

***Program***

***Queer  
Contact  
Improvisation***

***Dance Festival , Hamburg 2018***

## **Diana Thielen**

### **# feminist, safer space! What's that about?**

*On Empathy- Empathy is a feeling and an enactment of intentional regard for others. It is a positively antagonistic and radical energy in an isolationist culture that promotes self-centeredness. (...)If love is the elimination of the expansive spaces that may separate us, then empathy might very well be understood as the position we must take when the distance is cleared: the movement from the position of egotism to thoughtful concern of the other; the movement from our contented social locations to that of dislocation; the examination of our excess, access, and privileges as possible contributing factors for the denials, lack, and experiences of marginalization in the lives of others; analyses of our various oppressions and the ways we might also oppress. (2014, Darnell L. Moore)*

What does queer empowerment mean in the current social, political, economic context for "us"? Who are "we" and why do we meet in a symposium / festival, that positions itself as "queer"? Chris Tedjasukmana writes in the essay "Feel Bad Movement- Affekt, Aktivismus und queere Gegenöffentlichkeiten"(2017) that queer politics are particularly tied to intimate, biographical questions of body, identity, gender, and sexuality. Does Contact Improvisation, as a form, offer us an object of research, to reflect, question and reinvent social, embodied norms? Can we create a space that embraces these intimate, biographical questions of body, identity, gender and sexuality?

Let's create a radical, queer, feminist utopia. A utopia in which vulnerability, empathy and consens can be discovered. I want to give room for queer questions, doubts and experiences that create both overlaps, connections and controversy.

#### "Contact\_Curiosity\_Consent"

A workshop series exclusively for women, lesbians, trans \* and intersex persons. This series tries to figure out how to create a feminist, safer (learning) atmosphere. Similarities and contradictions are as much invited, as also questioning of own privileges or experiences of marginalisation. Spaces that are open exclusively to FLTI are often discussed and questioned. Let's find out how and why those spaces are (still?) needed!

#### "Contact\_Cyborg\_Improvisation"

A lab class that deals with physical gendered movement and expressions and seeks to question the separation of culture and nature. Questions and observations will be directly put into exercises, with and without a partner, in solo and contact improvisation. We will be inspired by works by Iris Marion Young (Throwing like a girl) as well as the Cyborg Manifesto by Donna Haraway.

#### Bio

I am fascinated by the human body in all its expressions: how we move, how we present ourselves, how we position ourselves socially, how we change and adapt over our lifetimes in response to various challenges. As a teacher, I see my strength in my genuine wish to support each individual's journey. Their experiences, as well as, their curiosities, doubts, vulnerabilities and lust to move and study are invited, to create a safe learning atmosphere. Sharing the time and space, rolling, crawling, turning, running and jumping, sweating together is one of my biggest passions, especially when it includes reflection upon social norms and embodied societal behaviours. My passion for networks has intensified in recent years, as I am involved in various networks, collaborative groups and collectives e.g. "Radical Contact", "Poppy" and "Altes Finanzamt".

[movementactivism.com](http://movementactivism.com)

# **Alexander Hahne**

## **Closeness and distance**

### **during physical contact in contact improvisation**

In this workshop/intensive we explore different personal attitudes and relations during physical contact. Why do I want to be physically close to my dance partners? What do I do to be more close or distant to the people I am in physical contact with? What do I want from the physical contact during dancing? Do I have any hidden wishes? Or a hidden agenda? What if I don't want to be touched but still be in connection with my dance partners in contact improvisation? How is this different when I don't feel comfortable in my body, be not as connected to myself then anybody else in the room or celebrate my dysphoria visibly to the whole world? Where does that stop me from being connected to my dance partners? How do I manage to get the right closeness and distance during physical contact in contact improvisation that fits within my own limits and the limits of my dance partners?

#### Bio

Alexander Hahne ist MA. BSc. Medientechnik und Medizinischer Fitnesstrainer mit langjähriger Erfahrung und Fortbildung in Tanz und kreativen Ausdrucksformen (u.a. Ballett, Butoh, Body-Mind-Centering, Kickboxen, Mixed-Martial-Arts, Playfight\_Queerfight). Er arbeitet im Bereich sexuelle Bildung und ist Leiter von Workshops rund um die Themen Körpererfahrung und Bewegung und ist Trainer für trans\*spezifische Sensibilisierungsarbeit. Er interessiert sich in seiner Arbeit hauptsächlich dafür Menschen zu empowern und mit kreativen, körperlichen Methoden ihr eigenes Selbst wahrzunehmen.

[www.alexanderhahne.com](http://www.alexanderhahne.com)

# **Alessandro Pedori**

## **Relationship cookbook**

A cookbook, really?

Tips, tricks, techniques and anti-techniques (\*) to make relationships, all sort of relationships, fun, and work.

The idea is to collect, and share, what are the issues, and what we found out that could work. Or that, against all expectation, doesn't work.

Because, Hollywood notwithstanding, relationships are a lot of work. Totally, immensely worth it: but hard work.

And sometime it helps sharing with other people struggling in the same way, or, even better, with people that found a way to make it easier, or nicer, or better for them.

And as with food and recipes: there is no single right way. There are many ways.

But there ARE some surefire ways to ruin a meal, and some ways are better than others.

(\*) known as anti-pattern in engineering, is something that is sure to fail. They are good to know, and I admit I collected a few in my, how to call them, prototypical relationship attempts...

Bio

Alex spent the last 15 years putting together being an engineer, a mover/dancer/performer, and a non-monogamy activist. He proposes projects with names like "body for brainiacs", "relationship cookbook" and "adult playground project", likes showing body stuff to geeks, and geeky way of thinking to body practitioners, and exploring the techniques that make "being in relationship with others" flow better. Sometime, he even succeeds.

[body4brainiacs.com/playshops/](http://body4brainiacs.com/playshops/)

[relationship-cookbook.com](http://relationship-cookbook.com)

# **Lara Bogataj and Sabrina Elisabeth Huth**

## **Politics of mutuality**

*"It still requires two people, but it's not a question of leader; it's a question of follower. So if you have two people who are followers, what are they following is the question"*

*"There was to be the creation of a third entity in the dance, which was the mutual movement paths and timing and all of that."*

Paxton, S. (2016). The Politics of Mutuality. Contact Quarterly 43.1.

Within the workshop, we explore the queer potential of Contact Improvisation through politics of mutuality. How can we co-create a dance beyond fixed distributions of roles and binary concepts like following/leading, activity/passivity, masculinity/femininity etc.? What is inherent queer in Contact Improvisation?

According to Steve Paxton, there's no fixed distribution of roles and binary concepts like following/leading, activity/passivity, masculinity/femininity etc. in Contact Improvisation. The binary is subverted as the attention shifts onto the play of space and touch between two (or more) moving bodies. Instead of dichotomous, heteronormative role attributions a 'third entity' guides the dance. The dance unfolds through politics of mutuality. Its dynamics and directions arise spontaneously and unexpected within the physical dialogue of two (or more) people, within a space in between.

The Workshop is open for all levels and can be taught in English and German.

### Bio

Lara Bogataj is a performer, dancer and dance maker currently based in Hamburg. Since 2017 she studies the Master of Arts in Performance Studies at the University of Hamburg. The master's program combines critical political reflections on questions of social and cultural theory with artistic practice and education in dance and choreography. From 2015-2016 she completed the one-year contemporary dance education "Dance Intensive" at Tanzfabrik in Berlin. Her artistic focus is evolving around the questions: Can the body on stage be perceived beyond its gender? How to deconstruct and redefine cultural imprinted gender concepts through choreography? How can the fragmentation of the body serve as a tool to demolish the myth of gender as a natural corporeal entity? In the course of her engagement with these questions the performance series "FUCKTORY" (2017) and "PORNERCISE" (2016) emerged. In this work, she critically deals with the staging of sexuality in heteronormative malestream porn.

Sabrina Elisabeth Huth is a dancer, performer and movement researcher currently based in Amsterdam. She has studied Psychology at the University of Vienna (2015) and completed a Teacher's Training for Holistic Dance and Movement Pedagogy at the Institute INGATA (Austria). Since September 2017 she is part of the Master program "Artistic Research" at the University of Amsterdam (in collaboration with the Amsterdam School of the Arts). In her artistic work she is highly interested in bridging art and science, in questioning existing hegemonic formats of knowledge production through a form of 'material thinking'. Currently she is engaged in researching dis/orientation as performative act within the frame of interdisciplinary formats.

# **Wiktor Skrzypczak**

## **Queering gaze and space**

The size and quality of the space a person occupies can be related to their gender. K. Horrigan writes "Women are taught to take up less space than men, not using the full range of their kinespheres" (Contact Quarterly, Winter/Spring 2017). In Contact Improvisation we can learn expanding or centering own space, through e.g. studying developmental movement patterns. The size of personal space also correlates with the direction and quality of visual focus, which in turn, has normative social connotations. Those who are in power and those who desire are entitled to direct their gaze freely through space, towards objects of desire and to eyes of others. Those, who are powerless or desired are convicted to choose the spaces in-between and avoid eye-contact. Through movement exploration we will reflect on individual use of space and gaze and learn possibilities of action beyond the attributed role. It may give our practice of Contact Improvisation more dedicated movement choices or new interpersonal neutrality.

### Bio

Wiktor Skrzypczak is dancer and architect. He loves the routine of improvised dance leading to chaos. Currently he is studying the correlations between body consciousness and space perception and is highly interested in social and political dimensions of CI. He has been facilitating and teaching queer tango since 2014 and contact improvisation since 2017. Still learning, since 2008 he has been mostly influenced by Sigrid Bohlens, Nancy Stark Smith, Bonnie Bainbridge Cohen, Ka Rustler, Thomas Kampe, Ady Ezzam, Esther Berias. Currently he is working on his doctoral thesis on "A somatic approach to the perception of architectural space" at HafenCity University Hamburg.

# ***Katya Engbrecht***

## **Dance with courage**

As we get to know more about ourselves through dance we also meet our desires. Sometimes we grasp them as a short snapshot of what we want. Then the picture passes by or occurs in a space that seems inappropriate to dive deeper into it. Now is the time!

We are going to explore the power of saying yes to our authenticity, our courage and the magic that can arise when we are listening to our partner.

Let's allow the dance to move our mind and heartspace to fool around through space-time.



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