

## **Report on „A Tour Through Tanztage“ a Wild Card Residency by Life Long Burning and the Uferstudios Berlin**

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I would like to share a couple of topics, thoughts and questions that arose for me within this Wild Card Residency.

I want to stress the fact that in my opinion the purpose of this residency and discussion panels was not necessarily to gain results and conclusions out of our discussions. I saw our group as a “platform of discourse“ within the festival, which observed the festival, tendencies and circumstances and reflected them in relation to our own artistic experiences.

Generally speaking the structure and timeschedule of the discussion panels worked very well for me. I appreciated the variety of persons coming from so different artistic backgrounds and countries. Even though I remember being very tired on the last day of the festival I still had the feeling that I would have needed one more meeting with our discussion group.

It was great to have access to a studio space. In this way I could find a way of directly putting reflections into practice which immensely nourished my work during those two weeks.

Furthermore, I appreciated having a long talk with Barbara Friedrich, founder of the Tanztage and the Uferstudios, who gave me an insight into the structure and the “philosophy“ of the Uferstudios. I highly appreciated the team spirit, its solidarity, communication on eye level and openness towards each other and new people which I immediately felt when coming there.

### **SOME THOUGHTS ON THE COVERED TOPICS AND OBSERVATIONS:**

#### **ABOUT LOCALITY**

Some of our discussion topics also raised questions which for me are connected to art mediation. In some way this is also connected to the topic of formats which I mentioned above. Questions about how art can connect with the culture and society in which it is presented, how the awareness for a certain art form can be raised in society or if it is necessary to think about how to build an audience or connect it to a certain theatre/performance place.

Personally I like to put the common understanding of what and who „the audience“ is in question. I think one should not always aim to answer these questions. It can easily manipulate the artistic process in such a way that the work starts to serve the spectator’s expectations and cannot appear as an autonomous and critical medium anymore.

Once we had Jochen Roller as a guest in our discussion panel. He told us about his working experiences within non-European cultures. This was interesting for us as the topic of non-European inclusion and mechanisms of “exotification of foreign cultures“ had been our topic the previous day.

A subsequent thought: What is the outreach or effect of work which has been created in a specific context to a specific topic and which is then presented within another culture/country/continent?

#### BERLIN STYLE?! – WHAT I CAN READ OUT OF THE PRESENTATIONS AT THE TANZTAGE FESTIVAL

Looking back I am able to realize what I actually gained insight in through experiencing almost the whole programme of the Tanztage festival. Somebody asked me if I had the feeling to recognize a certain common “Berlin style” in the presented programme. Honestly I did not, which from my perspective speaks for the diversity of the presented performances. But what I gained insight in is a feeling for the working conditions and the ways how Berlin-based artists deal with their given financial and/or political circumstances.

#### PERFORMANCE FORMATS

An observation which I only started to think about after the festival is the fact that the most common performances formats were solos and duets. There were also other formats like one-on-one performances, a talkshow and a performance concert. Nevertheless, in my eyes there is a clear tendency towards solos and duets, most of them using the classical stage and audience setting. It would have been interesting to discuss this within our panels, because on the one hand it seems like the logical order of an “emerging artist’s development” that first comes a solo, then a duo, after that maybe a trio and only later a bigger group choreography or collective work. On the other hand I wonder how much it really is a “free” artistic choice. Or is it a trend? Or the result of working conditions that cannot always guarantee constant (financial) support and working space?

Unfortunately I only thought about this after Anna Mülter, the festival curator, was present in one of our discussion rounds. It was really great to have her with us on one of the days and to understand the festival also from a curator’s perspective. I hope I will find time to get back to her for that question after I have finished writing this report.

#### SOME THOUGHTS ON PRACTICE

The theme of practice was not so topical for me during this period. The only practice I consciously thought about sometimes was a performance-perception-practice: perceiving a performance, take notes, reflect, talk about it and discuss it, revisit the notes and maybe write about it again. Presently, I like to think about practice not as the personal training method and philosophy of an artist but rather as something that shows itself in the answer to the questions of “What are you busy with at the moment? And HOW do you do that?”.

For me this residency led to the fact of gaining inspiration and new perspectives, raising awareness for a bigger context than the one I was working in till now. The “results” of this residency and discussion panels will show up in a longer term in the way of how I continue working with these new inspirations. As for myself, I can say that this definitely worked out.