

Liste abgehaltener Lehrveranstaltungen (Auswahl)

A Selection of Courses Developed and Taught

Bachelor level courses

Course Name: Somatic Practice, Institution: [Performing Arts / Dance](#), University of Chester, UK
Keywords: mind body concepts, body intelligence, touch, movement responses and patterns

Somatic practice introduces a range of eastern and western mind body concepts/practices and will assist the students to develop the innate intelligence of a fluid and alert body. Using tools such as observation, directed touch and imagery the students will gain awareness of physical habits and strive for movement responses that are articulate, integrated and have their source in openness within the body. Somatic practice will introduce and apply a selection of the following techniques: applied anatomy, ideokinesis, meridian stretching, yoga, alexander technique, body-mind-centering. The aim of the module is to experience and integrate patterns of physical expansion, enhance movement analysis and sustain the awareness of the body.

Course Name: New Dance in Context, Institution: [Performing Arts / Dance](#), University of Chester, UK
Keywords: experimentation, vocabularies & techniques, mobilizing representations, gender, race, sexuality and physical ability

New Dance in Context (Level 2) explores developments in modern/ post-modern dance through theory and practice, the new and experimental are explored in relation to vocabularies and techniques, choreographic approaches and subject matter. Emphasis is placed on how through new approaches to dance the contemporary body in performance begins to challenge static representations of gender, race, sexuality and physical ability.

Course Name: No ordinary bodies, Institution: [Performing Arts / Dance, Performance and New Media](#), University of Chester, UK
Keywords: body as site, self-mapping, socio-political contexts, post-colonialism

An identification in both theory and practice of the artistic body, as defined by history, aesthetics, gender politics, post-modernism and post-colonialism. Students will be asked in practice to establish a discourse of their physical self, as it is defined by both the natural and socio-political contexts. They will consider a "history of the body" alongside a theoretical framework of artists whose work locates itself on or within their physical self. The module will provide a critical and philosophical lens, through which such work can be comparatively considered and the status/aesthetic of the body questioned as the site of the "real". A study of the theory and practice of a range of artists, across various disciplines, whose work has centered upon the body as site. This study will be underpinned by a synopsis of the changing perception/aesthetic representation of the artistic and performance body throughout western history. The students will begin a process of self "mapping", metaphysically locating the natural and social self into the physical space.

Course Name: Improvisation and Dance Composition, Institution: [Dance](#), Roehampton University, London, UK
Keywords: movement problem solving, crafting skills, kinesthetic feedback, performance

This module begins with the exploration of movement and enables students to experience improvisation, shared and individual workshop tasks and movement problem solving. Students investigate a variety of situations in order to start thinking about their unique movement identity and to begin developing a broader dance vocabulary through their practice. The concepts of movement initiation and movement development are explored using imagery and kinesthetic feedback and the key foundations of body-form, dynamics, space and time are addressed. Crafting skills are introduced to structure short spontaneous movement studies to create a platform for longer choreographic works in the spring and summer terms.

This module provides opportunities for students to generate, define and refine ideas in movement and to realise these in performance. Students are encouraged to recognize the importance of feedback from peers and from tutors and to utilise this effectively. Strong links are made in the module to students' work in Dance Practice and Dance Performance.

Course Name: Rehabilitation, Special Needs and Therapeutic Psychology, Institution: [BA Psychotherapy Sciences](#), Sigmund-Freud Privatuniversität Wien und Linz, A
Keywords: stigma, eugenics, psychosomatics, family constellation, rehabilitation, neurodiversity

General Introduction to therapeutic pedagogy, terminology, classifications and various models of disability, diversity and otherness (stigma), normalisation, integration, inclusion, learning modes, life stories.

Master level courses

Course Name: Post-Body Reflections, Institution: [MA Performance Practice](#), ArtEZ / Hogeschool voor de Kunsten Arnhem, NL
Keywords: *Postness*: post-human, post-anthropocene, post-modern; *Body*: cyborg, disembodiment, data, singularity; *Human*: expression, affect, habit; *Practice*: decentering, écriture, representation, simulation
Invited guest lecturer: Lucie Strecker

This module stages the political, ethical, material, and embodied practices of being human by taking the human body as a point of departure to explore possibilities of 'postness'. Perching on postness, the students will rehearse destabilizing, dismantling, extending, and reformulating the human through multiple imaginations and imaginaries, representations and simulations, discourses and praxes drawing from multiple genealogies and geo-politics of the 'postbody'.

This module is an epistemological exercise that performs a possible future with unstable, uncertain, and redundant bodies through the formulation of a new vocabulary, grammar, syntax — a language — to articulate our engagements and interactions. Students will develop their own language to create a living lexicon of their practice that imagines the world within which it wants to exist.

Course Name: Choreo-graphic Figures — Deviations from the Line, Institution: [a.pass advanced performance and scenography studies](#), Brussels, BE

Keywords: notation, creative process, figuring ><figure, flows and forces
Co-teaching with Emma Cocker and Nikolaus Gansterer

Choreo-graphic Figures — Deviations from the Line is an interdisciplinary collaboration involving artist Nikolaus Gansterer, choreographer Mariella Greil and writer-artist Emma Cocker. The project unfolds through two interconnected aims: we are interested in the nature of 'thinking-feeling-knowing' operative within artistic practice, and seek to develop systems of notation for sharing and reflecting on this often hidden or undisclosed aspect of the creative process. Herein, lies the challenge

- How might one devise a system of notation alert to the real-time circumstances of the practicing within practice, foregrounding process and emphasizing the durational 'taking place' of something happening (live)?
- What forms of notation could be developed for articulating that which resists articulation, for that which is pre-articulation, or a form of representation for the non-representational?
- How can a form of notation communicate the instability and mutability of the flows and forces within practice, without rendering them still or static, without fixing that which is contingent as a clearly readable or literal sign.

To explore the performative character of notation, we practice kinetic as well as graphic modes of inscription, expanded tactics beyond apparent physical limitations (of the mind, the hand, pencil and paper), attending to the integration of time, sound, movement and narration. We propose the concept of the choreo-graphic figure, for investigating how the embodied practice of choreographic performance (in an expanded sense) might become a tool of inscription and notation in itself. The choreo-graphic figure is conceived as a notational event, incorporating the potential of both movement and materiality, a sense of both temporality and spatiality. Our shared quest is both for a system of notation for honouring the process of figuring (as a live investigative event) and for "choreo-graphic" figures for making tangible and communicating these significant moments within the unfolding journey of collaborative practice. We seek modes of notation between the lines, interested in the interval or gap between the choreo + graphic, sign + non-sign, visual + textual, extensive + intensive, embodiment + disembodiment, movement + materiality, being + becoming.

For a.pass, the intent is to share and put pressure on our recent explorations around both the 'notion of notation' and the 'notation of notion', through live investigations, presentation and discussion with students and wider publics. Specifically, we wish to investigate notation (and its related technologies) through two concepts: figure and figuring.

- The Notion/Notation of Figuring: We use the term 'figuring' to describe a state of emergence or experiential shift, the barely perceptible movements and transitions at the cusp of awareness within the process of "sense-making". What different systems of notation can be developed for cultivating awareness of and for marking and identifying the moments of "figuring" within live investigative action?
- The Notion/Notation of Figure: We use the term 'figure' to describe the point at which figuring coalesces into a recognizable + repeatable form. How then might the performed 'figure' be a system of notation in and of itself?

Course Name: Somatics, Scores and a Sense of Embodiment, Institution: [Angewandte Performance Laboratory](#) and [Art and Communication Practices](#), University of Applied Arts /Vienna, A

Keywords: somatic experience, experimentation, body as site, flows and forces, touch, movement responses and patterns, kinesthetic feedback, sensory-motor-action, embodiment, mobilizing representations of gender-race-sexuality and physical ability, expanded choreography, creative process, dance, notation, dialogue, scores, contemporary performance

The Greek word *soma* means the *living body* referring to the core of structure and function. An introduction to a range of body mind concepts and somatic practices will activate intuition and sensitivity of the body. Using perception as a tool for empirical observation, directed touch and imagery create an awareness of physical habits and expand the radius of movement responses towards articulate, differentiated and integrated performative actions, having their source in cultivating an openness within the body.

Introduction and practice of a selection of somatic techniques (applied anatomy, ideokinesis, meridian stretching, fascial unwinding, myoreflex work and body-mind-centering as well as various improvisation techniques) and basic somatic understanding (gravity, horizontality, momentum, space, dynamics), performing and developing scores (underscore, improvisation, real time composition) lay the ground for individual and collective experiments.

The aim of the module is to practice a discourse with the physical self, probing a sense of embodiment of aesthetic, social and political contexts through "narrations of the body" as performative realisations and conceptual-compositional reflections. In the spirit of post-disciplinary agents, the weave between feeling-doing-reflecting turns the thematic focus towards the liminal spaces emerging through crossing fields of practices. Tuning into the senses and practising visceral, embodied action will create concrete conditions for experimental aesthetic enquiry, with a special focus on cultivating compositional decision-making through somatic process.

Course Name: Method Lab: Choreo-graphic Figures – Deviations from the Line, Institution: [MA Choreography](#), Codarts / Rotterdam and Fontys / Tilburg, NL

Keywords: practice as research, creative process, method lab, collaboration

Workshop & Lecture open up a lab space where students can deepen their understanding of practice as research in relation to their own questions and issues. Introduction to the choreo-graphic figures score - and playing together Closing the 'mini method lab' with a performance lecture, where materials from the *Choreo-graphic figures* project are shared, followed by a Q&A after the lecture. Preparatory readings / excerpts from the book *Choreo-graphic Figures – Deviations from the Line: The Prologue* gives the contextual information and framing needed to access the contents of the creative research project, *Becoming Undisciplinary* establishes the collaborative challenges, issues and discussions in the between, which might be especially relevant given the students are all heading towards or are already involved in such collaborations across disciplines, and the *Practices* section brought it back to concrete studio tasks.

Course Name: Learning & Shadowing Journey, Institution: [MA Choreography](#), Codarts / Rotterdam and Fontys / Tilburg, NL

Keywords: professional context, reflection, shadowing, expanded practice

Shadowing means that a person accompanies somebody for a defined period to observe him/her during work and learn from this observation. The purpose of shadowing is to observe and absorb practical and intuitive knowledge from a colleague, or an otherwise interesting person, and by doing so, gain a new perspective on your own work. Some Principles: (1) Shadowing works best when the student select a person they do not know and an area that is unfamiliar or "at the other end of the artistic universe." (2) Shadowing is not an interview or a visit with an old friend. It does not follow a structured program.

Course Name: Undisciplinary Lab, Institution: [MA Choreography](#), Codarts / Rotterdam and Fontys / Tilburg, NL

Keywords: artistic laboratory, post-disciplinary agency, shifts of attention, exploration, forms of vitality, cross-modality

Attending to the weave between feeling-doing-reflecting, the thematic focus turns towards the liminal spaces emerging through crossing fields of practice, through the textualization of performance matters and experimental forms of translation. With *Practices of Attention* and tuning into our senses we create the conditions for experimental aesthetic enquiry.

Introducing, activating & probing the idea of *Artistic Laboratory* and the *Undisciplinary* – through a shared reading of fragments will be followed by discussion and environmental (outdoor) investigations. The question of „how-ness“ overwrites and challenges the notion of disciplinary boundaries. In that spirit, we continue with explorations into cross-modality. Through scored

practices we seek out the choreo-graphic traces of translational processes, exploring the dynamics and shifts of attention, modes of engagement and relational intensities happening at the passage from one medium to the other.

In a next step we lay our focus on practices of conversation and vitality gestures. We will explore the notion of words as material, and the liberation of language from the regime of signification and informational exchange towards an embodied poetics through acts of rolling language around in the mouth as a physical practice.

Finally, we investigate somatic practices with special care for cultivating perceptive openness and will pace — quite literally — our steps together with things. We probe what Karen Barad's notion of intra-action might mean and how cultivating an ethics of transmaterialities could feel like. As post-disciplinary agents, we will close the experiments through sharing and reflecting about how we cultivate our alertness to compositional decision-making in relation to Practice as Research.

Course Name: Research Mentor Circle, Institution: [MA Choreography](#), Codarts / Rotterdam and Fontys / Tilburg, NL

Keywords: specification, research line, experiments, discussion, sharing, presenting

In the Research Line regular Mentor Circles are organized alongside individual tutorials with students, in order to support the development of research skills. Discussion in relation to experiments and risk taking, based on Charles Sanders Peirce statement that "It would be a great mistake to suppose that ideal experimentation can be performed without danger of error..." (Peirce, 'The Logic of Relatives', The Monist, Vol.7 (1897), 3.528).

These group meetings offer examples from the mentor's research practice and input for further investigation. Mentor Circles offer the opportunity to connect to peers and a mentor on subjects related to the development of their specified artistic research. Five meetings a year provide a moment when students can present and, as a group, reflect on activities carried out as part of the Research Line. In the first year, mentor circles consist of larger groups, where a core team member is present, so that key issues, questions and interests can be more easily integrated into the wider curriculum design. In the second year the mentoring happens in small groups or individually.

Course Name: Designing a Body of Research, Institution: [MA Performance Practice](#), ArtEz / Hogeschool voor de Kunsten Arnhem, NL

Keywords: artistic research methods, research questions, aims and objectives, practical exploration, organizing content, format and method, practice as research

This module provides students with a range of approaches to artistic research and skills necessary for undertaking artistic research as part of their degree. It will be based on a series of seminars, lectures, technical workshops and tutorials that allow the student to develop a written and practice-based prototype or first version of the degree submission. The module aims to encourage the production of innovative source materials, plans, conceptual and technical experimentation and research work which maps the subject matter and the formal strategies to be employed. Through the lectures and seminars students will examine and explore the varied and multiple methods involved in researching, proposing and developing a critical media production. This will include the politics and ethics of research, examining digital media production through textual analysis, the use of archival and electronic sources and the relationship of discursive theoretical positions to production-based work. Students are expected to produce a draft proposal which through tutor and peer feedback is later developed into a full practical research proposal which will be informed by the lecture/seminar content of the module.

Course Name: Studio Practice and Feedback Frames, Institution: [MA Performance Practice](#), ArtEz / Hogeschool voor de Kunsten Arnhem, NL

Keywords: studio-based research, experimentation, giving and receiving feedback, articulation, dissemination
Co-teaching with Pavlos Kountouriotis or Daz Disley

Focus of this module is a student-led research process providing students the opportunity to develop and produce a critical artistic research. The emphasis here is on process and reflection, rather than product. Moreover, the student-led research process provides students with the opportunity to further examine, experiment with, and reflect on their body practices by producing a rigorous artistic research. Students engage in intensive studio-based research and share findings on a regular basis as a way of developing their skills in articulating and disseminating their findings. Alongside students' own experimentation, this module is designed to explain the components of effective feedback and to provide evidence-based tips on how to give good feedback. It proposes different formats and frameworks for feedback sharing and receiving and guides students on how to evaluate performances critically and constructively. Students are also supported in their way to receive and implement feedback in a seamless way that does not hinder their creativity. In this module students engage with different methods and practices of feedback sharing. They learn how to give and receive feedback in efficient ways to enhance their research and weigh developmental forms.

Course Name: Choreo-graphic Figures: Deviations from the Line — Shifts of Attention: vigilance, engagement and transposition, Institution: [MA Performance Practice](#) in collaboration with ArtEz / Hogeschool voor de Kunsten Arnhem, NL
Keywords: how-ness, embodied diagrammatics, interdisciplinary/transdisciplinary exchange, compositional decision-making, shifts of attention, embodied poetics

This Workshop seeks out the choreo-graphic traces of translational processes, exploring the dynamics and shifts of attention, modes of engagement and relational intensities happening at the passage from one medium - writing-drawing-choreography - to the other. The thematic focus turns towards the liminal spaces emerging through crossing fields of practice, through the textualization of performance matters and experimental forms of translation. With Practices of attention we create the conditions for experimental aesthetic enquiry. With Practices of conversation we explore the notion of words as material, and the liberation of language from the regime of signification and informational exchange towards an embodied poetics through acts of rolling language around in the mouth as a physical practice. Investigating the particularity of expanded art forms through the development of cross-modal perceptive scores, where the question of „how-ness“ overwrites and challenges the notion of disciplinary boundaries. We investigate somatic practices with special care for cultivating alertness to compositional decision-making within a collaborative creative process based on vitality gestures as embodied diagrammatics, with an emphasis on considerations of documentation and reporting including exposition and exploring routes to interdisciplinary/transdisciplinary exchange.

Course Name: Dissertation by Practice, Institution: [MA Performance Practice](#), ArtEz / Hogeschool voor de Kunsten Arnhem, NL
Keywords: autonomous research, contribution, urgency, synthesize, practice-based research methodology, thesis
Co-teaching with Joao da Silva, Pavlos Kountouriotis, Fenia Kotsopoulou, Maeve O'Brien, Daz Disley

This module is designed to give students the opportunity to pursue self-initiated research and production, based on an area of their choice and under their chosen creative lens. The dissertation should demonstrate an understanding of theoretical perspectives pertinent to students' practice, to contain a coherent implementation of research methodology and pre-production planning and show evidence of original research. A technical competence commensurate to postgraduate standards is also expected. The module is assessed by a submission of a major, substantial practice-based work (a final degree show) and a short-written analysis.

Course Name: Diffractive Dialogue Lab — The Art of Intra-Action, Institution: [MA Performance Practice](#), ArtEz / Hogeschool voor de Kunsten Arnhem, NL
Keywords: intra-action, diffraction, Socratic dialogue, laboratory, scores

Since more than a decade there is refocussing on material agencies and their momentum and impact in both the arts and artistic research. This elective module provides a contextual and practical examination of the politics around materiality and the philosophical, socio-aesthetic impact of material. The core question is: how do we get in dialogue with an expanded range of human and non-human agencies? We will develop, probe and elaborate, rework and fine-tune dialogue scores and creatively bend conventions to challenge and perform what “transmaterialities-to-come” (Barad, 2015) might mean.

Course Name: Performance Cluster, Institution: [Master of Arts in Applied Human Rights](#), University of Applied Arts Vienna
Keywords: somatic practice, dance and its political potential, dasArtsFeedback Method, encounter, body politics, time, passage and performance

Global crises like the migration crisis, socio-economic inequalities, climate change or threats to data protection can only be exposed and confronted through an interdisciplinary human rights discourse and practice. In times of crises and global challenges, arts and culture, above all applied arts, have a special potential to be agents of political and social change. The aim is to explore this potential and practical applicability of artistic and cultural work in creating opportunities for promoting, protecting and implementing human rights. The focus in the Performance Cluster is on Theatre of the Oppressed, Somatic Practice, Dance and its Political Potential and dasArtsFeedback Method.

Doctoral level courses

Course Name: **Performativity and Artistic Research**, Impulse lecture for Public Colloquium at Zentrum Fokus Forschung for [Artistic Research PhD Programme](#), Institution: University of Applied Arts Vienna, A

In Collaboration with: Michael Klien, Khadija von Zinnenburg Carroll

Keywords: embodied research, performative paradigm, wilderness, methodology, intuition, critical dialogue

Lecture and discussion to what extent one's own artistic research has transformed the understanding of performativity and artistic research, personally and intersubjectively.

Course Name: **Research Catalogue - Workshop**, at Zentrum Fokus Forschung for [Artistic Research PhD Programme](#), Institution: University of Applied Arts Vienna, A

In Collaboration with: Luc Döbereiner, Alexander Damianisch, Marianna Mondelos

Keywords: publishing platform for artistic research, conceptual consistency, technical tools, exposition

The [Research Catalogue](#) is a non-commercial, collaboration and publishing platform for artistic research provided by the Society for Artistic Research. In a two-part workshop, PhD candidates get to know the features of the tool. The sessions are based on each other and offer conceptual impulse as well as the possibility to create an own exposition with the aid of technical exploration, and therefore make the Research Catalogue accessible through the own practice.

Modular specialized courses and lectures

Desktop Performance “*Polylogic Organisms - Performative Assemblages of Choreo-ethics (Slowing gradually the BPM of the Pomegranate)*” by Mariella Greil in collaboration with sound artist Werner Moebius at 12th International Conference on Artistic Research, Vienna, 07.-09. April 2021 by Society for Artistic Research

“Climate – A Choreo-ethical Perspective – Polylogic Organisms” performance lecture at GWS (Gesellschaft für Weiterbildung und Supervision) [Forum](#) in Oberursel/ Frankfurt, 2020

„Das ArtsFeedback Method – Playing Rules & Practice” in the frame of Research Mentoring at Postgraduate Residency and Performance Research Studies (PReS) in Kassel, since 2019

“Sweet Collaboration – Tender Disputes” in the frame of Research Mentoring at Postgraduate Residency and Performance Research Studies (PReS), since 2020

“Choreo-graphic Figures: Scoring Aesthetic Encounters” by Nikolaus Gansterer, Emma Cocker and Mariella Greil in the framework of [10th SAR International Conference on Artistic Research](#), *Enhanced Dissemination*, 22. March 2019, Zurich University of the Arts (ZHdK), Switzerland

“Dance Film Nights” in the frame of Research Mentoring at Postgraduate Residency and Performance Research Studies (PReS), since 2019

“Choreo-graphic Figures – Deviations from the Line” by Nikolaus Gansterer, Emma Cocker and Mariella Greil in the framework of *Salon für Ästhetische Experimente Special*, Universität der Künste Berlin and Hochschulübergreifendes Zentrum Tanz, 2018

“Kollaboration: eine ethische Grundhaltung – zwischen Zusammenarbeit und Widerstand” in Halle/Salle, Burg Giebichenstein Kunsthochschule Halle, 22th November, 2018

„Models of Artistic Research” - an event by Tanzbüro in the frame of “Wissensstadt Salzburg”, Title: *Über die Oberflächenspannung in der künstlerischen Forschung: Reflexion und Interferenz*, 27th May, 2017

“Forms of Research” lecture and roundtable in the frame of the Dance Education Biennale 2016 at Cologne. Artistic research generates knowledge, in what form and *how* it scrutinizes its epistemology will be questioned and discussed. There are dynamic movements of *thinking-in-the-act*, that form concrete choreographic posittings and follow the gravity of relations and the creative forces of research-creation.

The attempt is to approach *artistic research* with an *audio drama with visual elements* and introduce the current research project „*Choreo-graphic Figures. Deviations from the Line*“ committed to the experiment with modalities of noting (down). The choreo(-)graphic is explored in its articulation, meaning and resonance. Yve Laris Cohen presented his research and opened up the field for collegial exchange about research activities.

“Choreo-graphic Figures – a Lecture Performance” by Nikolaus Gansterer and Mariella Greil in the framework of the symposium “Zeichen Setzen”, co-organized by Monika Leisch-Kiesl, KU Linz & Toni Hildebrandt, University Bern; Stephan Grotz & Aloisia Moser, KU Linz; Karin Harrasser, University of Art and Design Linz; Rose Breuss, Anton Bruckner University, 2017

“On Qualitative Specificity (How-ness) within Artistic Research” by Nikolaus Gansterer and Mariella Greil at the 8th International Conference on Artistic Research, *Please Specify!*, 29. April 2017 in the Theatre Academy in Helsinki, Finland

“Handlungen des Nichts” by somatic extasy group with Kerstin Kussmaul and Sylvia Scheidl at Tanzkongress in Hannover with a focus on the phenomenon of contemporaneity and collectivity, curated by dramaturge Prof. Sandra Noeth, 2016

“The Notion >< Notation of Figuring” by Emma Cocker, Nikolaus Gansterer and Mariella Greil presented at the conference, *How to Do Things with Art*, 13. November 2015, Aalborg, Denmark

2014 “Tongues of artistic research”, a double lecture on artistic research: “What For?/ Wozu?” - Gesa Ziemer and “...because the thought of the action lingers/...denn das Denken der Hand lungert herum” - Mariella Greil at Tanzquartier Vienna

2013 “Postconsensual collaboration. A shared lecture on plurality and the choreographic” with Martina Ruhsam in the frame of the symposium *“On collaboration II”* at Middlesex University, London; UK and also at the *IDOCDE Symposium* in the frame of *Impulstanz Festival Vienna*