

» What is your relation to dance history and how do you deal with it in your study program ? **Nik:** I can start with one interesting example. Peter Pleyer did a lecture where he brought a lot of his books into the studio, placed them and explained his relations to them. In this session he drew relations between Arnhem, the place where he studied, and SNDO, the place where for example Martin Sonderkamp studied, and explained who was connected with whom, who influenced who, and how at the end that also led to the beginning of the HZT in Berlin. So suddenly we realized that we are connected to that history too. I thought this was a great way of mapping out some of the history while attaching us and today. Then history becomes intriguing and one wants to learn more about it.

Nina: I'm busy with the question what is relevant for a dancer to learn today and from there to look back into the history and how that relates. This can only be an idea, an impression I have about the future and where it will develop to. Having said that, I see the dancer or artist in the dance field in the future, working more with structures than with techniques, having the ability to sense, to deal with and reflect upon them. That may also lead to breaking down the limitations of functions and finding instead the playfulness in changing perspectives.

Ingo: I am often astonished by how little knowledge exists of what was in the last century of incredible value and relevance. In my context, I have some milestones. I always go back to Judson Church and now in the study program we also com-

pare it with Tanztheater. I have the impression that we can be a little bit straighter about history. If I refer to education in music or other art fields, it is necessary that one knows a little bit more on the field in which one operates. In dance it doesn't seem to be the case anymore.

Martin: I like to look at what changes in the practice, in ideas, in materials – and the way they are presented – and how it correlates to changes in other fields or aspects of life. Sometimes we forget that there was ideology behind and that is my criticism. In my practice many of the methods came about through deconstruction. Then it becomes important to inform as well of what is being deconstructed. I would like to give a student a chance to understand where certain information comes from, to enable him or her to then place it in a new context, and perhaps even understand if it is just a heritage he or she is defending. What are your projections on the future artist or choreographer? Do you have any vision of him or her, also in relation to your position and work as directors of a study program?

Ingo: I hope there is no THE future choreographer. I would wish for a huge variety of different artists dealing with the field. I wish for much wider and broader acceptance and tolerance towards different kinds of works and approaches towards work. I have the impression different schools and study programs are very dogmatic in many cases and I hope that we will be more knowledgeable and sensible to let go of that in the future.

Nina: As I said before, I see the future artist having the ability to

work with and sense different structures. I see it more as having the ability to read something, to read an atmosphere, to read people's mind, as much as that is possible, to read potential. However, I'm also interested to see what this other generation brings – besides dancing – in its way of thinking, acting and being with each other, also on the social level.

Nik: This would be something I would support and stress because I hope for more opportunities in the future for realizing the knowledge one gains as a dancer and choreographer outside of our internal circles, the festivals, the theaters, the art making processes, but in the broader social realm. I wish for that knowledge to be valued and implemented and in this week we had many fantastic examples – in terms of collaborating, recognizing connections, spatial awareness, time management. All these things would be very useful for larger parts of society. There are all these waves like the wellness wave, that people follow and acknowledge as something good but in fact they don't even know what would be as good, if not better for them. This is a bit of a vision I have.

Martin: Adding to that, finding a way of being responsive to the trends or fashions would be interesting, meaning that one would be so resourceful to allow sustainability for his or her own artistic practice. That's why giving more process orientated tools will keep the students going, also when they have left the education. What I try to do with the students is to find the in-between spaces, the territories that are not yet occupied. How do you frame and support the

working process of the students, in terms of the structures you offer as well as your individual guidance ?

Nik: On the one side there is obviously still the wish of the students to gain some expertise and knowledge. Today there is a big desire for other information rather than the strictly dance related, for example a lot of the theory of philosophy enriches the artistic development or projects of the students. On the other, there is supporting the output or production of any kind of ideas the students have. It is an interesting pathway for both, the students and those who support their process. The main thing is to create an environment for teaching and sharing, where many different people, who are also interested with each other, are busy with exchange. There you may figure out where your interest is and where it might go next.

Martin: I would like much more that the students learn to formulate their need. It seems like the younger the people are, the more they ask for skills and directions. However, I would like the students to articulate their own practices. This is a long term investment from both sides. It would be great, if that would have been possible inside of university structure – to stress self-learning even more so one can teach the other what he learned.

Nina: Today one can do and be interested in so many things, but I question how much that interest has to do with that person. Does one just follow ideas that are “in” at the moment? Or does one really reflect and relate to his or her personal history and background? That is why I find the process of self-reflection so important as well

as this exchange, which allows students to make contact with others and take over a situation. **Ingo:** To refer to Nina and this exchange; I enjoyed a lot the fact that the "older people" were participating and relating to the interaction and meeting of the "younger people". I would stress the notion of independency and encourage students to become independent and enable them to research, to cooperate, to go into the philosophy that is helpful, to specify fields of interests, and eventually become specialist in what they do. Is being specific something you feel you push the students towards and if so how do you support that ? **Ingo:** Yes, I try, through what happened here for example. One gets in touch with different ideas, handwritings, and profiles of research, discusses and reflects, confronts oneself. That's already a big step, and it builds up in time in different directions. **Martin:** Provoking one to really say what one thinks and insisting on it, is one strategy I'm using. I also try to provide myself many different viewpoints on students' work, from which I can give completely different feedbacks. That is a nice learning process for me too, through which I learn not to insist on that single viewpoint I feel is the most relevant. **Nik:** I enjoyed discovering myself the clarity one can achieve through practicing both, writing and speaking. It provides, with exactly what you said Martin, another view on the same thing that one is thinking about, speaking about, writing about, and doing. Connected to that, there is one issue that tends to be not so well addressed; fear. There are people, who feel in one of these expres-

sions – speaking, writing, moving – not so comfortable or confident. I wish to create an environment, in which there is no fear of admitting: “I do not know this”, where one is allowed to ask: “can you please quickly explain this”. We waste so much time if we pretend we all know all the time, and nowadays, when information is so accessible, there is almost a pressure to know because it is only a click away. But there is so much and I also prefer to learn from people than all alone googling. I would like to go back to the topic of specificity. Do you consider it as a criterion for evaluation ? Or in other words, what are the criteria for evaluating the students’ work and research proposals ?

Martin: For me it is more simplicity than specificity. You can be very specific but super broad or so complex that your main idea doesn’t come through. It is more about the comprehensiveness of an idea and understanding the implications of it. Clear and simple does it.

Nik: I also feel we are busy with supporting getting clearer in articulation, in whatever form. Some people tend to be interested in something that seems broader or maybe even general. Others are quite specific. In any case it is really about: Can I communicate an idea ?

Martin: What is also important for me is commitment and how consequential one is when dealing with an idea. You can have a very specific idea, very clearly communicated, but the next step is being open to the consequences of researching an idea in a particular manner. I enjoy those people more, who stick with even a bad idea and understand the consequences than

those who constantly run away from it. An idea doesn't have to be successful in what it produces because it is already successful if you stick to it and understand your choices through it. **Nina:** I can only say I have some ideas about criteria for evaluation, but at the same time I am very open to what perspectives appear through the process of evaluation and how they affect again my perspective. Last question, I'm curious to know about our next meeting – how is it going to look like ? 2014: here in Cologne, in Berlin ? **Nik:** It doesn't really matter in which city. Weather was great. Hopefully we can order that again. I felt that with all good intentions the schedule was too dense. There was no time to exchange on non-structured level. Even the lunch break was used to introduce something and that was just a mistake, which is our mistake. We had all these ideas and we wanted to have it all. **Nina:** I would also wish to have more situations as we had last night, where one can meet a person in a different frame that brings out other sides of his or her personality. I would love to see different situations of dissemination. I can imagine something to be developed together with students from both programs. It usually happens that one gets all these inspirations after one has gone through the project itself and I wonder how one can trigger this kind of thinking process beforehand. **Martin:** No exams. The exam situation puts pressure, creates divisions and sets functions. Then I can't really engage with the student's work because I need to evaluate it and place it in relation to something that we call „his/her pro-

cess“. The students also said that it would have been nicer if they had done their examinations already, took the feedback and brought something that already had been examined, that is more firmed and clear. All in all I'm happy that it worked but I feel this kind of exchange need more student design. **Nina:** I'm actually satisfied we did the exams this week because I felt it didn't take the main focus. They became more of a minor activity. **Ingo:** It is interesting to learn how each of us deals with evaluations and exams. I would go further in the direction of diminishing the exams to the point that they are insignificant, irrelevant. It is relevant that we meet and do this exchange. **Martin:** But we never exchanged. Either you were examining or I was examining. I wanted to have more time to exchange as well with you both. **Ingo:** This I could imagine happening much more. **Nik:** Part of the fact we didn't speak so much was, because we spent a lot of time giving feedback on each of the formats. It separated the group a little bit. We could think of mixing our teams. I would have loved to be in one of your feedback sessions with your students and I'm sure you would have loved to do that too, and the students with each other. Generally speaking, I think we had an easier position. You were at home and had all the preparations, which, by the way, I thought was great. To be away from home is always a relief. «