NATURAL

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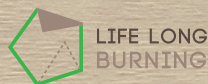
Feedback

Laboratory on Feedback in Artistic Processes 3

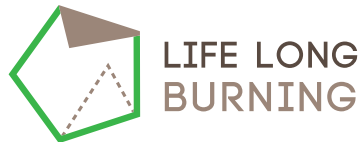## Responses

18th-19th January 2018
Uferstudios Berlin

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für zeitgenössischen Tanz

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The HZT Berlin is administrated by the Berlin University of the Arts and the Hochschule für Schauspielkunst Ernst Busch in cooperation with TanzRaumBerlin, a network of Berlin's professional dance scene.

Universität der Künste Berlin

Hochschule für Schauspielkunst
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Table of contents

Introduction

RESPONSES

How do artists organise feedback and how do they process feedback? Who do they want feedback from and what are the different roles the feedback givers can take on? What is the relationship between artists and feedback givers and how does feedback shape the artistic work and our thinking about artistic work?

These were the initial questions addressed in the third and last edition of the series *Laboratory on Feedback in Artistic Processes*, which took place at the Uferstudios in Berlin on 18th and 19th January 2018.

The 2014 feedback laboratory examined different feedback methods and approaches within artistic processes, which were introduced, practically tried out, reflected upon and discussed. In 2015, public feedback and its value for the artists as well as for audiences was tested and debated in varied formats. Additionally, three *Feedback Labs Go Public* in collaboration with the Tanztage Berlin festival and Tanzbüro's module Mapping Dance Berlin (2015, 2016 & 2017) experimented with new feedback formats for the audience.

For the last edition of our feedback lab series we wanted to go back and take a closer look at the place of feedback within the artistic process itself, readdressing and discussing questions and topics that had emerged repeatedly during the previous labs. Feedback has become such an important and powerful tool in the arts (and beyond), in educational contexts as well as in the professional field, that it seemed worthwhile to explore its complexity and often subtle implications. Special attention was given to the very different perspective of artists and feedback givers.

The participants of the lab, 16 artists, curators, theorists and dramaturges, were asked to contribute, based on their approaches, experiences, perspectives and practices of feedback and in reference to the questions above. After every second contribution there was a group discussion. The first day closed with a reflection on the topics discussed and the formulation of new questions. The second day closed with a response from the two *observers* who were present throughout the lab, followed by a post-it session sharing individual reflections and ideas for the future.

From this collection of post-its and the notes they made during the lab, three *documentation officers* collated keywords, grouping them into three thematic fields, which also underpin this small publication:

1. Impacts of feedback
2. Feedback as a tool for autonomy or an instrument for co-creation
3. Practicalities and contexts of feedback

Participants in the feedback lab were invited to write a short text related to one of these themes. As a prompt, they were offered a list of keywords and phrases referring to each aspect that emerged from the discussions in the lab. The authors were free to navigate within that theme choosing the words that resonated with them. They were also invited to include personal experiences if they wished.

In line with the themes outlined above, the third feedback lab revealed how deeply this topic can and perhaps should be discussed. At the same time it posed the question, do we run the risk of overestimating the value, necessity and intricacy of feedback as a tool in artistic practice? One of the most striking discussions revolved around the explicit impact that feedback and/or feedback culture can have in shaping our conception and creation of a work

of art, as well as implicitly forming our thinking and our expectations of art as such and how it functions in our culture today. Feedback is a provocation or affirmation, but it can also lead to the standardisation, optimisation and commodification of the artwork.

Questions of hierarchy, trust, complicity and efficiency were discussed, and these stimulated further questions about the involvement of art in a product-oriented system, the relations and imbalances between different professions, the diversity of expertise and the implied necessities of denominating functions in artistic work. Last but not least, we were only able to touch upon the wide open field of questions of intersubjectivity, interdisciplinarity and intercultural precarity one encounters in giving and receiving feedback.

This booklet now contains ten texts and one drawing that offer very different views on and experiences of feedback practices, ranging from rather critical points of view on the tyranny of omnipresent feedback culture to practical considerations when preparing a feedback session. With this publication we hope to inspire further debate and critical reflection on the possibilities and limitations of feedback and how we can develop these practices with care and rigour, so that artists and artistic processes might benefit from them.

We hope you will enjoy this publication and it helps you to further explore feedback in all its diversity and intricacy.

The "documentation officers": Eva-Maria Hoerster, Inge Koks and Simone Willeit.

Text Visualization
Infranodus

The following two images are a text network visualization of all the texts included in the publication made using infranodus.com

The bigger nodes represent the crossroads of meaning, acting as the connectors between the different topics within the discourse. The colors designate the topics, the clusters of nodes / words that appear more often together.
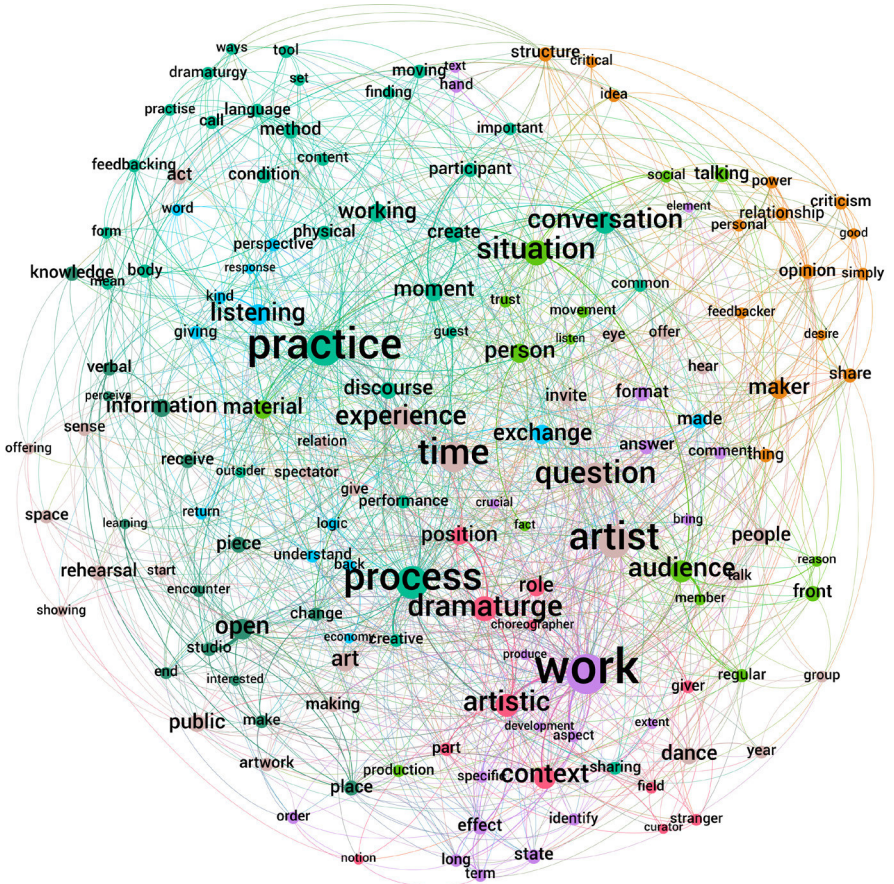
Two Thoughts on Feedback
Nik Haffner

One: with whom and as whom

Other artists must surely have been in this situation too: you are talking to an audience member, who is not aware that you are part of the project that they have just seen. I have been fascinated when listening to such straight and uncensored comments and I have also felt a bit guilty – not knowing how or when to reveal that I was in fact involved. It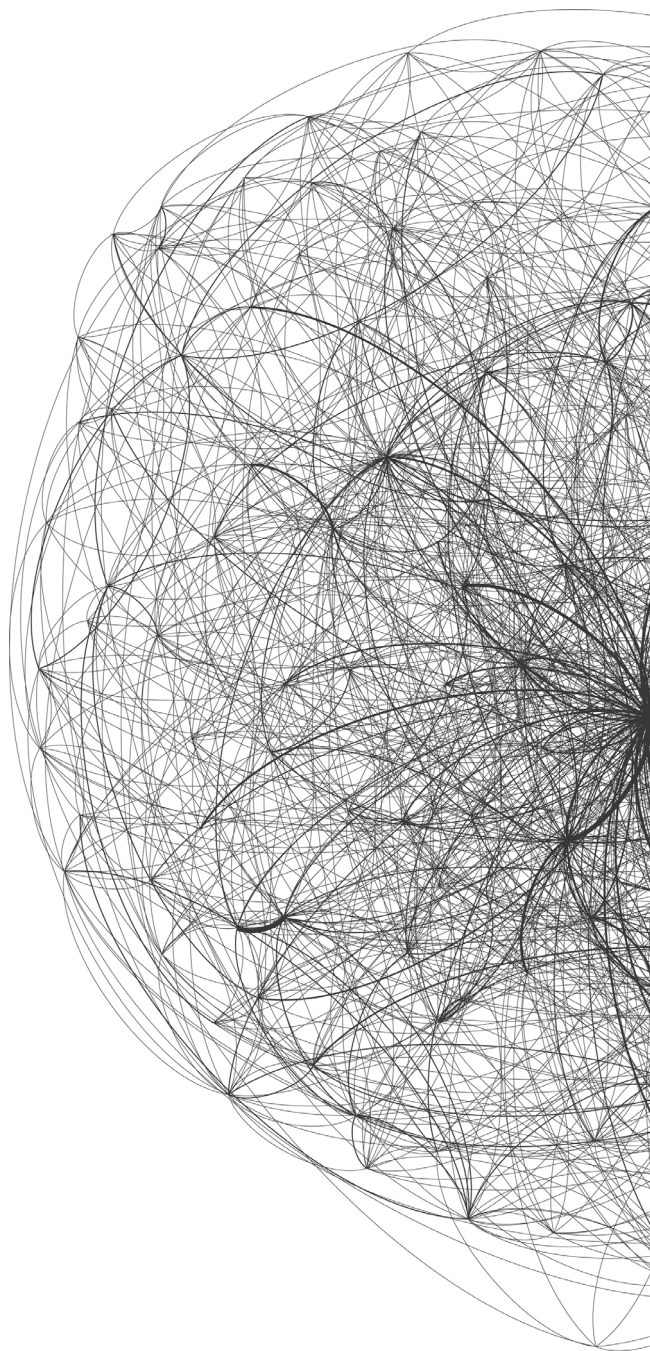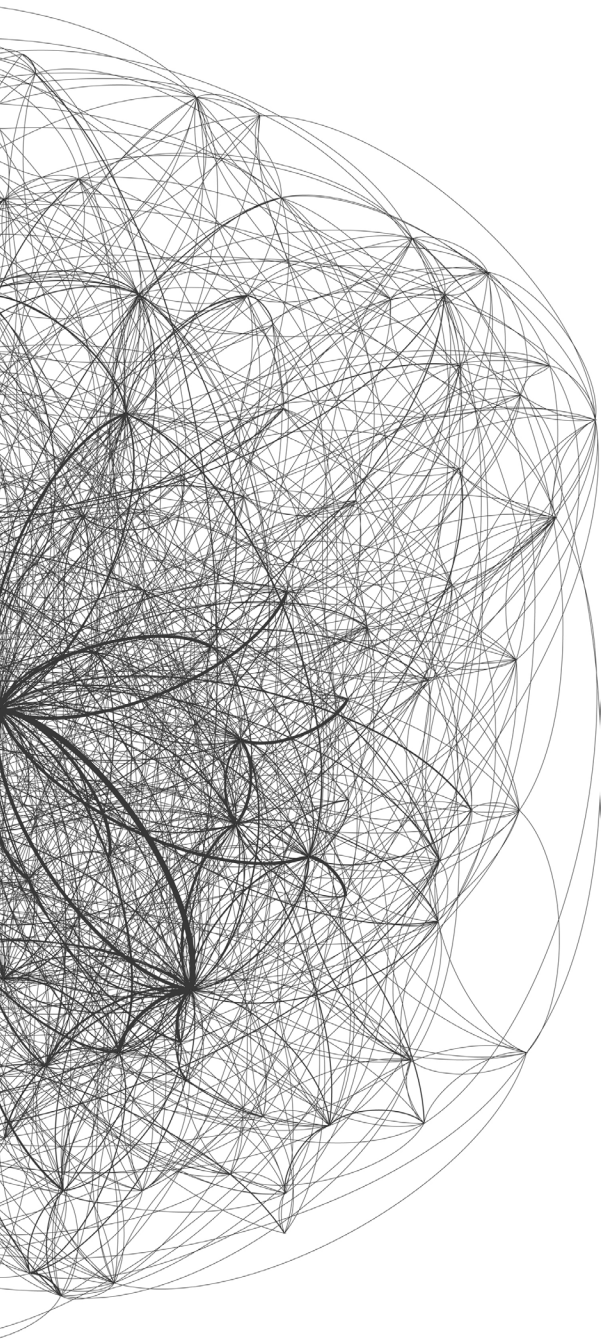 was usually when the person asked a question (such as "I wonder how…") that I admitted that I was one of the artists involved and offered an answer. There have also been situations where I kept the game going, not revealing my identity as one of the artists at all – simply because it was a very honest, relaxed and interesting conversation that I was enjoying and did not want to interrupt.

During the second lab of the series *Laboratories on feedback in artistic processes*, we decided to shift the focus away from the artist and towards the audience and this offered many new and eye-opening situations for me. The feedback formats were arranged as exchanges between audience members, usually leaving the artists out of the game. The artists could be present as silent witnesses however, if they were interested and chose to accept the invitation. Some of the eye-opening moments were when the audience members were speaking or doing tasks in a very engaged and playful way. This was such a contrast to many artist's talks in which there is usually the artist and a host asking questions with time for audience questions afterwards. I like to observe the audience in these artist's talks, paying particular attention to those members I guess have little experience in the field of art and dance. They

are often very quiet, hardly engaged and at times I doubt whether they can follow the conversation at all.

With the different audience formats during the 2016 feedback lab I had several *easy* and insightful conversations with strangers – some of them newcomers to contemporary dance. After performances at Tanztage Berlin in 2016, one of the feedback lab formats was to sit in pairs facing one another and ask questions drawn from a deck of cards ("Play your cards – a conversation feedback format"). The questions on the cards included:

Who should never watch this performance? or
In one's life when is the perfect time to think back to this performance? or
What would be the perfect end to this day?

During these 20 minutes sessions, I often had the sensation that what my partner shared was truly surprising and intriguing – answers and reflections I realised only as they were being said, I would never have asked them myself. And yet I could understand and often had to agree with the point being made. Between the sessions, I thought to myself, this would probably be very interesting for the artist to hear. At times the artists were listening to the conversations and they too seemed intrigued by the different quality and aspects of feedback to the work that this format brought forth. These one-on-one audience conversations felt at times like the chat you have with a friend visiting an exhibition – talking about the works you pass or stand in front of – but also getting sidetracked by what else was happening in your lives. Often it is this getting sidetracked that seems to make the conversation real, complete and to connect the art work with other aspects of ourselves.

It has been very useful to explore feedback in this way, changing the way I receive feedback and from whom as well as swapping

the feedback *roles*. Over the past 5 years the feedback labs and experiments have made me realise the value and potential of practising feedback within very different set-ups and from multiple perspectives.

> Touch, I remember touch
> Pictures came with touch
> A painter in my mind
> Tell me what you see
> (from the song "Touch" by Daft Punk featuring
> Paul Williams, 2013)

Two: why share at all?

In general, I have always liked to talk about what I see and experience. Most people around me appear to enjoy it as well. It seems almost unbearable not to share an experience that we perceive to be intense, new, exciting or disturbing.

It is possibly for similar reasons that people write a diary, take lots of photos on vacation and have conversations after they have visited a theatre performance, seen a movie or listened to a concert. It can be an inner dialogue, a chat you share with another person or a larger discussion you participate in. There is possibly a simple reason to this basic need. While we share, exchange and debate, we digest and process an experience further, getting closer to the core of what it does to us. While digesting, we might become clearer about what exactly caused us to react initially – and how, and why. We seem to be accompanied on an almost daily basis by this process, perceiving an experience and then clarifying it, re-approaching it from different angles, checking it out with others and with ourselves, doubting and confirming.

Many artists in the middle (or beginning or end) of a creative process have the need to grasp or become clearer about that very process and how others may respond to it. Many artists have be-

come interested and experienced during recent years in arranging these sharing events. They use a growing bag of tools, methods and set-ups for exchanging observations and opinions. For me, it helped to map out this basic need for sharing – where and how I do it. In some contexts such as the artistic field, it is called *giving feedback* – in some it has different names, in others it is not named at all.

> Rocky Road, tell me what you see.
> Tell me inside out, tell me upside down.
> (from the song "Rocky Road" by Peter,
> Paul and Mary, 1963)

Feedback as Identifier
Georg Weinand

Understandably, there is this habit: we collect feedback and comment on matters of content. As if a natural law would limit the feedback to statements on dramaturgy, aesthetics, the use of different techniques and tools (acting, moving, scenography, sound, text, etc.). In doing so, we dramatically underestimate how far the context of the expressed feedback shapes and determines the (effect of) feedback. The situation defines what is said – and what is heard. The same comment expressed in the foyer after a performance or in an educative round might be received very differently and therefore has a totally different effect. If we aim to generate productive feedback, we have to be aware of and to some extent design the context of the feedback.

Other than that, feedback always unfolds characteristics in the work, articulates what is there, might be there, or what is not there at all. This is one of the essential differences between feedback and criticism. In doing so, feedback allows the maker to identify his/her own creative process and position herself/himself as a maker. The feedback supports the artist to take on and later claim a position within the cultural sector and, ultimately, the world. This is a crucial secondary effect of all productive feedback.

Let's focus first on the above-mentioned impact of context. The situation in which feedback is given determines its productivity. Who is talking to whom? What's the social and power relationship between feedback-giver and receiver: programmer / artist? Critic / artist? Jealous or supportive artist peer? What is the environment? A theatre, a school, a publishing house? Being aware of these circumstances is one thing; a more proactive option is to create a

context or setting, in which these social elements are regulated or even excluded.

It is in the interest of productive feedback to control those elements and, to some extent, mitigate them in order to focus on the content of the feedback itself, to create a situation in which the social position of each participant is eclipsed. Role-playing, swapping viewpoint between feedbacker and artist are all strategies to achieve that *exclusion of social elements*. They allow the conversation to move beyond personal relationships, opinions, power structures, simple criticism and the struggle between big egos.

Another strategy used by the so-called *DasArts method* is to break open the dialogic exchange between *feedback* and *artist*. It is valuable to relocate discussions to a setting in which well-reflected comments are collected and made accessible for further exchange and work. The artist does not need to react to or even defend what he or she has shared. Every feedback situation is only collected publicly – not further. It stays as a comment on a board and we do not argue about right or wrong. By avoiding discussions or arguing between feedbacker and artist and by trying to find common ground, these comments can be taken as possible *identifiers* of something in progress, as a possible characteristic of a future work. It is still left to the maker to decide whether he/she wants this or that element to become a feature of the work. This dynamic is fundamentally different from what happens in classical criticism where we judge and divide into good and bad. Criticism is directed at the past and sets definitions, categories and judgements. Productive feedback proposes viewpoints and is future orientated, opening up possibilities for development.

Feedback generates a double dynamic. Firstly, it names more or less hidden aspects of the work and secondly, identifies the work and thereby its author. It situates the artist in terms of herself or

himself, the audience, the sector, the world. The further feedback is away from the type of criticism described above and opens towards the future, the more this *secondary*, identifying effect can take place. If we look at the long term effect of feedback, that *secondary* aspect turns out to be even more crucial than the immediate reaction on one specific aspect of a work in progress.

We should not underestimate the first element of a feedback round with which the so-called *DasArts method* starts: the *presenter's question* right at the beginning actually sets the fundamental frame for the feedback. What were your artistic intentions? Where do you see the work in a longer personal trajectory? All that follows reacts to that initial question to some extent. It places the work in a much broader context than the work itself alone.

Other than that, there are different tools that act in the same way. The format of the so-called *artist's elevator speech*. This is a very short self presentation as an artist (answering in a compact way questions like *What identifies you as an artist? What defines your artistic position? What is your artistic credo?*). It is a short text that goes hand in hand with that *secondary effect* of feedback. The format of *artist biographies* (describe your artistic life) in which the artist remembers crucial moments of his/her artistic development, relate to that aspect of the feedback as well.

Interactive question and answer formats that promote self-description, self-profiling and self-positioning in artistic, aesthetic and strategic perspectives are in the long term extremely useful effects of feedback given at a specific time about a specific work: they support the development of the *artistic self.*

Practising feedback for some time, I believe that this second aspect, its contextualizing aspect, rather than the effect of the ‚corrective comments related to concrete aspects of the work' is the most sustainable aspect of artistic feedback.

Three Tyrannies of Feedback
Diego Agulló

The Tyranny of Positive Feedback

Feedback is everywhere. In a feedback culture, feedback is important not only in order to become more efficient and fulfilled at work but also to understand the impact that this work produces in others. Feedback belongs to the logic of exchange (feeding back is paying back), the economy of feedback expects something in return. Feedback is good for business, it is supposedly a technique for improving and fostering the growth of teams and companies. Audiences must engage as much as workers do and their performance has been industrialised to such an extent that love, passion and dedication are now talked about in terms of hard work. Everybody is engaged in feedback culture.

Contemporary art participates in this feedback culture as much as business does. In the era of creative capitalism, economy mimics art as much as art mimics economy and artists are entrepreneurs, following the logic of productivity and growth. In other words, ambition, which is the main driving force today, craves positive feedback in the context of social comparison, competitiveness and submission to external criteria and outside approval. In this light, it is very important that we continue questioning the role that feedback plays in art making. If art does not just aspire to mimicking economy, then what should the function of feedback and its reason to exist be, so that it does not reinforce and confirm the dominant logic of production, competitiveness, growth, ambition and career oriented trajectories?

The Tyranny of Immediate Response

As makers, why do we actually expect feedback for our work? As

an audience, why do we assume that our feedback is expected? On many occasions, the only purpose of a showing is to get feedback afterwards. Feedback is often the main reason why something is done for others or in front of others. Of all the possible reasons for having an audience for our work, the production of feedback has often turned into the main purpose of a public showing. Receiving feedback is the confirmation that our work exists, it is symptomatic of the domination of an external validation system that legitimises what deserves to be recognised and what does not. But what if feedback was not necessary? What if the absence of feedback was actually the purpose of an artwork? What needs to happen in order to make any feedback at the end of a piece impossible? I don't mean sabotaging the time and space for feedback at the end but rather a situation in which the receiver, the audience, the spectator of an artwork, is literally incapable of giving anything in return because their senses have been collapsed by the artwork, their faculties have been neutralized by what they have witnessed. Following this logic, the greatest expectation that artists could have of their work is that it does not produce any feedback at all and at least immediately after the piece, nothing comes in return: there is only confusion in the air, disorder, astonishment. In this light, the success or failure of the artwork no longer depends on positive or negative feedback but rather to what extent the audience's faculties are suspended in the impasse of initially being incapable of giving anything in return. In other words, the logic of exchange has been dismantled. Unfortunately, most of the time there is a habit of expecting feedback and response immediately after seeing the work. Feedback culture presumes that the feedback or response must happen but does not take into consideration that the artwork might make you speechless, leave you in state of shock, mesmerised by the disruptive nature of the event.

So what if next time we delay the time for giving feedback and refuse immediate responses. What about fearlessly inhabiting the suspended present when there is no possibility for mediation or

negotiation? Let's forget for one moment that we have to give something in return. Let the piece of art resonate in you with its most radical difference. Rejoice in the lucky encounter with a piece that cannot be assimilated or is difficult to digest. Claim the importance of being lost. Don't immediately apply your opinions and assumptions to what you have seen, don't reinforce what you already know, put yourself at risk when you are in front of an artwork. In this case, the role of feedback giver is to preserve the level of uncertainty in an artwork, to take care not to domesticate what art can mean but rather to open it up and keep its uncertain nature alive.

The Tyranny of Discourse
The dominant way of feedbacking manifests through verbal language and more specifically through its intellectualised form, called discourse. Feedbacking became an intellectualised practice, the offspring of the marriage of art and academia. Discourse is the legitimised tool of feedback. Instead of valuing the work, this type of feedback validates the work. It is common to see people waiting for the after show talk to give a *lecture* on the work they just have seen. This is indeed the occasion for those people to shine. In the worst cases, feedbacking becomes a game of rhetoric. This is why feedback is also a matter of power relations. Who gives feedback? Who has been invited to give feedback? Who's feedback has more credibility? The one who owns the discourse.

As a consequence, feedback practice has been homogenized by the tyranny of discourse. So how can the practice of feedbacking be more heterogeneous and not depend exclusively on the power of discourse? Why take it for granted that there will be a talk after the piece? On the contrary, we should welcome new systems for feedback that do not rely on discourse. How can we understand feedback as an embodied practice? Embodied feedback and other methods that are not verbal language should be proposed much more often. We need more feedback formats that not only pro-

vide space to the speaking body but also to the dancing body, the moving body, the quiet body, the sensing body, the imaginary body and all possible bodies that could practise different types of feedbacking.

The Paradoxical Effects of Feedback
Yaron Maïm

Feedback<(^.^)>Trust(>‘‘)>Community
Zwoisy Mears-Clarke

In my artistic practice I receive feedback from different sources: from mentors, colleagues (fellow choreographers or friends who hate contemporary dance), strangers, and finally dramaturges associated with the project. When thinking about feedback, without a doubt I have to talk about trust. There are many types of trust at work, as feedback necessitates interpersonal support. #danceisateameffort

First, there is trust in myself. As the choreographer, with every single piece of feedback I receive, I understand that after listening to it I can leave it where it is or take it on and make a change based on it, whether or not it is the change the person giving the feedback might have suggested. In the end it is up to me how the work is moulded. I am the one who must stand and answer people's questions, comments, and concerns surrounding the work. So as the artist, being the interruption between the feedback and the artistic work is how I show support to myself and the work. #beyourownphilosophy #artistatwork

I also invite mentors and specific colleagues to visit rehearsals. The trust I place in my mentors comes from the fact that they serve my artistic work as opposed to their own subjective desires, which they put to the side. Simply put, their feedback pushes me and my work in the direction they know I want it to go. That being said, it still does not necessarily mean I incorporate all of their feedback. They have seen over 15 year's worth of artistic work more than I have, and this wealth of knowledge is something that—I'm glad to say—weaves into their feedback. Between the trust built through their continual and considerate feedback and the offering of their

knowledge, it is likely that I take on most of their suggestions. Colleagues (fellow choreographers or friends who hate contemporary dance) also visit my rehearsal and act as one-time 'outside eyes.' I choose to invite them because I heard them talk about their experience of watching different dance works and I was left both amused and intrigued. For both mentors and colleagues, it is an unpaid request from my side to have them visit a rehearsal and feedback what they experience. It is one of the rare moments of community that I experience within this industry. It is a generous gift that I continue to receive from them and my appreciation of it primes me to support them when asked, even if that support is not just giving feedback to their own work. #generositylooksgoodonyou

Strangers are also a part of the artistic feedback loop. When a work is being developed within a residency context, I am contracted to have a showing during which strangers will be witnesses and, more often than not, feedback-givers. These strangers are a mix of curators, friends of other dancers, friends of other choreographers, and regular patrons/audience members of the associated institution. The feedback from these persons is useful to gain an idea of the future audiences' reactions and character; it is the start of my communication with them. #communicationisanart

If my budget allows, I'll invite dramaturges to be part of a project's artistic team. Unlike the aforementioned groups, their feedback relates not only to the production in question, but also matters beyond it. Specifically, they are tasked with being a multiple-time outside eye, brainstorming movement scores, being a theoretical research assistant, and being a *microaggression bouncer*. The role of a microaggression bouncer in my life means that they are a fellow POC (person of color) — conveniently, it also makes you no longer the only POC in the room — who does self-care in order that they are primed to respond to the racist, transphobic, and other discriminatory comments that I will receive from the staff

of an institution, collaborators and/or audience members. This is normally unpaid work that as a POC artist I am able to partly turn into paid work by delegating to the dramaturge, so that I have more energy for the artistic work. This includes having energy to carefully consider the feedback you are receiving even at the cost of receiving less feedback from the dramaturge. When it comes to the feedback itself, I trust that like my mentors, they are always leaning towards with what they choose to say; they keep track of the bigger picture, whatever I consider that to be in each project, lest I dive in too deeply or stare at it without sunglasses. #findthe-supportyouneed #workingtoalwaysaffordit #selfcare

I have outlined the variety of sources of feedback (people), I choose to engage with. What makes the variety so pleasurable and ultimately useful for getting my vision and the artistic work closer to each other is the fact that each person comes with a different mindset. In the moment they engage with what you've created, my personhood (not mutually exclusive to my 'artisthood') steps forward into a kind of vulnerability. My confidence to step forward again and again is the trust that I have in myself and these persons. I sit in my dependence of them… their thoughts, their opinions, their communication of those opinions... and I wish not to move. #diversityofopinion #iappreciate #trustyourself

Rethinking the Position of the Dramaturge in the Artistic Process
Mila Pavićević

I was recently provoked by a colleague who asked the following questions, "What do you do when you work as dramaturge in dance? I don't understand, is there a role for someone who just feeds back? Isn't feedback just one of the components of a working process?" As a possible reply, I could tell a few jokes I recently heard about the uselessness of dramaturges, but I would rather focus on the notion of exclusivity when it comes to offering dramaturgical expertise as the primary appointed feedback-giver in a process. It is evident that the role of the dramaturge as a trained feedback-giver is increasingly prominent in the context of the independent dance scene. It seems to me that there has been a proliferation of freelance dramaturges in this field. Even though a dramaturge's position in the working process still remains ambivalent and vague, it often raises old misunderstandings between theory and practice again. For instance, while working in Italy and the UK I realized that the possible answer to the first question is usually followed by a second question: "So, are you a playwright?" This usually means that I have to face the disappointment after the following explanation is given: "I am a writer, but in this case I probably will not take on the role of playwright."

However, what I still find the most exciting and at the same time challenging thing about working as a dramaturge is precisely this ambiguity. An ambiguity that results from the fact that the very definition of dramaturgy is not yet really fixed, stable or finished; there are plenty of possible definitions. These multiple definitions open up many different ways of practising dramaturgy: different structures and modes of working, depending on the context of the

work and the role of the dramaturge within that context. However, the figure of the dramaturge is always established in relation to the audience. It's an activity, a practice of observing the process from the inside while retaining a certain distance towards the object of observation. It represents the position of an "ideal spectator". The practice of dramaturgy is, therefore, primarily connected with an act of watching that precedes an act of watching reserved for the spectators. A dramaturge anticipates the reactions, questions and overall experience of the spectators. In my practice, I consider the position of the dramaturge as a welcomed outsider, a troublemaker, an agent provocateur who brings up questions, introduces different perspectives and rearranges structures. The method of her work is conversation.

For me, the most important questions when starting a conversation with an artist should, therefore, revolve around the question, "Why do we make what we do visible, by which I mean public? What does that act of making visible do to the material?" The first part of the question has to do with the intentions of the artist and the second is about the effect the work has on the spectators, regardless of the artists' intentions. Often the gap between these two questions remains wide open even after the work has been made. The role of the dramaturge is not to offer answers but to start asking the questions that will hopefully resonate later with the spectators.

In the meantime, the ambiguity and instability of dramaturgy has recently been revealing its pitfalls. The dramaturge has been transformed from a mediator between the artwork and the public into a gatekeeper between the artist and curator. And since, in the field of contemporary dance, we have become accustomed to borrowing terminology from different spheres (philosophy, visual arts, art history), the function of the dramaturge now revolves around juggling these borrowed notions in order to provide a legitimate

surface for artists to bounce their concepts off. The dramaturge's task is to produce a discursive contingency for the work, wrapped up according to the standards and fashion of the curator and finally published in the evening program. Occasionally however, despite the curator's best efforts, the disconnection between the discourse and the work remains more or less obvious to all real outsiders, namely the public. In this case the dramaturge is a provider of discourse and with the power of that discourse he or she is supposed to allow artists access to public funding, curators, festivals, etc.

Therefore, I feel that in a field that is already saturated with discourse, we do not need to be even more ingenious when it comes to developing new strategies and methods for giving feedback but rather to undo what has already been done by ourselves in that process. In this way, the exchange between the choreographer and dramaturge is not one in which the dramaturge is trying to apply some theory to the work of the choreographer or in which the choreographer is looking for some theory to justify their work. This might be seen as a two-way relationship consisting of one party looking for what it lacks in the practice and experience of another party. Would it not be better to say we are both people who are interested in the activity of making work and that this making is related to bunch of other things: phenomena, notions that we will discuss and tackle together through our different processes and methods? In this situation, the idea of giving feedback remains not just strictly reserved for the position of a dramaturge in this professional relationship, but becomes a way, simply said, of having conversations between two different practitioners that share at least similar desires, problems, concerns, dreams and aspirations when it comes to making work and making it public. In this sense, I would advocate rethinking the position of the dramaturge. This doesn't necessarily mean becoming more innovative and experimental about ways of giving feedback but rather, still being passionate about dramaturgy – questioning the nature – conditions and content of our conversations.

Feedback. A Tool for Autonomy or Co-creation?
Kirsten Maar

Can feedback be used as a tool for autonomy as well as an instrument for co-creation and if so, how?

Both terms seem at first sight to contradict one another. The notion of autonomy and a singular artistic authorship have long been closely intertwined, feeding the myth of the lone artist genius and maintaining the independence of art and the aesthetic experience. In this constellation each art work develops its own rules. Increasingly during the 20th century however, art became a system in itself, and part of the cultural, social and economic forms of reproduction. When addressing the aspects of immaterial or affective labour in the arts, the claims which are formulated on the basis of autonomy must also be reconsidered. Issues concerning the production of value beyond the market value and the notion of creativity must similarly be reconsidered. In this perspective autonomy no longer means freedom from constraints, from economies and circumstances but a form of intertwining these aspects with an empowering gesture. This also connects to independent, engaged or activist art forms, but at the same time it is important to remind that art is not necessarily political because of its contents but in its working methods or the politics of its practice, which it must reflect and negotiate incessantly.

Negotiating authorship, production processes and working conditions means questioning again and again what has just seemingly been established. It may consist of practices of *creating problems* or finding a way of *moving together*. On the one hand, this would mean engaging in the plural, experimental character of the artistic process, keeping things open, even if this uncertainty is hard to

deal with, accepting a state of not knowing, even fostering deviation from habits and finally engaging in what Bojana Cvejić calls *pragmatic speculation*. These ways of questioning the a priori of choreographic practice are part of feedback structures, nurturing the idea of a critical crisis as a medium for transformative acts. On the other hand, the idea of togetherness supported by the presumption of the symbolic value of exchange as a relation of giving and receiving, frames the critical condition of the rehearsal as a stage for exploring collectivity.

It is not the intermediary of a third person, which is at stake, however. As we all know, in works of collective authorship the processes of negotiation mostly unfold along the differences that occur while *rehearsing collectivity*. As such, we could consider the rehearsal as a place of learning together as well as from one another. This seems to be one of the most intriguing issues, given that the ambiguous state of being part of a rehearsal simultaneously challenges our subjectivity and creates precarious situations of trust and distrust. The *social choreographies of collaboration*: tracing and scoring conditions of artistic cooperation and *commoning* are both a place for the production and presentation of the self as well as a place for its crises, re-produced by normative standards of *creativity*.

Beyond the authority of the choreographer, whose role can change during the process, the community of performers and co-authors also has to provide structure and liability, taking responsibility for certain situations, releasing the tensions that arise. The ambiguities of the intimate situations shared in a studio sometimes create illusions of flat hierarchies and collaboration rather than really subverting them.

In this way *creating problems* can imply strategies in a process that help to disseminate, serving to create microclimates within the complex ecologies of collaboration – small (trans-)individu-

al zones in the midst of the whole process, zones of temporary withdrawal or points of return within a flux of changing concepts – which allow for a sort of *being singular plural* as a form of co-existence and being with, in the absence of a unifying idea. This model enables us to offer criticism within a group, acknowledging that the state of crisis is a productive one. Within these processes of working together, questions of timing, of creating a situation, of providing an architecture of exchange are as important as finding a common language and sharing practices. This might include establishing a common and regular practice of conversation, situations of learning from each other. Situating knowledge in these ecologies means reconsidering not only the different forms of knowledge but also the status of the singular practitioners, since in these constellations theory must be understood equally as a kind of practice in itself.

Practising feedback together enables working with different modes of criticism, which should never be expressed pedagogically nor simply descriptively. It enables learning to love sharply formulated criticism, enjoying disagreement and relinquishing shyness in a public encounter. Practising feedback together in this way is not a method, nor should it ever become one. It depends on its critical function to differentiate and to separate, it flourishes in oppositional and transformative situations, it is nourished by potential conflict. In opening up to democratic structure, it sustains situations of ambivalence, which also seem essential for an aesthetic experience, in which we have to position ourselves – positions from which we can generate criteria. Nevertheless, it always means being in an in-between state. It is a practice of displacement, far from being instrumentalised.

Criticism is a practice in the sense of the Greek praxis, which unlike techné does not strive towards an end but finds its goal in itself and in providing its public character. As such a demanding practice, it needs regular training.

Installing Audience Feedback into an Artistic Process: Encounters in the OPEN STUDIO
Jenny Beyer

The relation between the spectator and the dancer is one of my persistent interests. Shouldn't theatre ideally be a zone, a plane of intimate encounter where roles are by necessity in a continuous process of transformation? In an effort to find new answers to these old questions, in October 2014, together with dancers/choreographers Nina Wollny, Chris Leuenberger, Matthew Rogers, composer Jetzmann and dramaturges Anne Kersting and Igor Dobricic, I started a studio based practice of initiating direct communication with audience members. My expectation was, and still is, that this series of OPEN STUDIOS would inform and effect the outcome of the work in a way that will bring the dance and the audience a bit closer to one another, if not physically then at least in spirit.

From the start, these public rehearsals were not conceived as workshops or showings but as an invitation to join a creative process with all the openness and uncertainty that this brings. In them we practice being personal, informal and to not be stressed by the presence of strangers. We share material that is fragile and open for change and that we have questions about. We improvise, invite our guests to join physical practices and create moments of conversation. Most participants in the OPEN STUDIOS are not professionally connected to dance. Over the years we have built up a group of regulars but every time there are still new people joining. This makes the OPEN STUDIOS a place where we can receive feedback from genuine outsiders: non-professional, curious spectators.

It is important to note that the guest's role is not to be the usual giver of feedback – people that are just invited to serve our need for artistic advice. Instead we try and make the OPEN STUDIO a place for learning together where information can flow in many directions. The participants receive insight, knowledge and inspiration for their personal use as much as we do. Nevertheless, using feedback as information to influence and nourish the artistic work is one of our core motivations for the OPEN STUDIOS. To this end, we are interested in both non-verbal as well as verbal/written feedback. The moments of moving for or with the participants are just as important as talking or writing.

Situations

The OPEN STUDIO often starts with a non-obligatory warm-up in which we explore the physical tools of our process together with the participants. This phase of moving together offers the rare opportunity to experience practices that form the source of our material in a new way. Transferring and offering practices to bodies with different experiences is a chance to evaluate our habits and language of working. It also lays a foundation for further conversations by creating shared moments of physical experience and softening the borders between ourselves and the participants.

Other components of the OPEN STUDIOS are sessions in which improvised or prepared material is tested by how it (per)forms itself in tone, quality, timing and decision making in relation to spectators. What information do we gain about the material by doing it in the presence of others? These moments of performance embedded in the process are speculations on the further development of the work. Without having the pressure of finalising decisions yet, these moments serve to take a closer look at how the material presents itself at that particular point in time.

In order to collect individual observations of the material we create moments of conversation with our guests. Normally, we invite

them to sit with us in a circle on the dance floor. Over the years we have established some guidelines for these talks. Rather than getting into a defensive or explanatory way of talking, we practice listening and taking in the voices of our guests without judging or censoring them in the moment. To begin, we often ask the participants to describe in as much detail as possible, a moment that made an impression on them or raised a question. Our experience is that out of this attentive atmosphere, participants are able to share elaborate and personal statements – voices that contribute to our further process.

We often finish the OPEN STUDIO with an opportunity to give written feedback on postcards prompted by a concrete question concerning the further development of certain aspects of the work such as music, costumes, roles or stage setting. This gives space for voices that do not feel comfortable talking in front of a group. We often explicitly use the cards in our subsequent rehearsals as sets for scores and further reflections.

Impact
My process of making work has changed through these regular encounters with audiences. What happens is that the surface, the membrane of the work expands. Instead of only sharing a work at the moment of performance, the work is already alive during the process, constantly changing, not yet in a fixed and directed state. As a regular, long term accompaniment to the creative process, feedback from guests of the OPEN STUDIOS affects the work gradually and sometimes imperceptibly. The osmotic combination of showing, speaking and listening in the OPEN STUDIOS, becomes a repeatable and collective gesture of generous sharing. This opens up possibilities for public intimacy and vulnerability, in which the roles of observer and performer are set in motion.

The OPEN STUDIOS practice feedback as a component of the process of transformation and communication that is inherent to

performance and choreography. In that sense they are rehearsal spaces for both the creation of artistic material in encounter with genuine outsiders as well as the practice of performance as a moment of feedback itself.

Sometimes we get more than we bargained for, other times less – the Conditions and Prerequisites of Feedback
Sophia New

One of the first things I realised about feedback, both as an artist and facilitator, is that you have to say what it is you want to know when you ask others to come and reflect on your work. This is no easy feat. Often there is an idea that it is a good thing to get outside opinions about the work while it is being made but it requires stepping back from the creative process to ask yourself, "just what is it that I need to know right now?"

An important step, therefore, is to consider how the feedback is framed for the people giving it. If this is not considered, it often defaults to ‚just tell me any impressions or associations you had'. This is not to say that impressions and associations are not relevant but a feedbacker can (and usually wants) to be much more helpful than this. Simply flattering the maker is good for morale, but is of limited use and the "just tell me what you think" approach often stops at the flattering stage and doesn't let the feedbacker go beyond it. Knowing certain things about the current state and intended context of the work is vital for the feedbacker. How long have you worked on the piece? Is it planned for a specific place or context? Is it part of a series of works? When and where else might it be shown? After this information has been shared, the maker should clearly state what they'd like to know and how they'd like that feedback to be made.

As a maker of performance, I have found that getting feedback is a great opportunity to test ideas and preconceptions one has about the work. You may imagine that it will produce a certain at-

mosphere, feeling or affect and yet when you test whether that is what is actually coming across you may be surprised (sometimes pleasantly) or have your preconceptions confirmed. Finding the right feedback format is often crucial. If you are wondering how the movement appears spatially from outside, why not ask for your feedbackers to draw you a diagram? Would you like to know how the structure or pacing of the piece is perceived? Why not ask for an attempt to reconstruct the rhythm of the piece physically? Of course a conversation is often desired but is it a piece that needs some breathing space after the showing? Asking the people feeding back to write rather than talk initially is a useful device in these situations and can provide this space.

The feedback atmosphere is also crucial and deserves some thought. How do you create an environment of mutual trust and respect so that feedback can really be listened to? I recommend having a person mediate the relationship between the maker and the feedbackers, especially when performing oneself – they could be an outside eye, dramaturge, mentor or another colleague. It is very useful to have someone that has some distance but will take care and gently insist on keeping things on track. They can also concentrate on this task completely as the maker often has much to do and many responsibilities. Also finding ways to mitigate hierarchies or situations of ‚us and them' between makers and audience can be useful. For that reason, breaking the frontal presentation situation (if it has been used) and sitting in a circle afterwards is beneficial, either everyone seated on the floor or on chairs. If suitable, given an ensemble creating process involving a larger group of people, you can even consider breaking into smaller discussion groups that the makers listen in on and then collect all together later.

A word about the act of feeding back. At best, it is an act performed with generosity, openness, curiosity, intrigue and critique. It requires concentration, care and attention. A feedback session

is not the time for a rant about everything you hate about the work. However, daring to share a critical opinion can be of great value if done with an attitude of interest and respect. Consent is very important of course. Liz Lerman's suggestion is to ask "I have an opinion. Would you like to hear it?". I guess if the answer is "no" the feedbacker has to try not to take offence and accept that perhaps it was enough information for one day. Perhaps another method of feedback can be suggested in this case since alienating the feedbacker is very much to be avoided.

Lastly, as a maker, how do you process the feedback? What will you do with the feedback you have received? I think it is important to give time to the creative process but also to check in with one-self and others to get clarity. Are you sure you heard the feedback right? The middle section felt too long or is that your own prejudice and the feedbacker didn't mention it at all? Get to know yourself – are you prone to just remembering the feedback about things that are not working? What do you do with excess information when many people have given conflicting feedback? Formulating the questions at the beginning can help with that but can you let go of opinions that others have given that you don't know what to do with or don't agree with? Do certain comments say more about the feedbacker themselves than the work you showed? Feedback is a detailed process for the givers and receivers. As an integral part of the making process, it is worth approaching creatively and carefully. It is also a rewarding skill that we can all practise as givers and receivers both in work and in life.

Listening to Feedback
Günther Wilhelm

In my experience, the most efficient feedback in the context of the choreographic process sometimes seems to be a listening practice. Listening to my inner self and to an outer perspective at the same time—a kind of simultaneous listening. Or in other words, finding a third perspective, a balance between myself and the other person. The timing of when to receive feedback is also crucial. Mostly, it is a time in the process where my relation to my choreographic material is still in a kind of fragile state, between knowing and not knowing, between trust and mistrust, or if I have the feeling that I am strongly under the influence of some blind spots I might have.

A typical feedback situation looks like this: right after having presented my movement material, I listen to a person in front of me (while still being under the influence of my body's physical echoes). I receive a lot of information—the person's voice, gestures and expression, words, language content—trying to attune them to my own physical responses. What is the quality of this listening? Is there a different way of listening beyond the intellectual processing of the verbal information?

An example: for a while I was conducting a practice where I used a collection of memorized text fragments, taken from Kafka's diaries, looping them as an inner mantra in order to establish an ongoing physical response. I tried to empty everything else out and just 'be' that chosen sentence—being moved by it. By constantly listening to a sentence like: "Seine eckigen unveränderlichen Gliedmaßen sich nach Belieben legen lassen" (Allow your angular unchangeable limbs to lie the way they want to), my movements

suddenly appeared disorganised, out of control, as if different body parts had their own free will. After a while however, I felt that something was missing in this practice, something I wasn't able to identify.

After one of my try-outs, my observer told me that he had wanted some stillness in this constant flow of movements. This feedback suddenly caused a strong physical resonance in me, a spontaneous insight, a notion of how to move forward or, on the contrary, of stopping, pausing. A pause allowed me to listen more intently or differently to the memorized text looping in my mind. It was a situation that could be described as communication beyond language. I didn't really have to think about the words my observer said. Rather, they caused a kind of psychophysical echo in me, my observer's desire to experience stillness was simultaneously my own physical desire, which was somehow hidden or under the influence of my blind spots. Our artistic needs were in resonance. Suddenly I could see more possibilities of developing the practice in different ways.

The situation made me think about whether another kind of listening exists in the context of choreographic creation. Something like an in-between state—a simultaneous listening that could resonate more with our psychophysical experiences. This kind of listening could also create a different awareness while processing feedback, a different type of sensing and perceiving beyond the mere verbal information. A different kind of listening that would allow me to see more and avoid my blind spots.

Feedback at the Borders of Language
Susanne Vincenz

How can we give and receive feedback if, in a German or English speaking choreography program for example, 12 students come from 9 different countries, where there is no common language or the language skills are extremely different, and the participants have very different cultural backgrounds? How can voices be heard, reactions noticed, if it is not so easy to share a common language? If we agree on the common language spoken by most of the participants in a feedback session, we thus exclude non-native speakers – who may have learned the language late or insufficiently – from the possibility of expressing themselves with the same complexity or even from participating in the conversation at all. In addition, the frames of reference are often different because the participants have neither common references nor shared visual experiences. At this point, I would also like to emphasise an awareness for non-verbal responses and translations that are always part of the feedback process but which we are rarely aware of.

First of all, feedback can generally be described as a translation process that is stimulated by a sensory impression. When it comes to verbal feedback, it is not just a question of which language we share, but also of how much space we give to the translation process and to the back and forth between languages. How can we be precise in our speech and how can we succeed in making the language boundaries more permeable through questions, gestures or gaps? The difficulty of translation reveals the understandings we have already committed to and the preconditions we no longer see.

In translation processes, words are often roughened or their meaning can crumble – but they can also become more recalcitrant – when we make the leap between languages. At best, we question together which vocabulary we mobilise and why we sometimes become immobile, insisting on certain words and terms. It is a laborious act of speech that entails more elaborate descriptions instead of just immediately finding a label, a language that uses imagery without becoming abstract. Ultimately, it should open a space in which inquiry is possible and where references do not act as gatekeepers, deciding who stays out. In this way an awareness of the powerful inclusion and exclusion mechanisms of language is developed. A phrase like "As we all know, …" functions as a barrier in front of which some people are halted and others pass.

The challenge is to become conscious of and disclose one's own filters. Cultural and linguistic differences promote this process. In contexts with different cultural, linguistic or even social conditions, different questions arise. Through translations, new ideas about artistic works and processes are revealed.

Beyond the verbal utterances in feedback, there is always another level which is about mood and atmospheres. In groups with participants from different languages and cultural backgrounds, these elements play a particularly important role. In which spatial arrangements does feedback take place and how can this break down hierarchies and create ways in? Not only the choice of words, but also certain gestures and attitudes encourage one to speak out, to linger between half-sentences and enquiry. Between the languages, we begin to feel, and this is precisely when speaking becomes important as a physical activity: a quest, a hesitation, an impulse. Non-verbal feedback methods such as drawing or different media can certainly also help overcome language barriers. Especially at the margins of language however, an attention evolves that allows another dimension of feedback: gestures, physical expressions, receptiveness, attitudes. We can interpret

these, make them legible for us and even express the artistic work in them.

I suggest that we can discover an unexpected potential for feedback in the apparent lack of a common language. The words in the to-and-fro of translation open up a precisely outlined space of vagueness that situates the artistic work in a liminal state. A state of resonance between what we have seen and heard and what happens between us in the exchange of words and bodies.

Short Biographies
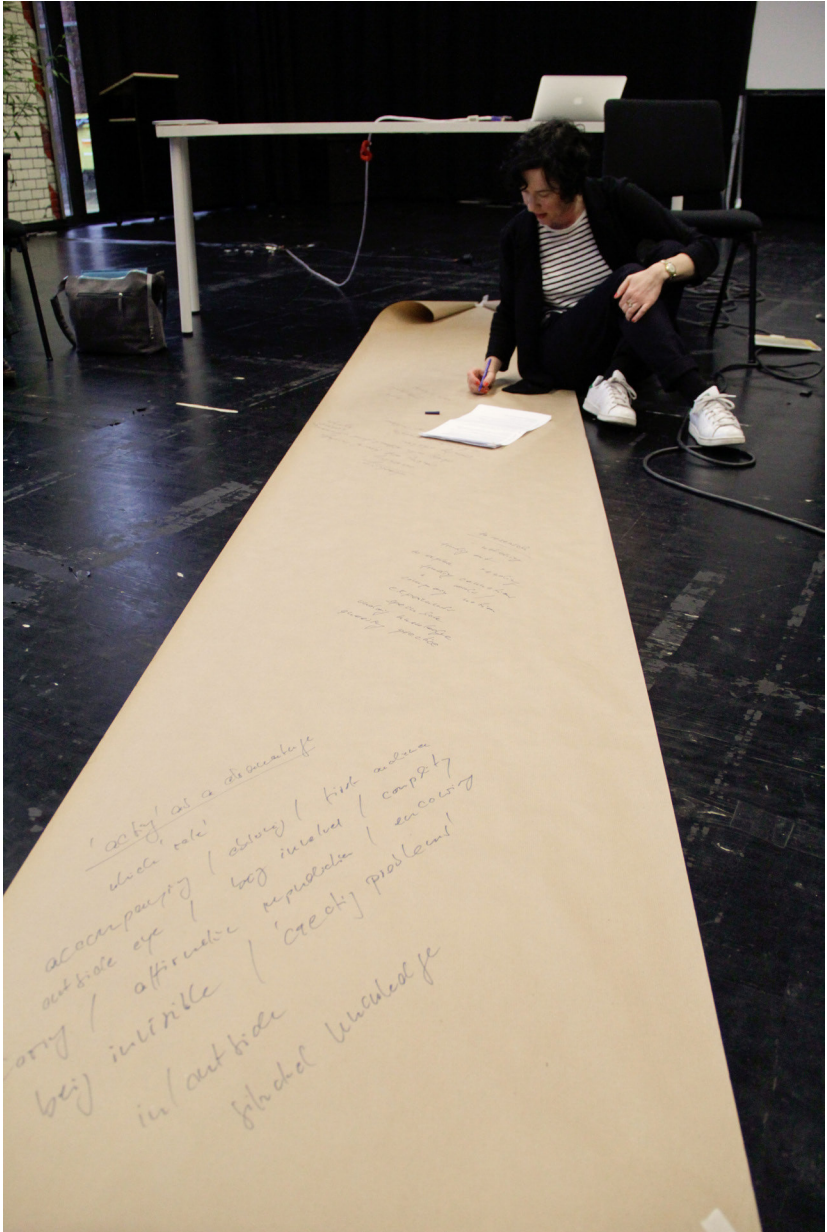
Diego Agulló is an independent researcher and dilettante artist intervening mainly in the field of contemporary dance and performance and investigating the affinity between Body and Event. He studied philosophy between 1998 and 2004, focusing his research on the concepts of play, boredom and refrain. During that time he practised painting, video and musical improvisation. In 2005 he decided to quit his academic trajectory, moving to Berlin where he started working as a freelance video artist and musician. Two years later he fortuitously and inevitably encountered dance and performance, and these interests persist today, having meanwhile developed a collaborative body of interdisciplinary work that encompasses performance, video art, participatory events, lectures, books, installations and workshops. www.diegoagullo.com

Jenny Beyer studied at the Hamburg Ballet School and the Rotterdamse Dansacademie. In 2007 she was choreographer in residence at K3 Tanzplan Hamburg. She is the co-founder of Sweet & Tender Collaborations. At K3 Tanzplan Hamburg in 2010 she initiated the first edition of the collaborative format TREFFEN TOTAL. Her works and collaborations tour internationally (Spring Dance Festival Utrecht, Impulstanz Vienna among others). Since 2008 she has collaborated on numerous works with the Swiss choreographer Chris Leuenberger. As part of her *Trilogy of Spectatorship* in 2014 she started to invite audience in a series of OPEN STUDIOS to participate in the rehearsal process, a series that will be continued as part of the process for her new trilogy on the subject of encounter. In her training and workshops and as a choreographic coach of the Hamburg band Deichkind, she devotes herself to mediating and applying principles of choreography and dance. www.jennybeyer.de

Nik Haffner has been the artistic director of HZT Berlin - Inter-University Centre for Dance since 2012. He has been a professor at

HZT Berlin and member of the board of directors since 2008. After studying dance at Hochschule für Musik und Darstellende Kunst Frankfurt and the Australian Ballet School in Melbourne, Nik Haffner was a dancer from 1994 until 2000 with William Forsythe – Ballet Frankfurt. During this time, together with William Forsythe he developed the media publication *Improvisation Technologies* at ZKM, Centre for Art and Media Karlsruhe, where he has subsequently worked on other research projects. As part of his interest in interdisciplinary and collaborative practices, Nik Haffner has made works for theatre, film and exhibitions, often in collaboration with other artists, such as Christina Ciupke, Mart Kangro and Bernd Lintermann. With choreographer Jonathan Burrows and composer Matteo Fargion he collaborated on their 2013 online score *Seven Duets* as part of the web publication series motionbank.org.

Kirsten Maar works as a dance scholar and dramaturge. Currently she is a Junior Professor in the Dance Department of the Freie Universität Berlin. From 2007-2014 she was a member of the DFG Collaborative Research Centre "Aesthetic Experience and the Dissolution of Artistic Limits", part of the project "Topographies of the Ephemeral". Her research interests are the intersections between visuals arts, architecture and choreography, spatial concepts and kinaesthetic experience, scoring practices and composition. Widely published, she is also co-editor of *Assign and Arrange*. Methodologies of Presentation in Art and Dance (Sternberg 2014) and Generische Formen. *Dynamische Konstellationen zwischen den Künsten* (Fink 2017).

Yaron Maïm is a visual artist based in Berlin. After many years of experimenting with multiple media (drawing, performance, installation, animation, video, print media, text, textiles and workshops) and driven by the desire to cross disciplinary borders, Yaron has settled on painting. They spent the first part of their

life in France and Switzerland with another name, gender and language. They has worked as a teacher, seller, maker and cultural event organizer in different structural contexts (independent spaces, small businesses, public art projects) in francophone Switzerland. Yaron's works include international curatorial projects, exhibitions, screenings, workshops, theatre, cinema and art performances in Europe and beyond. With a background in education, economics and art, they has an MA in Visual Arts / Critical Curatorial Cybermedia (University of Art & Design, Geneva) and an MA in Solo/Dance/Authorship (HZT Berlin).

Zwoisy Mears-Clarke. I am a choreographer of the encounter. My personal background of immigration — from Jamaica to the United States at the age of 13 and from the United States to Germany at 21 — sensitized me to the many social structures that fracture and alienate people from one another. What is it that's blocking us from meeting one another as we actually are? I use the expanded potentiality of the choreographic space to confront the forms of oppression that sabotage human interaction both structurally and interpersonally. Dance offers us temporary environments that can suspend the everyday duress of racism, colonial nostalgia, nationalism and prejudice, creating opportunities to move differently. Through choreography, I desire to open encounters that might otherwise seem unreachable. Every work I make involves a layering of stories — my own memories, those of others I have spoken with during the process of making a work, and those of the viewer. My presentations often take place in non-traditional spaces like galleries or even outdoors. Moving between spoken and movement languages and beyond the proscenium stage, my choreographies give us the opportunity to meet each other — and ourselves — anew.

Sophia New is the co-founder of plan b with Daniel Belasco Rogers. Since 2002 they have made over 27 projects for different cities, festivals, and galleries. Their work is often site specific and includes performance, GPS, sound and video, dealing with issues around personal data and the everyday. She also has worked as a solo performer and video maker. As performer she has worked with Antonia Baehr, Penelope Wehrli, Petra Sabisch, Gob Squad, and Forced Entertainment. She has taught on performance courses in Gloucester University, Aberystwyth University and DasArts in Amsterdam, as well as at the Hafen City University Hamburg, Leipzig University and the Academy of Fine Arts Leipzig. She regularly teaches Live Art and Performance with Siegmar Zacharias at Folkwang University for the Arts. Sophia has been teaching at the HZT since 2012, mainly on MA Solo/Dance/Authorship but also on the other two courses, and developed the Makers Open as a format for all students to show and feedback on work at any stage.

Mila Pavićević is a dramaturge and writer from Dubrovnik, living in Berlin. During her studies of Greek language and literature and comparative literature at the Faculty of Humanities and Social Sciences Zagreb, she took part in the student protests. Observing human movement in public space she discovered her interest in choreography there and then. Now she holds an MA in dramaturgy from the Academy of Dramatic Arts Zagreb and works in different constellations, mostly in the independent dance scene. She tries to write regularly and her works have been published and translated all over the globe, from Albania and Macedonia to Japan and Latin America. Nevertheless, she doesn't believe in writing as a solo act but prefers to work in an interdisciplinary way in collaboration with other artists.

Susanne Vincenz studied theatre, film and literature in Paris, Berlin and Bologna, after which she established *staatsbankberlin*, a

production platform and performance space on the boundaries of media arts, music theatre, visual arts and performance. At the same time she taught at the Institute for Literature and Film Studies at the Freie Universität Berlin. Since 2003 she has initiated and developed theatre and dance pieces as well as festivals and exhibitions with artists from different disciplines. The emphasis of her work in recent years has been on intercultural projects around architecture, urban space and social matters. In 2013 together with Isabel Robson she founded reVerb, a video arts collective, which explores the boundaries between documentary and staged images, theatre and installation. Susanne Vincenz has been the guest professor in the MA Choreography program at HZT since 2016.

Georg Weinand is an international performing arts expert, currently working as Artistic Coordinator for Dans in Brugge, an alliance for dance in different cultural institutions in the region of West Flanders, Belgium, where he designs the annual program and the international festival *December Dance*. After studying philosophy, theatre studies and cultural management in Belgium and Germany, he started his performing arts activities in the Belgian theatre company AGORA where he co-created around ten visual theatre pieces until 1996. Driven by his interdisciplinary artistic interests, he directed and curated alternative performance evenings in public space before working as a dramaturge for Wim Vandekeybus / Ultima Vez between 1997 and 2003. After being the artistic director of a production house for scenic art in Genk he joined the DasArts Master program in Amsterdam in 2006. Responsible for dramaturgy & artistic policy, he co-developed the new DasArts Master curriculum and specific feedback techniques for creative processes in the arts. After several years as artistic and general director of the Dampfzentrale Bern in Switzerland, he launched himself as an independent artistic advisor. Alongside his role as Artistic Coordinator in Brugges, which he started in 2018, he continues to advise cultural and educational institutions, performing art companies and artists.

Günther Wilhelm was born in Munich and trained in classical and modern dance. In 2015 he graduated from the Amsterdam University of the Arts / DAS Choreography. He was a long term member of VA Wölfl's NEUER TANZ and worked with Dumb Type and Anna Huber, among others. Since 2001 he has collaborated with artist Mariola Groener under the label WILHELM GROENER. Their interdisciplinary approach generates a performative-choreographic oeuvre which unfolds between stage performances, site-specific works, video works, publications and exhibitions.
www.wilhelmgroener.net

Partners

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The publication of Laboratory on Feedback in Artistic Processes 3 as well as the publications of the previous labs can be downloaded by visiting the organizers websites.

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