulla in a big scale, and involved the entire staff of the Zappulla DMN company together

with the dancers of the MiM arte Escenico collective of Mexico City, who for two months experimented its practice in Palermo, then a further month dedicated to the creation of the pièce inspired by the seasons. This performance constitutes an enormous effort of methodological and creative dissemination and was performed in Palermo as a national premiere and then in Mexico City as a world premiere with great public and critical success.



La Galerie Chorégraphique 

FRANCE

— Les Goûters Mouvementés

— Repertory Emergency

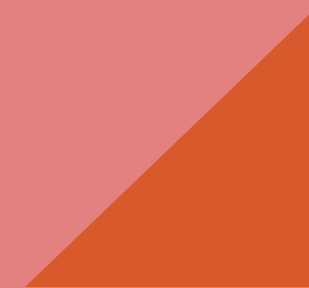
Founded in 2001 by Thierry Gourmelen and Jean-Pascal Blanchard, the artistic production agency La Galerie Chorégraphique supports the development of the choreographic sector and, more broadly, the contemporary performing arts in Occitania and internationally.

In Carcassonne, a city remarkable for its two UNESCO World Heritage sites, La Galerie Chorégraphique has been contributing to the development of contemporary dance and related arts and their democratization since 2012. It designs and produces the Femmes En-Jeux, Horizon Parallèle and Mixité festivals in partnership with the Centre des Monuments Nationaux, and is preparing the Danses-Cités Carcassonne festival for 2020.



In total, nine events have been carried out as part of cultural, artistic and educational action programmes aimed at educating audiences who are far from the cultural offer, particularly in the priority district of the Conte in Carcassonne. We have thus enriched our experience by bringing artistic creation closer to social issues such as the fight against inequality, women's rights or the reception of migrant minors. La Galerie Chorégraphique lead in 2021/2022 the Dance Highways , ERASMUS + project.

The Galerie Chorégraphique is supported by the Ministry of Culture, the Occitanie Region, the Aude Department, Carcassonne Agglo and the City of Carcassonne for its artistic, cultural and educational activities in the area.



**La Galerie Chorégraphique /
Carcassonne - France**

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LES GOÛTERS MOUVEMENTÉS

Development and inclusion of
disadvantaged populations



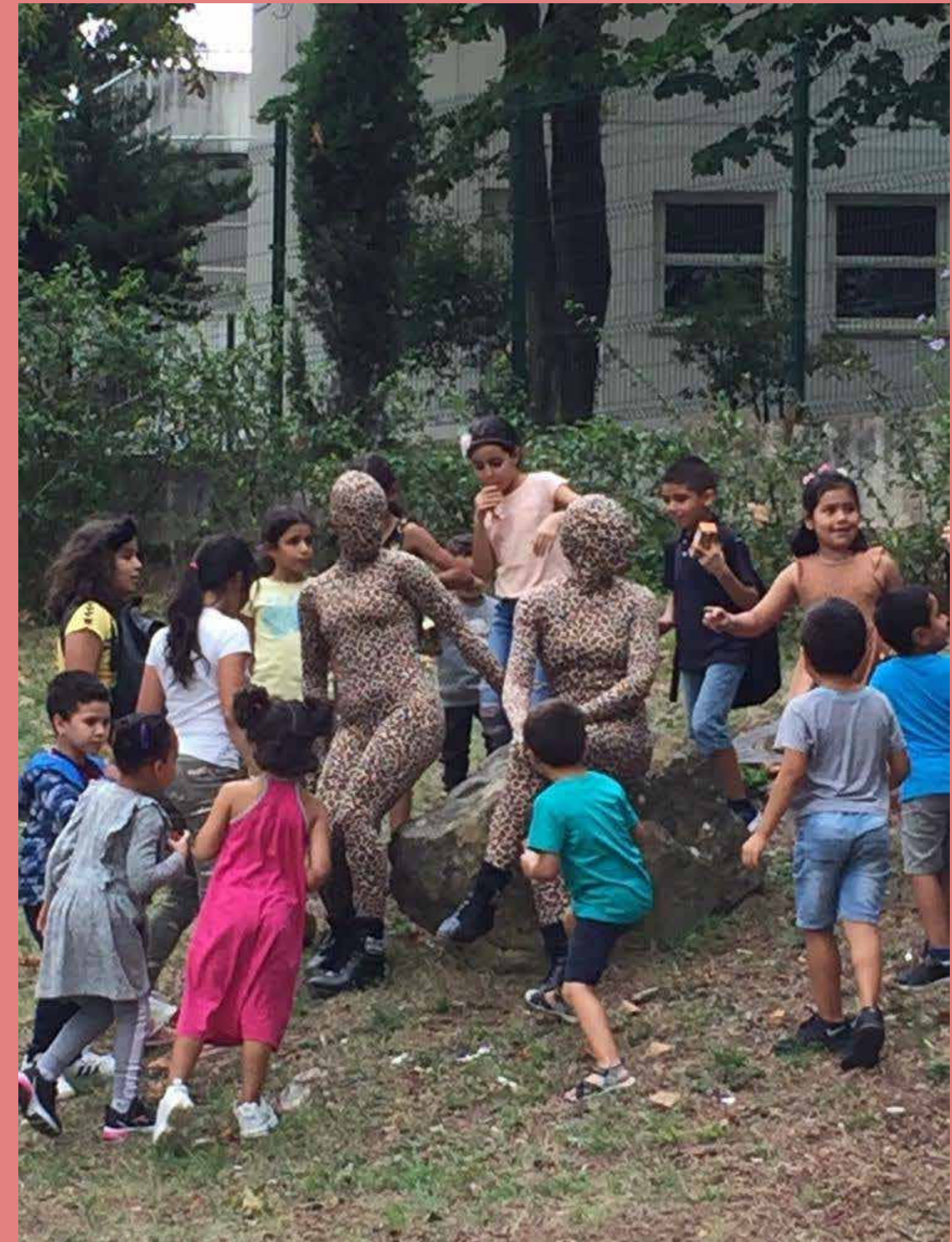
In the context of Carcassonne, a small provincial town not inclined to support artistic creation, especially contemporary dance, La Galerie Chorégraphique has been developing, since 2012, different devices aiming at creating a local community of interest for this art. Les Goûters Mouvementés, inaugurated in 2020, is an international program at Pt'it Parc, a space in one of the city's sensitive neighborhoods.



Objectives

Its principle is to invite children and families of the neighborhood at 5pm for a convivial moment that extends to an artistic performance and a spontaneous meeting between the public and the artists.

The main objectives of this demanding program are to bring creative dance to an area where art is absent, and to provoke an "aesthetic shock" in a public that is far from the artistic and cultural offer



The Goûters Mouvementés
are part of an artistic
education program for
children between 8 and
12 years old,

About



"Journey to the land of contemporary dance", which includes lectures on the recent history of dance and creative workshops during school and extracurricular time.

About



They are also an opportunity to involve young people who have dropped out of school and are in professional integration within the framework of a day of immersion in the activity of the association.

About

PARTNERS:

This action is realized in partnership with La Régie des Quartiers, a social association that supports the logistics and communication of the events.



MATERIAL:

Sound system
Camera

HUMAN RESOURCES :

Mediator and artistic programmer
Sound and video technician
Administrator
Cook (volunteer)



REPERTORY EMERGENCY

Performance Platform in Vienna to transmit
contemporary choreographic culture



Knowledge of the history of contemporary dance is poorly communicated, whether through the media, or through the pedagogical content of general education, or even in schools specialising in dance. For the majority of people, contemporary dance is an unknown artistic practice, notably because of the lack of dissemination of its history.

Repertory Emergency is an audiovisual production, designed to be a tool for transmitting this history, accessible to students and teachers in primary, secondary and specialised dance schools.

About



This pod-cast of short videos tells the story of a whole era of choreographic creation and its remarkable emergence.

About



At a time when a sector that has been hard hit by the Covid period needs to be resilient, this production of short films for educational purposes opens up new perspectives for dance professionals for their future careers.





Mala akademija umjetnosti Ernestinovo 

CROATIA

— Stencils of Memories

— The Bridge

Association Mala akademija umjetnosti Ernestinovo was founded with the goal of promoting, developing and improving artistic creativity among children and youth. We are located in a rural area, far from major cultural centers in the region. Our work supports the preservation of existing and the initiation of new cultural and artistic content. We provide a space for personal development, creativity, personal expression and quality spending of free time for children and youth. We are an inclusive place where we always work on improving the quality of life for people with disabilities, children with developmental disabilities, members of marginalized groups and ethnic minorities.



Wir fördern ihre Integration in die lokale Gemeinschaft.

Wir arbeiten mit der örtlichen Gemeinschaft, Bildungseinrichtungen, sozialen Wohlfahrtsverbänden und in- und ausländischen Organisationen zusammen, die im Bereich Kinder, Jugendliche und Familien tätig sind. Wir fördern den Schutz und die Durchsetzung der Menschen- und insbesondere der Kinderrechte auf vielfältige Weise.



Mala akademija umjetnosti Ernestinovo

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www.maue.hr



STENCILS OF MEMORIES

Development and Inclusion of
Skills through Creativity and Art



The Stencils of Memories Project aims to bridge the generation gap between the young and the retirees through arts while engaging them in the activities of their community, increasing environmental awareness of sustainable development by reviving knowledge of forgotten skills (wall painting) and creating the preconditions for non-formal learning within a local community. .



Stencils of Memories

The project restores traditional skills and increases awareness of sustainable development by transferring knowledge of interior decoration that uses naturally produced paint based on the experiences of our ancestors.



Elderly women talk to
children about their
experiences in interior
decoration in times past.

About



Namely, they decorated their houses using whitewash, with lime which was hydrated and prepared as a foundation to work on.

About



They whitewashed their homes inside and out, using home-made brushes. To decorate their homes, they made stencils with general plant motifs or used imprints made by rubber rollers.

About

Partners:

Ernestinovo Municipality,
Retiree Association,
Ernestinovo Primary School



They used natural paints for this type of decoration and to hand-paint certain parts of their rooms. The experiences will be transferred to children through paper, cardboard and foil samples used for the creation of stencils that can then be applied to walls.

Project Outcome:

- reviving traditional skills
- reinforcing creativity and initiative
- aising awareness of sustainable development and historical contexts
- connecting old and new cultural content
- promotion of sharing and connecting the old and the young.





ACTIVITY 1.

Knowledge transfer and documentation. Information was gathered through conversations and oral lore on times past and photographs were taken and stored for future processing.

Conversations and knowledge transfer from the elderly to the young. Elderly people from the area of Ernestinovo talked about the history and tradition of interior decoration.



Shared their knowledge and experience and demonstrated wall painting skills (making whitewash, natural dyes: char, watercolours made from linden, beet root, peppers, pumpkins, camomile, nettles, roses, marigolds, poppies... Mritewashing, making stencils with natural motifs. flowers, sprigs, birds, butterflies...).



ACTIVITY 2.

Preparation and treatment of materials. Plants were collected, dried and ground. Stencils were made by cutting cardboard. Mritewash was made by treating quicklime.

Project preparation: collecting plants and other materials to make dyes, treating and tinting, preparing stencils and patterns and making whitewash was all documented.



ACTIVITY 3.

Application of knowledge gained: demonstration of roller painting, use of stencils on a wall and paper to make samples.



ACTIVITY 4.

A booklet was made to document the process and its results.



ACTIVITY 5.

The Stencils of Memories Project was presented in the Karl Ernst Osthaus Museum in Hagen, Germany (booklet attached). Project participants from Ernestinovo presented their knowledge.

Learning about the work of retired people and making their themes led to the observation of a significant connection between the idea of Bauhaus and work in the area populated by the Danube Swabians in eastern Croatia.



This led to international cooperation between the Museum and the Small Academy of Art in Ernestinovo along with the prospect of long-term cooperation on this and future projects.

Milica Reinhart Tešankic, involved in national and international art projects for many years. A lots of children, adolescents, women and marginalised groups of all ages and ethnic backgrounds were involved in education and artistic creation.



Target Group:

Elderly people: Ernestinovo Retiree Association (20 participants).

Children and adolescents, children with disabilities, children and families belonging to national minorities (about 60 workshop participants) - members of the Small Academy of Arts, children from Ernestinovo primary school and from the wider community.

Beneficiary structure:

Children aged 4-18, the elderly aged 60- 80.

List of experts:

Siniša Tesankic, BA (Teacher Training Academy, Art Department), a sculptor and painter.

Tomislav Herega, student at the Academy of Arts and Culture and assistant at the Small Academy of Arts, Ernestinovo.

Karmela Vukov-Golic, moderator, journalist, assistant and honorary member of the Small Academy of Arts, Ernestinovo





THE BRIDGE

Longing for Level 2

The "Longing for Level 2" project The artists Milica Reinhart/Hagen and Marjan Verkerk/Amsterdam developed the art project "Longing for Level II" for the high bridge in Altenhagen over the course of four years. People from 82 nations live in this district of Hagen. Milica Reinhart and Marjan Verkerk conducted interviews with the residents and asked them about the colors of their memories.



Objectives

For the two painters, their colors and handwriting are the starting point for the design of an artistic transformation and light installations on the bridge.



The Altenhagen Bridge thus becomes a symbol of understanding between people and cultures in the district, in Hagen, in the region, but also for comparable living situations in many other European cities.

About



A bridge runs through the medium-sized town of Hagen, in the Ruhr Basin, Germany. It does not cross water, but channels traffic - 40,000 cars per day, also a lot of pedestrians use it as an underpass, not a very pleasant experience -



through a grey neighbourhood beset by problems, where people from 82 nationalities live in close proximity.

In 2003, two artists - Milica Reinhart (from Croatia) and Marjan Verkerk (Holland) - conceived a plan to transform the road bridge from a soulless feature into a multicoloured beacon.

About



They decided to base their design on 'human resources' that were abundantly available in the area: The inhabitants, and their memories. They named the project Die Sehnsucht nach Ebene 2, which translates as 'longing for the second layer'.

People from migrant backgrounds tend to carry scenes in their heads that hark back to faraway places. Reinhart and Verkerk wanted to provide a visible link between this variegated source of information and the neighbourhood - vibrant and uplifting to motorists racing by, but with a deeper meaning to those who encounter this 'traffic monster' (the design spans 450 m) in their everyday lives.



To gather the source material for their project, somewhat controversially, the artists asked women and girls from a range of nationalities about the colours associated with their memories. "Why did we only interview only women? We tried to ask men about personal memories, but they usually came up with the colours of the shirts of their local soccer team. We also found that women are often the storytellers, and conduits to the next generation. Mothers strongly seemed to influence the way their children integrated with an alien society." In a women-only context, many interviews became very emotional affairs.



Hidden feelings came to the surface - homesickness, distress at lost dreams, traumatic memories. Some women led very difficult lives, and experienced real hardship. 81-year old Margarethe from Germany run before the Russians in World War II, 26-year old Thuy fled her country during the Vietnam War.- Many interviewees said this was the first time they had shared their feelings with outsiders. They all picked the exact colours that they remembered from a very detailed chart, selecting between 10 and 20 colours each. Using the selected hues, the artists created an individual artwork relating to the women, their countries, and their stories. These colour compositions, in a specific order, make up the overall design for the bridge. The women were also invited to write the word for 'bridge' in their own language and hand, for instance bridge, most, puente, köprü, etc.



These words will appear in white neon letters in front of the finished design so that it lights up at night. All in all a huge and complicated job, but simple compared to the struggle that was required to realize the project in real terms.



Money was a major issue. Including a structural renovation the costs of applying the design were \pm €1 million. The artists themselves, backed up by Exile-Kulturkoordination and the department of Culture of the municipality of Hagen, were instrumental in raising that sum. In addition to goodwill created by earlier projects, over four years they used their persuasive powers and their gift for communication to convince architects, managers, residents, planners, politicians to embrace the concept of Die Sehnsucht nach Ebene 2.

Corporate sponsors were found through fundraising events. Eventually, the budget balanced, but a final hurdle remained. In October 2007 Hagen's town council needed to approve the execution of the project in 2008. Not so much financially (most funds were found elsewhere) but politically. In the run-up to the meeting a lot of feelings were stirred up



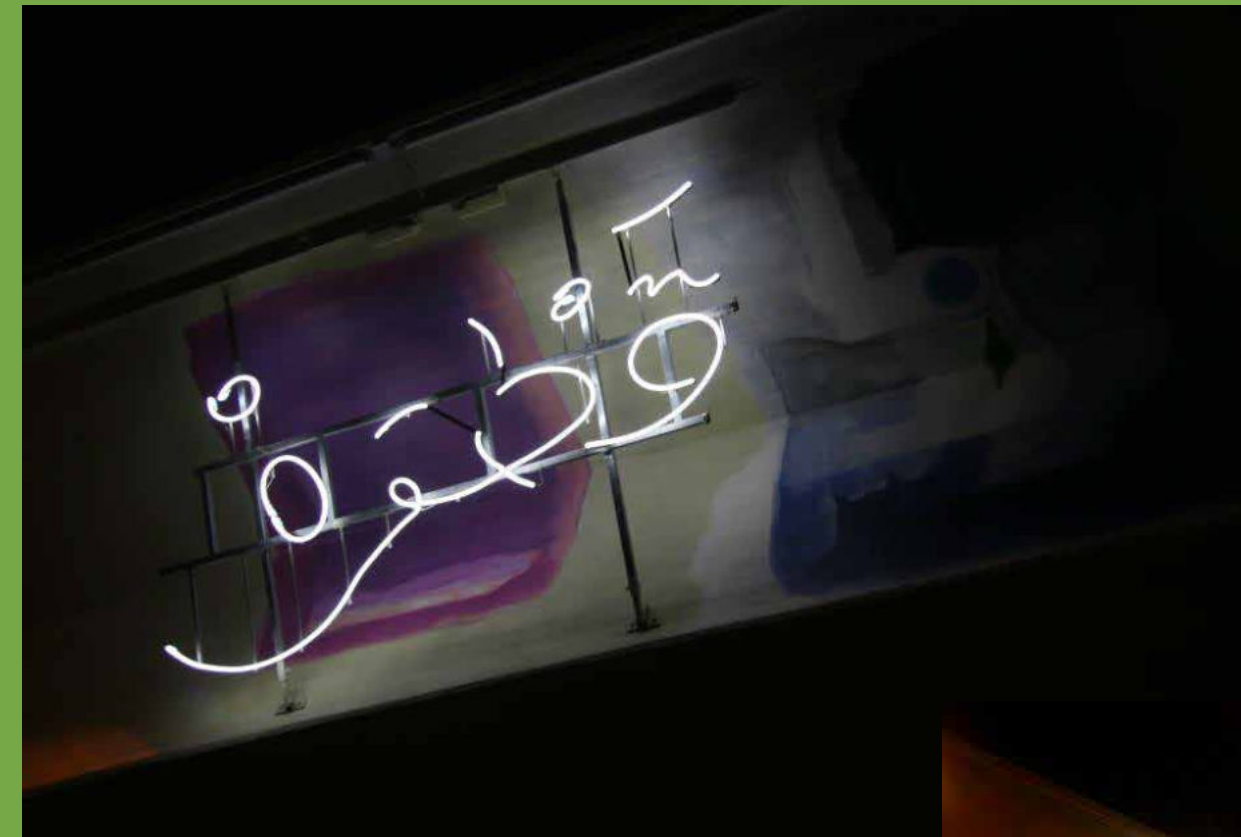
A stream of articles, interviews and readers' letters appeared in the local papers. Some fervently supportive, others profoundly opposed to the project. People argued that money should be spent on dustbins and crèches, not art What also rankled was that German memories only played a modest part in a design that drew on 'roots' in distant corners of the earth.

About





Whereas to the artists, this egalitarian approach is essential. "In many countries - not just Germany - people pay lip service to diversity but they are often reluctant to interact with 'aliens' on a more personal level, let alone treat them on an equal footing." In the end, the enthusiasm generated by the project -



which also inspired various side projects, such as a theatre performance, a choreography, a rap podium, a novel - won the day. After a vote on knife's edge, the council gave the thumbs up to the make-over of a bridge - and an area - that reflects the hopeful, positive side of a multifaced reality.

About



NOWA FALA

POLAND

— Dance Wave

— Darklena

The 'NEW WAVE' Foundation [Fundacja 'NOWA FALA'] is a non-profit organisation founded in 2009 in Warsaw by dancer and choreographer Agata Życzkowska. She cooperates with Mirek Woźniak and Karina Szutko. The dance collective HOTELOKO movement makers operate within the foundation (since 2011). HOTELOKO works mainly in the area of new choreography and dance experiments. The artists create artistic, educational and social projects touching upon topics such as community, freedom, ecofeminism, gender equality, tolerance, ecology, human rights and education. They also work with foreign partners in cooperation with organisations and institutions from all over the world.



Fundacja Rozwoju Teatru 'NOWA FALA'

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<https://www.facebook.com/>

FundacjaRozwojuTeatruNowaFala

<https://www.facebook.com/hoteloko>

<http://fundacjarozwojuteatru.pl/en/>



DANCE WAVE

Dance performance and videos



The project **NEW WAVE** includes a series of activities in the field of contemporary dance, which aims to develop young dance audiences and present a wide cultural and educational offer in this field of art. The single event includes presentations of short dance forms, performative performances involving the audience in joint participation, talks with the audience, and screenings of video dance films.

About

The idea of the project is to present excerpts or short works of contemporary dance artists at the end of each year, which is a summary of annual events in the field of dance. With this formula, many artists made their debut.

About





The meeting also aims to integrate the dance community in Warsaw, including intergenerational exchange, where in addition to the presentation of mid-career artists, it is also a chance to show young artists to a wider audience.

In one event the audience will be able to join at any time without having to be at every part. On the other hand, it will also be possible to participate in the entire event.



With short works, videos and performances that last between 2 minutes and 40 minutes, audiences are able to experience very different forms of dance. Importantly, those who join later are still able to encounter many dance techniques and the many artistic visions of the various artists. At the same time, a detailed schedule of the evening is prepared so that audiences can join the parts of their choice.

The main objective of the task is to provide the public with opportunities for cultural and artistic development, through the making and dissemination of contemporary dance the new formula.. The event aims to develop dance-related creativity and popularize contemporary dance and new dance among diverse social groups.





ACTIVITY

1.

Open Call for short choreographic works and movies



ACTIVITY

2.

The event is divided into four parts:

Presentation of short forms

(3-6)

Performance (1)

Meeting with the audience (1)

Film presentation (2-5)



PROJECT GROUP TARGET: Youth, teenagers, young adults, students

About



LIST OF EXPERTS:

Agata Życzkowska,
Mirek Woźniak

PHOTOS:

Marta Ankiersztejn

PROJECT OUTCO-

Stimulate youth interest in the
performing arts, especially
dance.

PARTNERS:

Center for Promotion of Culture Praga
Południe, Capital City
of Warsaw-District Praga Południe



DARKLENA

Dance performance for young audience
and an open workshops for the community

project name

DARKLENA

**Dance performance for young audience
and an open workshops for the community**

DARKLENA is a socio-choreographic project to work on identity. This project for children and young people touches on the themes of tolerance and education of young people in the 21st century through story telling, choreographic games and performative elements. It tells the story of a boy who likes computer games, but also dancing. The creators and artists, director and dramaturgist Agata Zyczkowska and choreographer Wojciech Grudzinski, created a word and movement collage in which the title Darklena is reflected in various characters.

About

A young 12-year-old dancer was invited to collaborate on the project, making the audience identify with him at his age. The performance is especially aimed at children and teenagers from the age of 10 and older.

About



The theme of tolerance is key in this performance. By accepting diversity, we have a chance to develop society.

About

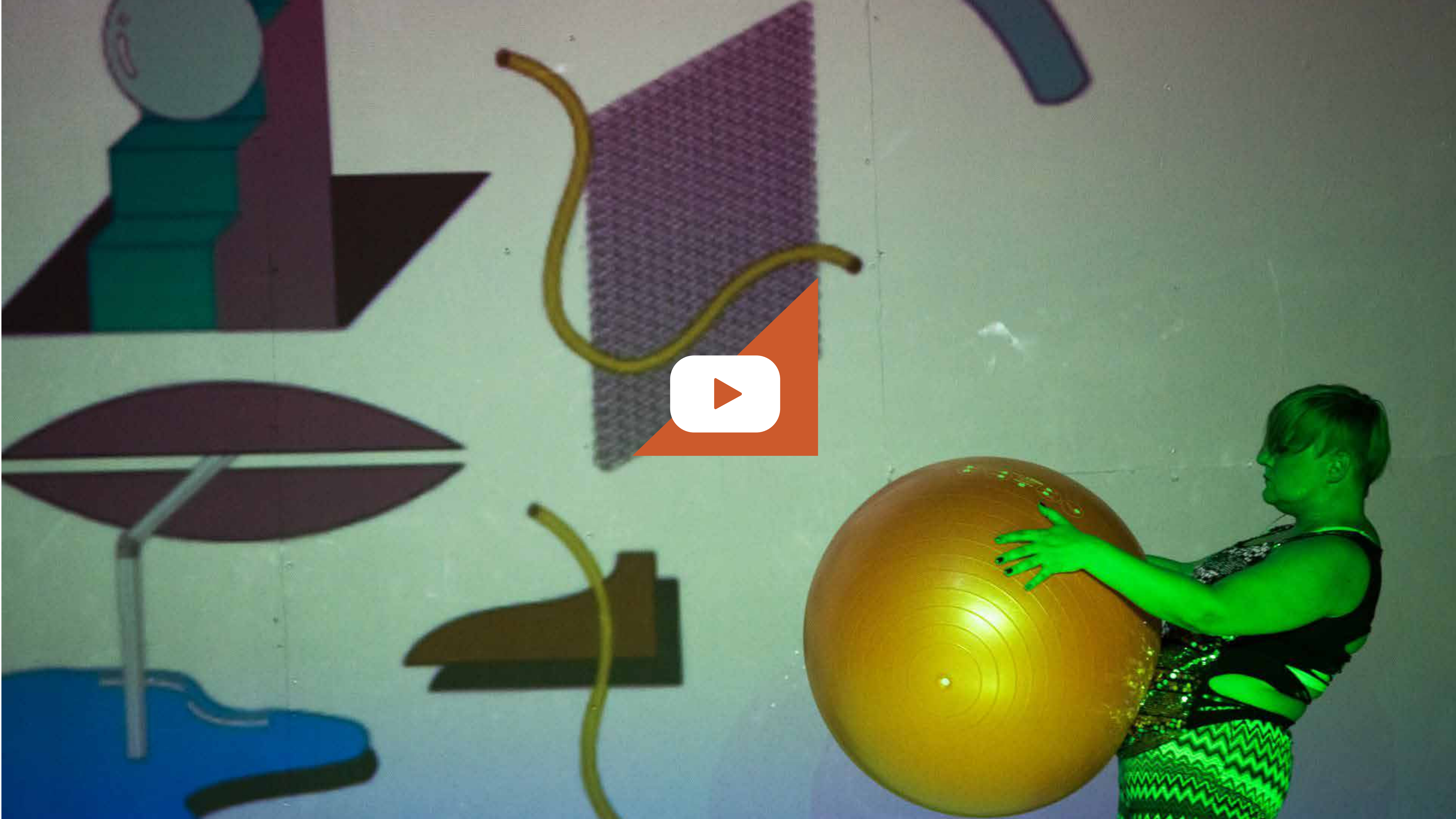


This is the time to speak about it to the young in an authentic and sincere way, but through art with elements of play and discussion.

The project combines new choreography, contemporary dance, video, performance. It is like an image on a smartphone, far from a linear narrative, colorful and emotional. Pedagogues and artists draw themes from everyday life from our world. Darklena can appear anywhere at any time. It is a story of people who try to describe it based on their memories and experiences. Darklena is first and foremost what you see. .

Darklena publishes and is activeWho is really Darklena? Look for the answers yourself. During the project, audiences of children and teenagers, but also adult parents and teachers are invited to the stage to build Darklena together. It consists of a girl with blond long hair and a boy with black short hair. It consists of a girl with glasses and a boy who is allergic to gluten. It consists of a girl who is tall and a boy who has a tummy. It consists of a girl with freckles and a boy with braces on his teeth.







Finally, it consists of someone older than the children - a man and a woman. About 15-20 people are invited to the stage. The play they perform together choreographs it around the scenes of the play. This activity through play shows how diverse we are and that everyone has a place in this world regardless of our differences. The entire show is just a collage of scenes with similar overtones, where we have fun with the audience while giving the theme of tolerance and education at school.



ACTIVITY

1.

Audition: two dancers and one dancing boy (age – 10-13 years old).



ACTIVITY

2.

Working with the identity of the boy together with two dancers.



ACTIVITY

3.

Presentation for the audience and the aftertalk.

PROJECT GROUP TARGET: children, youth, teenagers, parents, teachers

LIST OF EXPERTS:

Agata Życzkowska,
Wojciech Grudziński

PROJECT OUTCOME:

Stimulate children and youth
interest in the performing arts,
especially dance.

PHOTOS:

Marta Ankiersztejn

PARTNERS:

Capital City of Warsaw, Prom Kultury
Saska Kępa, Dom Kultury Kadr



THEATER DER KLÄNGE

GERMANY

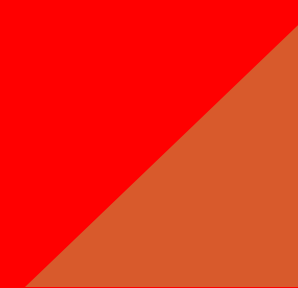
— Lecture Demonstration
(media + live)

— Audio-Vision on Demand
(Video-& Audio-Podcasts)

— Workshops
(online + in presence)

THEATER DER KLANGE, an artistic collective founded in Düsseldorf in 1987, explores the principle of structured, transdisciplinary and interactive improvisation with music, dance, theatre and the digital arts to create an original and singular aesthetic for the composition of choreographic and musical scores, and the creation of costumes, sets and lighting.

The company's speciality is cross-disciplinary, interactive, intermediary artistic creation and the design of workshops to raise awareness of the tools of contemporary performing arts in different territories.



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Soziale Medien:

Facebook: <https://www.facebook.com/theaterderklaenge/>

Instagram: [@theaterderklaenge](https://www.instagram.com/theaterderklaenge)

Website: www.theaterderklaenge.de



LECTURE DEMONSTRATION

(media + live)

Mediation and audience development



The **THEATER DER KLÄNGE** can offer lecture demonstrations for its plays, in which scenes are explained verbally, sometimes only supplemented in videoform and sometimes shown live.

About

The advantage of this format is that the entire ensemble does not have to travel, but only three of the actually six dancers used, as well as the director/composer, the choreographer, the video designer and the lighting designer, i.e. a total of only 7 instead of 11 people. In addition, the costumes necessary for the live performance can be brought along as luggage (flight case excess luggage).

About



About



The organiser can call on a local theatre or dance researcher to give a qualitative introduction to the subject which can also be given in the local language. It is possible to offer a qualitative introduction to the subject in the local language.

One-hour lecture-demonstration, using AV-video-excerpts, solo and duet live dances as well as oral explanations by the director and choreographer can be offered in German, English or French.

This demonstration will be followed by an audience discussion with the director, choreographer, the participation of the researcher and, if desired, the group.



PROCEDURE:

- Scientific introduction (by a scientist recruited by the organiser on the subject of Bauhaus + stage)
- Introduction (verbal) by the director of THEATER DER KLÄNGE
- Presentation 1 (video scene = live recording of the performance of Act 1)
- Presentation 2 (live solo dance scene in figurine)
- Short explanations (verbal) of what precedes + what follows
- Presentation 3 (video scene = live recording of Act 3 performance)



- **Presentation 4 (live solo dance scenes in 2-3 figurines)**
- **Presentation 5 (video scene = live recording of the performance of the final tutti act)**
- **Applause**
- **Audience discussion**

The entire event can be streamed and/or recorded as a video in order to make it momentarily online or permanently in a media library, accessible.

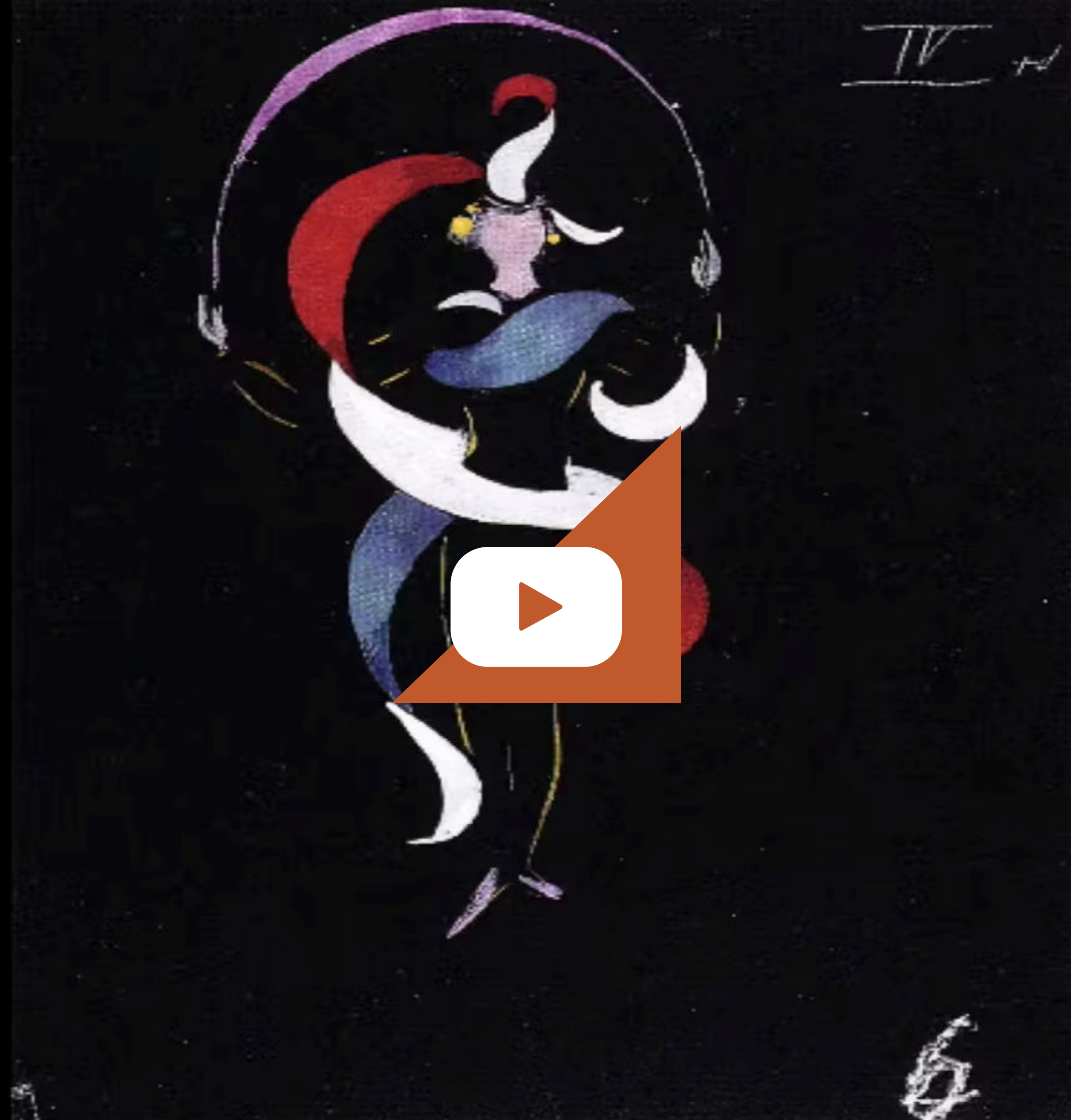
The lecture-demonstration is by no means a substitute for a complete performance but it may serve as a more cost-effective didactic introduction to the subject of the "Bauhaus stage" and can be usefully employed in the run-up to a performance (i.e. up to one year before).





Oskar Schlemmer and his „Lackballett“

THEATER DER KLÄNGE



played, for lack of musicians,

07:41



A person in a black turtleneck is operating a large, blue, industrial-style robotic camera head. The camera head is mounted on a black metal frame and has a complex, mechanical design with many circular ports and a 'ZEISS Carl' logo. The background is a large green screen with a subtle, wavy pattern. The scene is lit with professional studio lights, including a large light fixture visible in the foreground.

AUDIO-VISION-SHORTS

(Video-& Audio-Podcasts)
Mediation and audience development

The THEATER DER KLÄNGE from Düsseldorf develops in cooperation with a project of the University of Applied Sciences Dortmund in the course of studies Film&Sound a first series of experiments (analytical portraits) on audiovisual introductions to contemporary artists - who primarily work in time-based media (music, theatre, dance, film).

About



Introduction to a short video about the Bauhaus-Work of the Theater der Klaenge



The following online formats are feasible

AV-SHORT (APPROX. 15 MINUTES)

To provide an audio-visual approach for the portrait of a contemporary artist, the short film format uses current interview excerpts (if possible), found footage, voiceover narration, photos, graphics and logos in legible written form, as well as English

A short introduction to the "Lackballett" and the artist Oskar Schlemmer subtitles, in such a way that an analytical approach of the artist and its work is made possible through this portrait.

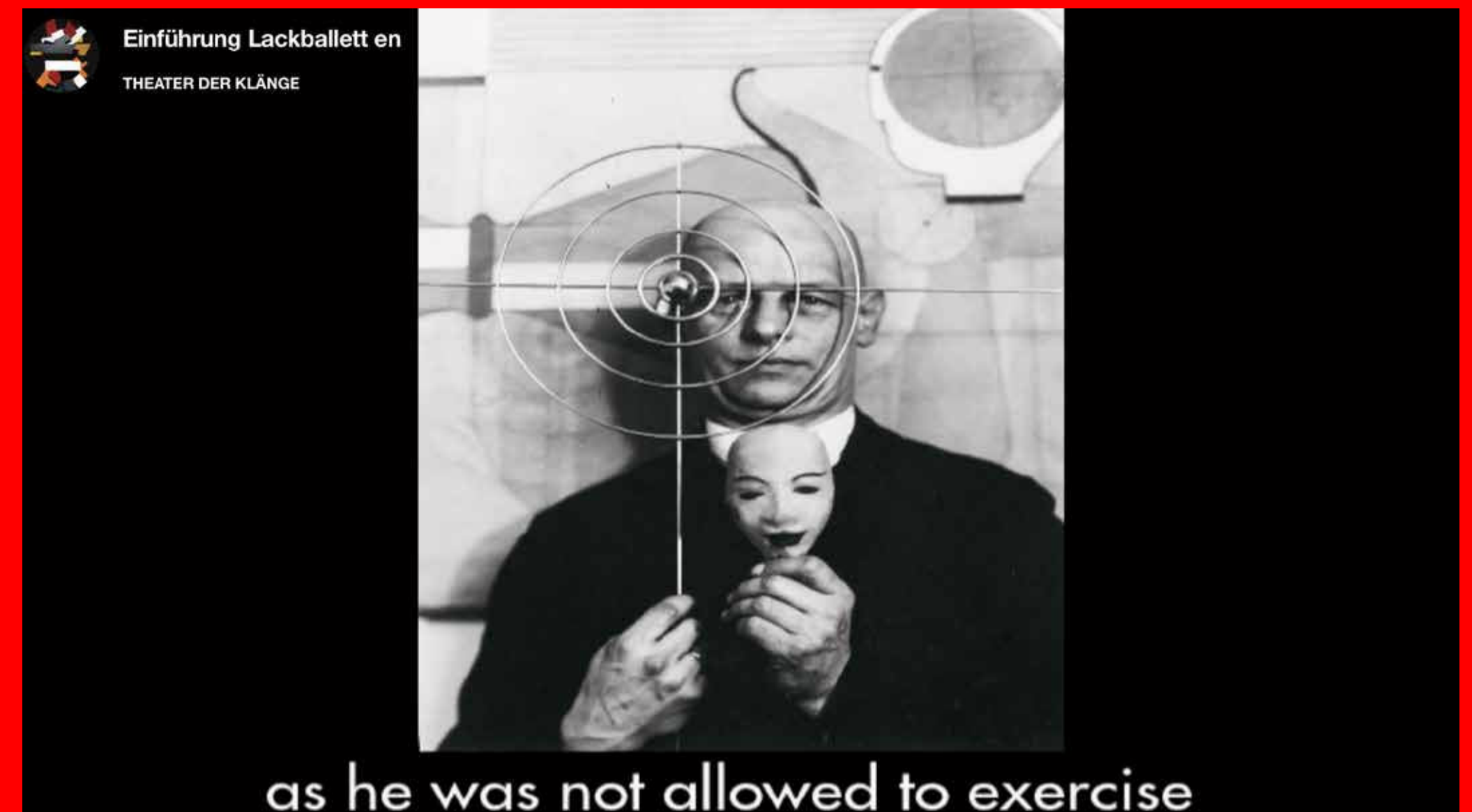
These videos can be a great way of getting to know the artist and his or her work if you are interested in contemporary art forms, are interested in the personality of an artist and have an analytical tool with which to access his or her art



PODCASTS (30 - 45 Minutes)

"POD" within the word podcast stands for Presentation on Demand. A cast is a compilation of individuals. Unfortunately, this format all too often, stands for so-called interview situations in which two or three people talk about a topic without cuts, and is known as „waffling on“ podcasts.

In cooperation with the Dortmund University of Applied Sciences and Arts, the Theater der Klänge offers several audio podcasts to portray contemporary artists from the fields of film, music or theatre/dance. These podcasts serve to get to know the portrayed contemporary artists in the form of short audio plays.



Unfortunately, more advanced formats that increasingly use modern feature designs -such as those developed by Deutschlandfunk, the BBC, Studio Bummens or US university podcasts - are still rare in the flood of „waffling on“ podcasts".

Yet these advanced ones are the examples that are worth listening to and that will remain worth listening beyond their current relevance.

Especially artists working in time-based media, such as dance, theatre, music or film, always have a wealth of video material or audio files available that can be footage for both audio and AV podcasts.

The Theater der Klänge is working on a number of analytical 30 to 45-minute artist documentaries to offer the working methods, aesthetics and social dimension of contemporary art in videodocumentary format independent of TV channels.

These artist documentaries are extensive interviews, sidekick commentaries, as well as insight into the workshops of the practising artists, as well as teasers for the artistic works of choreographers, musicians and directors.



The podcasts, in contrast to the analytical portrait in short film form as described above, offer longer found-footage impressions (whole music tracks or scenes) and more detailed interview statements.





45:03



vimeo



WORKSHOPS

(online + in presence)

Mediation and audience development

THEATER DER KLÄNGE from Düsseldorf has put online, in 12 video lessons each, two of its working methods for the development of dance compositions and for the development of theatre characters as workshop series. They can be booked in the so-called "Virtual total Theatre der Klänge" at render.theaterderklaenge.de

About

Following face-to-face formats are feasible in this context:

SHORT PRESENTATION (approx. 90 minutes)



The presentation begins with an audio-visual presentation of the virtual theatre and a demonstration of how to access the workshop rooms as well as the workshop video series connected to them.

Ideally, you will have good wi-fi access in the workshop room so that the access can be directly presented online.

After a short verbal introduction, about the Fugue Technique method and where it comes from, the video lesson 1 is presented (5 minutes). The methods and approaches

mentioned in this lesson 1 are then presented again and further developed with two live previously trained dancers in the workshop room/on stage.

The approaches from the following video lessons are also demonstrated, explained and danced as sample solos or duets.

At the end of the demonstration of this method of working, the attending dancers are allowed to improvise and dance a longer duet on the basis of the demonstrated composition techniques.

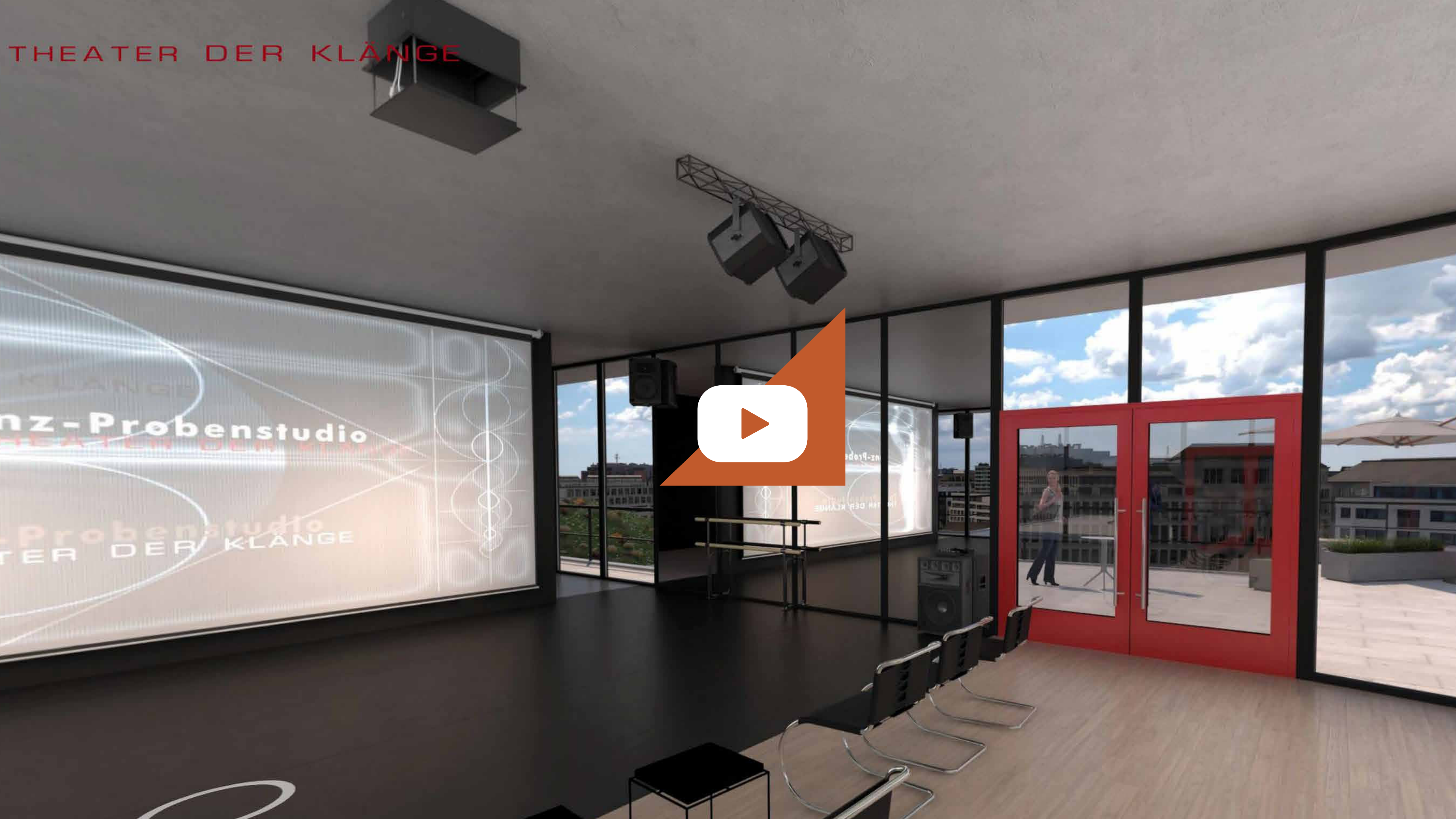


A similar approach can be used with the content of the theatre workshop, except that one should demonstrate and work live with two previously instructed actors.

One of the methods applied in both workshop series is the so-called "Laban disco", which can be directly implemented live using minimal instructions for a larger audience attending the lecture, remains a welcome practical conclusion to such a lecture-demonstration.



THEATER DER KLÄNGE



WORKSHOP

(sprints of 2 to 4 days)



The 12 lessons can be divided into 4 half-day or 4 full-day units, so that the content of 3 lessons per practical workshop unit is worked out with the workshop participants. At the end of the 2 or 4 days, the participants are able either to improvise a longer dance composition or, in the case of the theatre workshop, to have various characters performed.

If desired, the workshop results can also be presented publicly at the end in the form of a so-called salon.

In a method based on the agile format of Design Sprint, in which individual intensive workshops are held over 4 days, to develop reflective prototypes on design issues, the Music and Dance Sprints will use the same working method to develop individual short choreographies in 4 days with systematic guidelines and in the surveillance of the guest lecturer (choreographer).

The content of the music sprint is to create a short concert format in the same way.



Day 1: Welcome, introduction, expertises, setting boundaries and goals.

Day 2: Developing and individually outlining ideas. Practical presentation of outlines.

Day 3: Making choices and setting the presentation schedule. Rehearsing the chosen scenes.

Day 4: Finishing each part of the program, run-through.

Evening event, salon: Presentation of both the workshop leader and the program that was developed in the workshop.

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