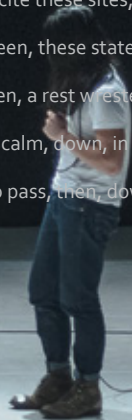


The **SODA** (Solo/Dance/Authorship) class of 2017 have compiled this publication to contain selected content from their individual thesis projects. These projects each consisted of a live performance - presented in December 2016, at the Uferstudios in Berlin - an artist work book, as a document of the creative process and a written essay, each explicating areas of independent research. It is the aim of this publication to present a selection of this material for public dissemination.

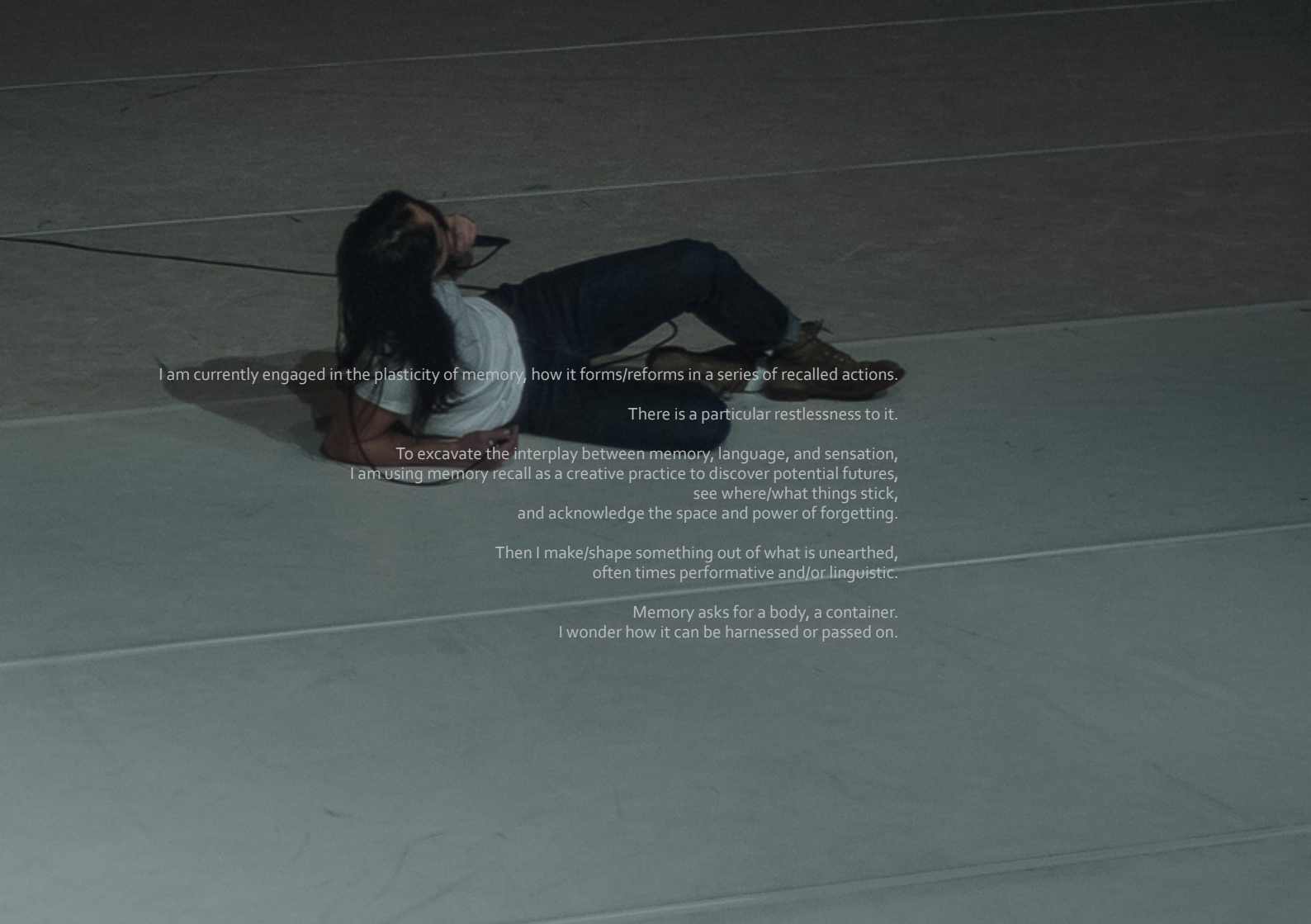
The MA in Solo/Dance/Authorship (MA SoDA) is a two year, full-time, performance-oriented Master of Arts degree. It provides a practice-led postgraduate education for practitioners and recent graduates who wish to challenge, extend and transform their practice and their understanding of arts practice through practical, theoretical and critical enquiry.

The MA SODA is situated within the HZT – Inter-University Centre for Dance Berlin, which provide a practice led and research driven education in contemporary dance, choreography and performance.

unrest
this site in rest,
incite these sites, cited
and seen, these states sighted
and unseen, a rest wrested from sighs
arrested, laid calm, down, in spite of, in site of
the past, these, to pass, then, down, incited, unresting







I am currently engaged in the plasticity of memory, how it forms/reforms in a series of recalled actions.

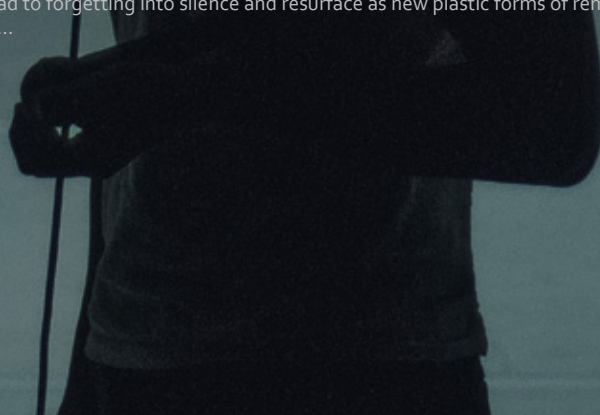
There is a particular restlessness to it.

To excavate the interplay between memory, language, and sensation,
I am using memory recall as a creative practice to discover potential futures,
see where/what things stick,
and acknowledge the space and power of forgetting.

Then I make/shape something out of what is unearthed,
often times performative and/or linguistic.

Memory asks for a body, a container.
I wonder how it can be harnessed or passed on.

...to survival, balance, and creation, it initiates and requires a certain urgency in its own performed gestures of memory and forgetting and what results from it, **this resounding gesture**, is crucial. "...concentrating on gesture atomizes movement. These atomized and particular movements tell tales of historical becoming. Gestures transmit ephemeral knowledge of lost queer histories and possibilities within a phobic majoritarian public culture." (Munoz) If we are aware that our gestures, that our urban grief response falls into the systematic categorization and smoothing over of historical **ruptures and misfires**, that our performance in these arenas require urgency or beg to ask "why?", that there is always potential resistive power in our actions, then we are more equipped to queer, to deny, the automatic gesture and honor the buoyant qualities of memory and collective social consciousness through considered action and silence, consequently redirecting action away from the tidiness of history. To give space, to be in silence, to digest fully, allows for a gesture/performance and so on to settle and reemerge **from the substrate** and reinforces its innate ability to transform and evolve. Whether it is on a plastic border, or located on the horizon line, it survives not as archival documentation but as a question that continues to be asked: **a distant place** that we try to attain/asertain. "There is a deductive element to performance that has everything to do with its conditions of possibility, and there is much that follows." Our memory of past/present is (re)**built in silence** and roars into the future and "after the gesture expires, its materiality has transformed into ephemera that are utterly necessary" (Munoz) to be stored in memory and recovered again. To hold this information, this potential capacity for engagement, the influence of urban grief response can be reconfigured into affective gestures that favor memory over immediate memorialization, that favor misfires over freefall, that lead to forgetting into silence and resurface as new plastic forms of remembering...





Meanings have to be maintained by a stream of perception and sensation, in order to keep the experience vivid. In the absence of sensation, meanings will degrade and eventually die a thermal death. Meanings cannot be maintained without repetition, they derive from repetition.

Training is structured with the intention of developing the capabilities of bodies for something more or less specific. It aims at technique that is expected to be useful or valuable, and its effects can be evaluated. It institutionalises meaning. Yet the meaning of training is not completely fixed or unchangeable – the meanings and values technique is attached to can be endlessly written over by more meanings, by another set of aims and values.

Differentiation between productive and nonproductive depends on the method of attributing value to things. What counts as labour, is about the position different activities have in the prevailing ways to produce and measure value. Labour, in the economic sense, is engagement in the production process. A task or an activity becomes labour when its effects are measurable and exchangeable.

Quantity and movement is expressed in money. The potential for new profits that capitalism thrives on and depends on is expressed in money, yet money in and of itself is not potential. Is the desire to profit out of the flow of payments the same as deriving excitement out of the abstract possibilities of exchange? Exchange of quantity to quantity to quantity to quantity, in an increasing series ad infinitum?

Goldman Sachs

<i>year</i>	<i>total revenue million dollars</i>	<i>pretax earnings million dollars</i>	<i>assets million dollars</i>
1999	25 363	1 992	289 760
2000	33 000	5 020	250 491
2001	31 138	3 696	312 218
2002	22 854	3 253	355 574
2003	23 623	4 445	403 799
2004	29 839	6 676	531 379
2005	43 391	8 273	706 804
2006	69 353	14 560	838 201
2007	87 968	17 604	1 119 796
2008	53 579	2 336	884 547
2009	51 673	19 829	848 942
2010	45 967	12 892	911 332
2011	36 793	6 169	923 225
2012	41 664	11 207	938 555
2013	40 874	11 737	911 507
2014	40 085	12 357	855 842
2015	39 208	8 778	861 395



My performing work and dance-making work is constructed around a dialogue between a physical practice and a conceptual practice. It is not about applying philosophy to dance or dance to philosophy, but an encounter where the physical performing and the discursive reflection are both affected, producing sensations, experiences and speculations. It is not a science, but an experiential way to relate to life in a society.

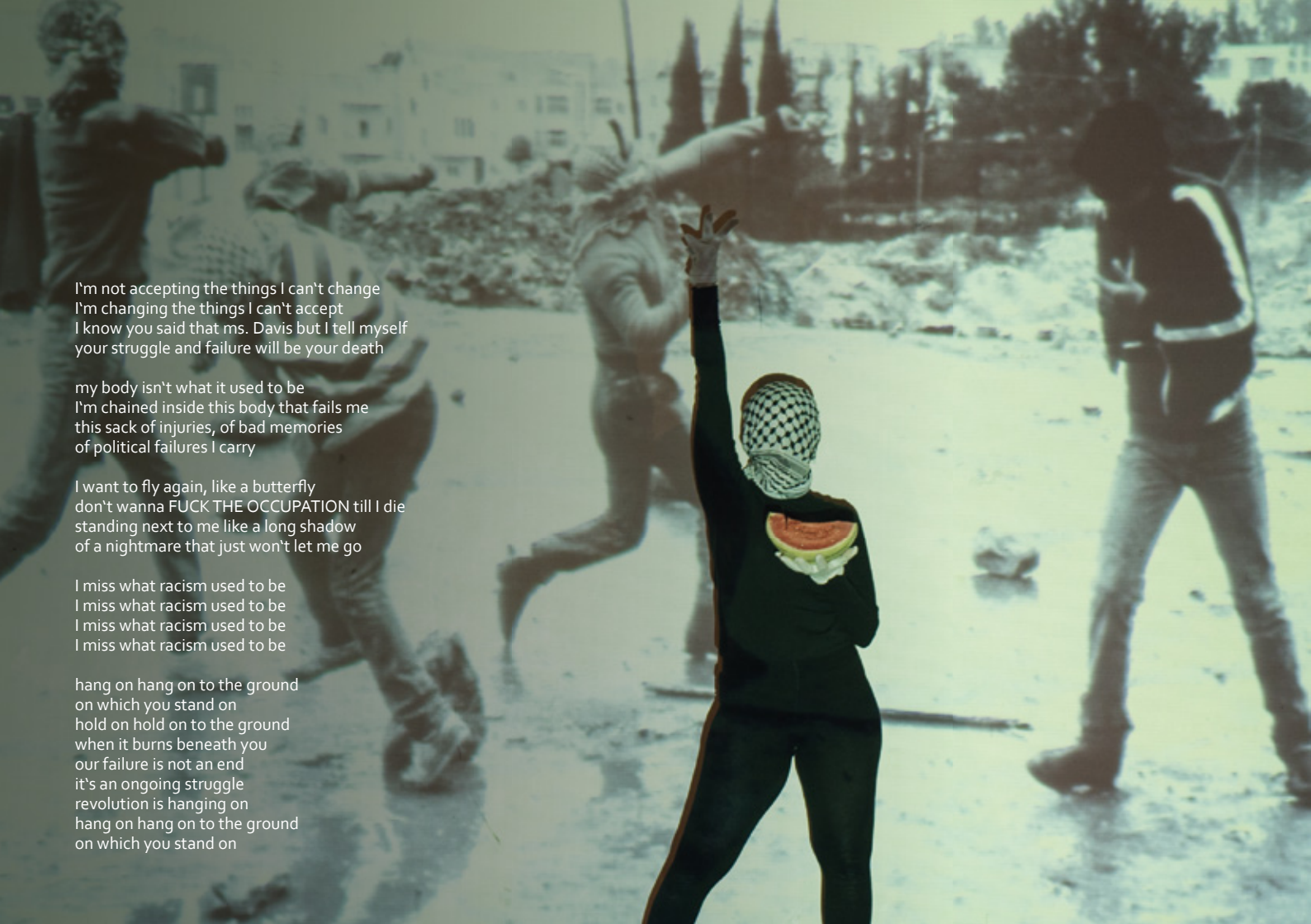
Nevertheless, I sometimes call the work experimental philosophy. To call it experimental implies that what the physically-engaged, performing, dancing bodies produce is not precisely the same as what discourse alone produces. This, perhaps, justifies the work as something that has a particular value. Engaging in such performance-making practice, and participating in it as a spectator, can lead to observations and understanding of the world in a way that can be achieved by neither philosophy or dance alone.

We make a dive into the complexity of interconnected themes, based on the conviction that what we are trying to deal with, happens simultaneously on the planes of sensation and feeling, and on the planes of economics and politics. The purpose is to feel and to perceive, and in this way, perhaps, to arrive at a form of understanding. I feel we need this understanding to grasp our participation in such multifaceted aspects of society like the capitalist economy.





Inspired by Palestine's "Intifada of the Knives" and drawing on minority-led resistance such as the black liberation and the Palestinian liberation movements, this performance wishes to contest the stigmatizing term "terrorist". The 'terrorist body' is then compared to queer performativity and the hyper-sexualized female body through the otherness of their performer in public space, examining trajectories to queer and feminist struggles. Within this context, the body is both a site for struggle, pain and memory, but also a weapon. Can terrorism transcend into a powerful creative force?



I'm not accepting the things I can't change
I'm changing the things I can't accept
I know you said that ms. Davis but I tell myself
your struggle and failure will be your death

my body isn't what it used to be
I'm chained inside this body that fails me
this sack of injuries, of bad memories
of political failures I carry

I want to fly again, like a butterfly
don't wanna FUCK THE OCCUPATION till I die
standing next to me like a long shadow
of a nightmare that just won't let me go

I miss what racism used to be
I miss what racism used to be
I miss what racism used to be
I miss what racism used to be

hang on hang on to the ground
on which you stand on
hold on hold on to the ground
when it burns beneath you
our failure is not an end
it's an ongoing struggle
revolution is hanging on
hang on hang on to the ground
on which you stand on

GAZA CITY, GAZA

ASSOCIATED PRESS

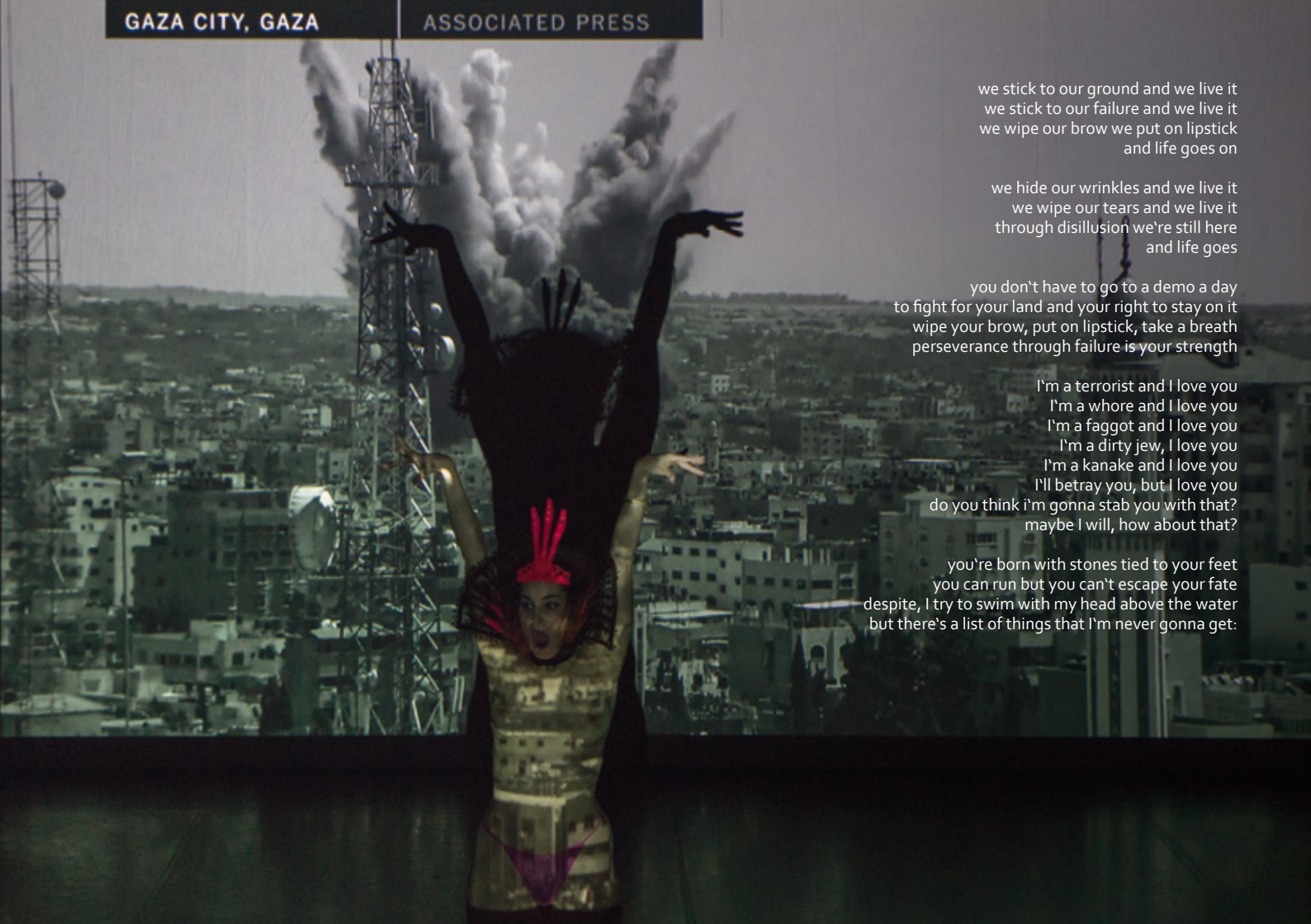
we stick to our ground and we live it
we stick to our failure and we live it
we wipe our brow we put on lipstick
and life goes on

we hide our wrinkles and we live it
we wipe our tears and we live it
through disillusion we're still here
and life goes

you don't have to go to a demo a day
to fight for your land and your right to stay on it
wipe your brow, put on lipstick, take a breath
perseverance through failure is your strength

I'm a terrorist and I love you
I'm a whore and I love you
I'm a faggot and I love you
I'm a dirty jew, I love you
I'm a kanake and I love you
I'll betray you, but I love you
do you think i'm gonna stab you with that?
maybe I will, how about that?

you're born with stones tied to your feet
you can run but you can't escape your fate
despite, I try to swim with my head above the water
but there's a list of things that I'm never gonna get:



what about my historical narrative?
on my land I ain't got a right to live
when we're silent you forget our oppression
but when we explode the world pays attention

resistance is existence - what does it mean?
it means NO FUTURE bitch, you're dead meat
a lifetime in jail, or exiled from your land
or getting shot dead in the street

ain't life always a paradox
we're born a proud people but we live in the gutter
we'd rather die on our feet than live on our knees
but that saying was something that always made me wonder

me myself I ain't proud much
I got used to living on my knees
you wanna make me crawl, you best protect your dick
cuz I swear i'll bite it off when I get near

intifadat el sakikin
intifadat el sakikin
you wanna make me crawl, you best protect your dick
cuz I swear i'll bite it off when I get near











In what ways does the cut in a film, the cut during the shooting of the film, and the cut into the live and digital body inform each other in a live event? Physical, cinematographic, and imaginary montage work as cuts which may expose interior dynamics of film, a live event, as well as the body. The destabilizing notion of the cut as well as the intrinsic potential of the rupture and the notion of liquidity as consequences of the act of cutting are amplified and negotiated in effusion01-07.





Mesh Work is a project putting a human body in close contact with an object. It investigates for a long research process the physical properties and material propensity of this object: a blue copper electric cable, collecting its innate dynamics and material potentialities that realise due to actions of a human body.

The work meshes the differences and enchantments of two dynamic categories and infuses into a flux of images that demonstrates a process of these two dynamic categories feeding into one another. It draws on notions of presence, agency and potentiality of one being in relation to another being.

Mesh Work follows a materiality inquiry to gather its working matters. Then it exercises a pure image-based expression model in processing these working matters into a choreography. Image in this project is not conceived as a fixed visual entity but as a process. Image holds both a physical (shape, physicality) and a temporal (speed, duration) dimension. It addresses the activity of forms, or the development of intensity in formation as action. The becoming of each image unit is stressed – image emerges because a singular performative action the body does to the cable; It stabilizes due to the body and the cable commits to a dynamic task together; It transfers into the next image unit upon a necessity conditioned by the dynamic state of the body/ cable duo.

specificity & contingent
engagement

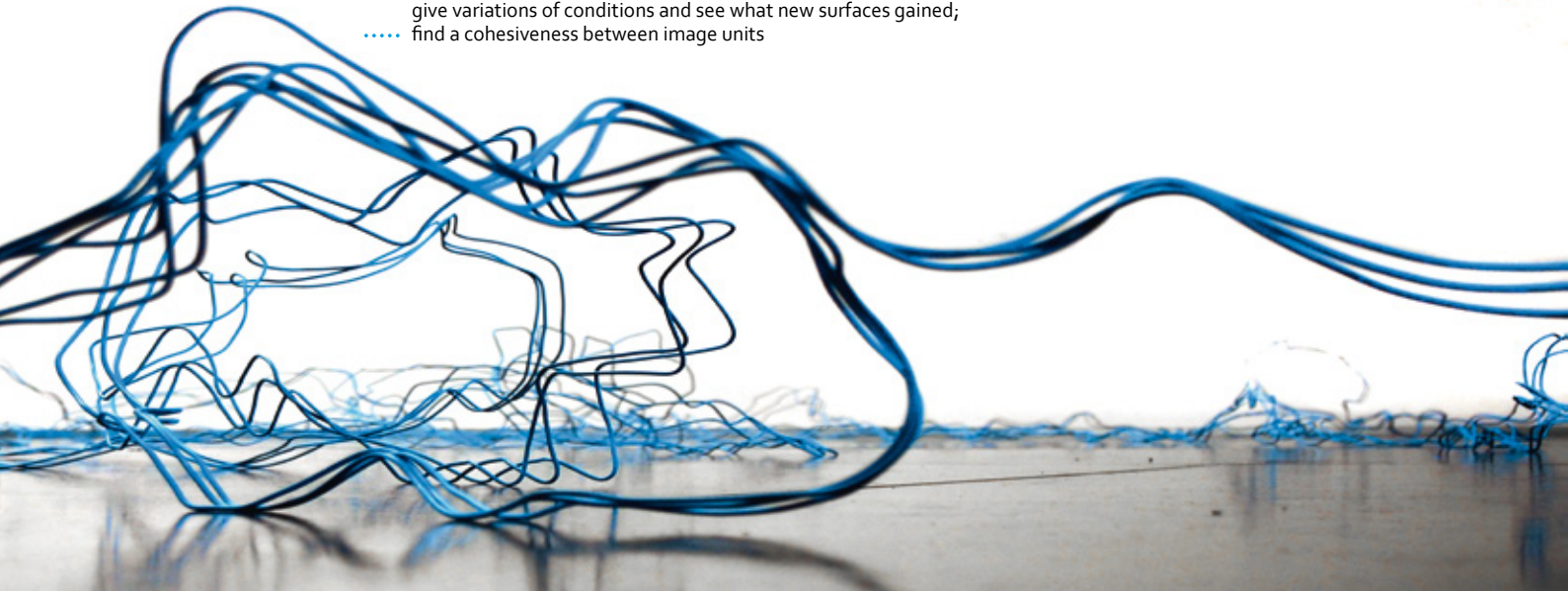
- use materiality as a thread to explore the material propensities and dynamic properties of the cable; within one materiality element, try variations of conditions;
- .. the body is a beholder of experience, likewise the cable; and there are both lived and felt experiences at stake here.
- ... ask how the body and the cable takes on its own history;
- delve into what is not totally under control and what is not immediately given. Remember: chances is relevant, crisis not

the outer machine v.s.
the inner machinery

- one rule is not to cast a form from the object.
use singular performative action to call for a form to arrive. committee to this action, trust the duration
- .. explicit naming after keen observation: constantly give immanent critique to what the body is doing in relation to the cable.
- leave the material aspects and work on the internalized inputs: for instance the temporized sensibility and specific mode of attention that gradually generated due to the temporality of the cable.

image & progression
of images

- be in awareness of the nature of the medium and to investigate it. first look for an artistic matter from the working matter. then move with a body that aware of it.
- .. give a compositional intention but it is not domination of a choreographic will over the material: just a compositional 'retouching' or a surface treatment which process the working matter into an image unit.
- ... be strictly formalistic and dynamic focused: no signs or meaning needs to be bared by the image units.
- get really into the fascination and excitement of minimal shifts. reduce and reduce further, then preserve what is left: give variations of conditions and see what new surfaces gained;
- find a cohesiveness between image units







*To bring language slowly and progressively into the desert.
To use syntax in order to cry, to give syntax to the cry. (Deleuze and Guattari)*

Only the desert remains. (Federico Garcia Lorca)

I need to know their names those women I would have walked with. (Lucille Clifton)

Manon Lescaut is an opera in four acts by Giacomo Puccini, composed between 1890 and 1893. The story is based on the 1731 novel by the Abbé Prévost and should not be confused with Manon, an 1884 opera by Jules Massenet based on the same novel.

Act IV – A desert

~~Des Grieux and Manon are on the run after landing at New Orleans. The ailing Manon is at the end of her strength and cannot go any farther. Collapsing from thirst and exhaustion. Des Grieux leaves Manon, searching for water. She is overcome by terror and despair. ("Sola, perduta, abbandonata!").~~ When he returns, he finds her dying. In her last breath she says she loves him.

The performance deals with female desolation on stage by isolating and looping an aria fragment from the opera Manon Lescaut in which the protagonist is situated in the desert in order to choreograph an emotional landscape. Through the act of repetition, endurance and tempo gender is (de)constructed against the opera typical narrative of death. Performer Lulu Obermayer lends her voice and body to an ontological and existential inquiry which Manon Lescaut within the narrative structure of the Opera is not allowed to have.



Sola, perduta, abbandonata...
in landa desolata!
Error! Intorno a me s'oscura il ciel...
Ahimè, son sola!
E nel profondo deserto io cado,
strazio crudel,
ah! sola abbandonata,
io, la deserta donna!
Ah! non voglio morir!
No! non voglio morir!
Tutto dunque è finito.

Alone, lost, abandoned.
in this desolate plain!
Ah, the horror of it! Around me the
day darkens. Alas I am alone!
And in the depth of this desert
I fall what cruel torment!
Ah! alone, abandoned,
a woman deserted!
Ah! I do not want to die,
no, I do not want to die.
So all is over.

Recordings of the Opera Manon Lescaut

Manon Lescaut, Atto IV

Sola, perduta, abbandonata

(Manon)

CANTO

PIANOFORTE

1993: Mirella Freni

1998: Maria Guleghina

1970: Montserrat Caballé

1930: Maria Zamboni

1965: Erszébet Házy

2016: Lulu

Obermayer

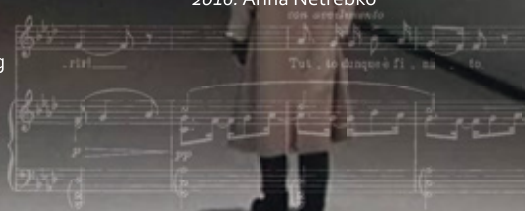
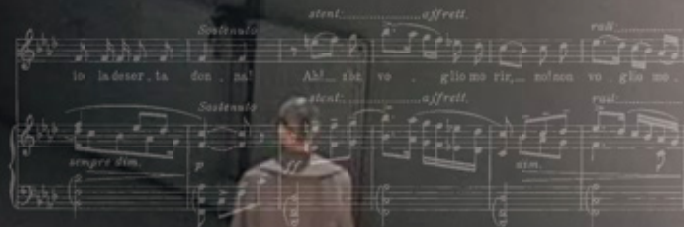
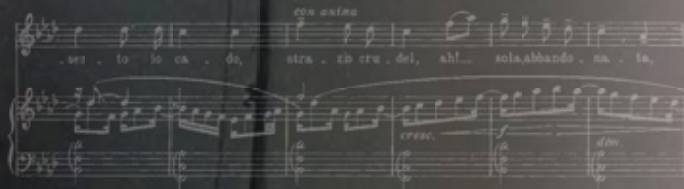
1954: Maria Callas

1948: Licia Albanese

1957: Renata Tebaldi

2009: Renée Fleming

2016: Anna Netrebko



ENRICO D. WEY – ruhestätte | still lives

Images: Manuel Moncayo
enricowey.com

AKSELI AITTOMÄKI – Actors of production

Directing: Akseli Aittomäki
Performing, choreography, texts: Akseli Aittomäki, Cécile Bally and Maryanna Lachman
Cinematography: Stefan Röben
Set design and building: Surjan
Sound design and recording for video: Paavo Malmberg
Video editing: Akseli Aittomäki
Live mixing, sound operator: Ville Aalto
Lighting advisor: Benjamin Schälke
Light operator: Michele Piazzi
Mentors: Sonja Augart, Constanze Schellow, Paola Calvo
Tutors: Sophia New, Rhys Martin
Images: Stefan Röben, Diethild Meier, Akseli Aittomäki
<http://massescape.net>
<https://vimeo.com/channels/massescdoc>

LIAD HUSSEIN KANTOROWICZ – Terrorist Superstars

Directed by: Liad Hussein Kantorowicz
Performance: Liad Hussein Kantorowicz with Idan Sagiv Richter
Dramaturgy: Inka Paul
Costumes: Keren Korman
Original Music: Liad Hussein Kantorowicz and Kutner Utopico
Music Production: Kutner Utopico
Mentoring: Sasha Marianna Salzmann, Siegmund Zacharias, Maren Strack
Tutors: Rhys Martin and Boyan Manchev
Cultural+Political Advisory: Walid el Hourri
Images: Tamir Lederberg, Aviv Victor, Marion Borriss
Additional Support and Performance: Yaron Maim, Antoin
<https://liadland.wordpress.com>

LISA MÜLLER-TREDE – effusion01-06

made by Lisa Müller-Trede
with: Francesca Ronai, Ana Purwa and Theo Adler
sound by Christoph Limbach
supported by Katharina Grosse, Constanze Schellow, John Bock, Felix Rombach, Benjamin Schälke, Romy Schwarzer, Jan Rozman, Anja Kolmannics, Rhys Martin, Boyan Manchev, Nikola Pieper, Maximilian Stelzl and Stephan Kostropetsch
Images: Lisa Müller-Trede

LUOYUEBING – Mesh Work

Concept & Choreography: Luo Yuebing
Music: Ulf Langheinrich
Video: Hannah Dörr
Light: Advisory Benjamin Schälke
Outside Eye: Maren Strack
Mentors: Constanza Macras, Constanze Schellow, Siegmund Zacharias
Tutors: Rhys Martin, Sophia New
Production Management: Stephan Kostropetsch
Images: page 1/2/3: Luo Yuebing, page 4: Felix Ofose Dompok

LULU OBERMAYER – Manon Lescaut

Mentors: Barbara Greiner, Wanda Golonka
Tutors: Boyan Manchev, Sophia New
Light Design: Benjamin Schälke
Sound Design: Beni Brachtel
Technical Support: Jan Rozman
Voice Coach: Ernestine Müller-Loeffelholz
Manon's Shadows: Ania Aristarkova, Kimura Byol, Florence Freitag, Alice Heyward, Camille Jemelen, Yaron Maim, Lara Anais Martinez Wiesselmann, Larisa Navojec, Maque Pereyra, Pauline Payen, Lyllie Rouivere, Bianca Rutigliano, Deva Schubert, Agata Siniarska, Grete Smitaite
Images: Marie-Luise Marchand
www.luluobermayer.com

Publisher: HZT Hochschulübergreifendes Zentrum Tanz Berlin, Uferstraße 23, 13357 Berlin, Germany / *Concept and Authors:* Enrico D. Wey, Akseli Aittomäki, Liad Hussein Kantorowicz, Lisa Müller-Trede, Luo Yuebing, Lulu Obermayer / *Pictures:* all rights by the authors of the projects if not mentioned otherwise / *MA SODA Staff:* Prof. Rhys Martin, Prof. Dr. Boyan Manchev, Prof. Sophia New / *Graphic Design:* milchhof.net / © HZT Berlin 2016 Hochschulübergreifendes Zentrum Tanz Berlin www.hzt-berlin.de / office@hzt-berlin.de / *Artistic Director:* Prof. Nik Haffner / *Administration:* Sabine Trautwein / *Technical Director:* Maximilian Stelzl

The links are being provided for informational purposes only. HZT bears no responsibility for the accuracy, legality or content of the external site or for that of subsequent links.

HZT – Inter-University Centre for Dance Berlin is the joint responsibility of the Berlin University of the Arts (UdK) and the Hochschule für Schauspielkunst "Ernst Busch" (HfS) in cooperation with TanzRaumBerlin, a network of the professional dance scene.

