

after one week in July, in which students of the MA program Choreography from the Inter-University Centre for Dance Berlin and of the MA program Dance Dissemination from the Center for Contemporary Dance Cologne, came together.

4 days, more of 3.5. 19 students, 4 teachers. 8 morning sessions of 1.5 hours. 8 after-noon sessions of 2 hours. All together 28 hours of studio time. In a rough calculation — 8 hours of studio work a day = a good working day. Present, absent engagements. Self-organized, overly structured. Useless thought process — a day-dreaming on what could be while ignoring the impossible circumstances. Unnecessary anticipation. Interaction of yes / no participation. Intelligence and beauty. Why are we here ? Is there a room for having fun ? Or hanging out ? Or for just having a beer in the city ? For going out dancing and seeing what happens ? Am I affected ? Am I open for being affected ? Can I be open for being affected ? No, I can't. Are we together ? What does it mean to be together ? What do we have in common ? Is there a common aim, a common commitment, a common feeling, intention, desire, curiosity ? Is there curiosity at all ? Am I committed to something else than myself ? Can I be committed to something else than myself ? Yes, I can. Is participating in one's session enough of

participation ? Does it change something, make a difference in me, in others ? What do I contribute ? Can I contribute ? **Tiring, isn't it ?** It is just too much. It was too much, too many plans and ideas motivated by bits of fantasy, too many proposals, too many people, too many hours. At the end remained too many questions. There is an obsession with questions. A question generates a question generates a question generates a question — an attempt to consider as many different perspectives and scenarios as possible. But questioning every aspect makes no sense and becomes absolutely meaningless — says nothing, leads nowhere. I end it here [Oezlem asks : » **WHAT DID STAY WITH YOU AFTER THESE INTENSE DAYS? WHAT DOES STILL RESONATE?** « I think : Maybe only one question is really needed] and start walking.

DESIRE FOR SIMPLICITY AND REDUCTION OF ANTICIPATION

I wish for much less planning, for a little less pre-calculating, for much more spontaneity (of - for example - picking up the phone just to hear someone's voice without having anything important to say, coming to visit without announcing, or hopping on a train just now, or leave a thing behind with no regret. It seems these things rarely happen these days), for creating time much more than scheduling it.

L A C K O F B E I N G T O G E T H E R
We **(some)** were at the same time, in the same place

(sometimes). But were we interested with each other or more with our own proposition / exam ? We passed leadership from one to the other to another to some other, till the chain was completed. We led and followed, and were mainly busy. But what did stay there, in the middle, in between us ? Did anything happen ? Something we carry together, that is not only mine, something to give attention to and care about. Only in rare moments, maybe only in one, outside the studio, something began – getting to know someone. **STRUGGLING WITH DEFINITION** » What is actually your program about ? What is your expertise ? « became major questions. Silence. And then an attempt to define what the MA program Dance Dissemination is about. » Well, each of us has its own expertise that she or he brings along in relation to her or his history and background. Some people come from dance related background, others from acting education, others from the visual arts. In our study program we are busy with choreography, research, performance, dance techniques and practices and writing. I think the perspective the program gives on one's engagement in the dance field is detached from functions, and intends to refer more to the knowledge produced in the contemporary dance field through ways of engaging i. e. teaching, choreographing, performing, and dancing « . » **Aha.** «

Q U E S T I O N I N G D I F F E R E N C E

Are the MA in Choreography and in Dance Dissemination different or perhaps pretty much the same ?

BEGINNING REFLECTING ON » DANCE DISSEMINATION «

The title, Dance Dissemination, of our study program opens questions, which draw towards understanding the core of the program that sometimes tends to remain hidden. Is it mainly a statement, a comment towards the dance field, a response to what is already happening and an attempt to give a name to it ? Is it more about an opening towards inclusion of and bringing together artists from different fields interested in dance ? Is it a marketing tool that aims to differentiate the program from its competitors and to individualize it ? Or is it more driven out of compromise between personalities, expectations and reality. past and a future vision ? And what are the implications of such program on the students and their later positioning in the field ? A study program of any kind does not produce a professional. Study program of choreography does not produce a choreographer, as much as study program of law does not produce lawyers. In order for one to define his or her profession, a particular engagement and working experience in the professional field is needed ; another type of recognition. A study program is based on and can be evaluated by the specific knowledge it provides and deals with. The way this knowledge is going to be used is conditioned to individual interest, understanding and possibilities of the programs' students. So what is the specific knowledge

MA Dance Dissemination provides ? What does » dissemination « mean in this context ? These days, I tend to think that aspects of dissemination can be considered only when knowledge is embodied. Only then one can realize how she or he can disseminate information in different ways in different contexts. Are we interested in disseminating what we already know or are we interested in producing » **new** « knowledge ? – becomes then an obvious question. In the case of both programs, MA Dance Dissemination at ZZT and MA Choreography at HZT, that came together for few days under the frame of the Platform for artistic research, exchange and dissemination in Contemporary dance, the stress seems to be not so much on the » **what** « , the production of » **new** « knowledge, but rather on the way it is communicated. In the interview with programs' directors, clarity in articulation of an idea was pointed out as the main criterion of evaluation. Does it mean both programs are in fact interested in dissemination and, if I follow that thought a bit further, that the directors of MA program Dance Dissemination were clever to recognize it and name their program as such ? When one studies choreography, the body of knowledge to be studied is clearly of choreography. Is there a body of knowledge specific for » **dissemination** « ? Can it be isolated from the information one disseminates ? Choreography does include dissemination, and a choreographer

today, besides creating work, is busy with disseminating her or his practice not only to her or his dancers in the studio during the process of creation but also to the wider community interested in her or his work ; dance students, artists of different field, dance theoreticians and scientists and others, in variety of activities ; through making art works, leading workshops, creating publications of different forms. From this perspective we can understand the reason for emphasizing » **dissemination** « as substantial element in education. But does » **dissemination** « mean more than just being clear and articulated in transmitting concepts and ideas ? Does it also imply pushing the borders of formats of presentation and transmission ?

Pushing the borders of the already existing knowledge and formats of transferring it cannot be created just by the wish to do so, but rather through elaborating on them and driving them through particular relations and interests into the unknown territory again. This aim cannot be easily fulfilled and cannot be pushed onto another. However, if going after the unknown is an aim, if it is adventure we seek for, there is no room for expecting everything to be understood or clear, in fact, it simply cannot be. Discovering takes its own timing. In fact, it takes twice as much its own time ; one needs time to discover something, to become more familiar with it to then integrate it within the already existing systems. I would

rather invest in discovering. Misunderstanding will anyhow lead me to explore ways of disseminating. Discovering takes risk, and being accessible is too pedagogical, too politically correct. The unknown leaves us speechless, unable to articulate, paralyzed from means of reaction. By facing it more and more, perhaps we would be less fearful. Perhaps processes of integration would be taken with more ease and the capacity for understanding would no longer be of such high value. Maybe there would be no need for pedagogy. It is not that I wish for misunderstandings but I sure wish for much more wondering. Wondering that derives out of wandering, that occurs outside of clarity, that happens in a lack, when some things just refuse to come together.



This text was once an interview with Maayan Danoch by Oezlem Alkis, was once a conversation of Maayan Danoch and Ozlem Alkis, was once an empty page, was once one answer to one question, then **1.5** answers to two questions, was once a bunch of ideas, one of them of virtual correspondences, was once a bunch of lines, was once an essay, was once a freestyle writing with blue, green and red comments, was once a text.