

HYBRID
RESIDENCIES
2022

140 MAGAZIN #15

[k] KAMPNAGEL

Dear reader,

The time is summer 2022. The place is K3 in Hamburg but also Seoul, Bassano del Grappa, Santiago de Chile, Geneva, and Athens, and last but not least many digital meeting spots. A group of choreographers with their own styles and backgrounds started meeting online before boarding on journeys to one of the places above. Together with other choreographic centres, dance houses and residency places, K3 had the chance to develop a series of hybrid residencies. Those residencies consisted of online workshops about the choreographers' working methods but also of inputs on how to document their choreographies, write about their art, and the use of camera for documentation. The residencies were then complemented with the on-site exchange in Hamburg in August where everyone had a chance to get to know each other, use the dance studios at K3, see shows at the International Summer Festival at Kampnagel, and meet the local scene. Additionally, the choreographers from Hamburg spent some time in Seoul, Bassano del Grappa, Geneva, or Santiago.

The magazine is a document that comes out of this hybrid meeting of artists, institutions, places, and spaces. It is not purely a documentation of the project, even though some articles document the work that happened within the dance studios; it is also not a magazine about residencies, even though the pages are filled with work from and inspired by the choreographers' residencies. More than that, it is a glimpse into seven different rehearsal and research processes that happened in multiple places and spaces but share a moment in time along the next few pages. This is how it can happen that a Greek choreographer living in Hamburg researches about a Chilean dance form or a Mexican choreographer from Hamburg is writing from an Italian studio about a Mexican form of a Colombian dance. This magazine is therefore also a document of the international and networked dance world that takes place on- and offline, where rehearsals and research processes take place where resources can be found.

Among the contributions, you can find a video by Sara Sguotti who was joined by her collaborator Julie Bergez to work on a new creation but spent some time exploring the premises and hidden corners at Kampnagel. Maria Yolanda Morales Hernandez

used the time in Bassano del Grappa to reflect and work on her research that happened along the border between Mexico and the US. While Yeong Ran Suh stayed at K3, she shared a meditation with her fellow choreographers, and has now created an audio guide for the readers to experience it too. Daniella Monestario Santibañez has been dancing the question of light; how movement begins with light, and she is sharing some written and danced thoughts on this topic. Luísa Saraiva was a choreographer-in-residence at K3 in 19/20 where she was researching singing bodies and the relationship between voice, sound and movement. Continuing this line of work, she used this residency to collage different research materials for her new piece. In February 2023, Dimitrios Mytilinaios is planning to premiere a new piece, for which he was using the studios at K3 to dissect movements of modern ballet dancers and prepare scores for his dancers. Starting from the destination of the residency and the specific history of the place, Venetsiana Kalampaliki was researching a dance promoted by the Pinochet dictatorship in Chile. Additionally, Carolin Jüngst was part of the exchange with the Seoul Dance Centre and Diana Akbulut aka Daya Jones from Geneva was in Hamburg (both are not present in this magazine).

Last but not least, this project could not have happened without the partners. The hybrid residency programme was developed as part of *K3 digital* supported through „dive in. Programme for Digital Interactions“ of the Kulturstiftung des Bundes (German Federal Cultural Foundation) with funding by the Federal Government Commissioner for Culture and the Media (BKM) through the NEUSTART KULTUR programme. The residencies took place together with the exchange partners Seoul Dance Center | Seoul Foundation for Arts and Culture (Korea), CSC Centro per la Scena Contemporanea, Bassano del Grappa / NID New Italian Dance Platform / Italian Cultural Institute Hamburg (Italy), ARTWORKS with the support of its founding donor, the Stavros Niarchos Foundation (SNF) (Greece), L'Abri (Geneva, Switzerland) and NAVE (Santiago, Chile).

Have fun exploring, listening, reading and watching!

Your K3-Team

MELUSINE IS LOST

BY SARA SGUOTTI

A monster that searches for its space, mutating in adaptation...

This experiment reflects on the position of the female body inside everyday landscapes and environment.

Deformed, cramped, incapacitated.

<https://vimeo.com/755453634>

Sara Sguotti was in residency at K3 | Tanzplan Hamburg during the month of August thanks to Perypezye Urbane, NID Platform, IIC of Hamburg and CSC Opera Estate Bassano del Grappa. She worked together with Julie Bergez, friend and colleague, for part of the research period. They've been working on Sara's new project *It'sHardToBeHuman* and at the same time they continued to carry on their research on video. *Melusine Is Lost* was born from this set of intentions. A visual reflection on the positioning and time of the plural and multiform body.

MY TRIP TO THE CUMBIA COLOMBIANA IN MONTERREY

BY MARIA YOLANDA MORALES HERNÁNDEZ

Yo vengo con mi sombrero, con mi pañuelo amarrado...

(Con el pie pelado, Andres Landero)



I arrived at the Monterrey airport on Wednesday 29 June 2022. Already on the plane I was warned of the drought and lack of water that the city suffered from months ago and increased leaving thousands of people without water. From the plane they showed me the peeling hills and the dry dam.

An arid environment. It didn't take long to find out the names of the companies that steal water in Monterrey. Being born in Chiapas, in the south of Mexico, bordering Guatemala, I was interested in knowing other spaces of tension – tensions related to the ecological, the socio-political and



identity. In this border space, nestled in desert landscapes, a subculture has emerged since the 1970s that has apparently moved in the shadow of a city where modernity and US American influence grows vertically as buildings, but the Cumbieros form the roots that interweave horizontally sustaining urban life.

I travelled to Monterrey, Mexico, for three weeks to conduct choreographic research on some dances which are appearing in the border zones. My motivation was to take Cumbia Colombiana Regia classes, to put my body to the test, to analyse the steps and understand the dance.

I wanted to meet, talk and learn from the musicians and dancers and attend the dances. I have danced Cumbia all my life, at family events and in some discotheques in Mexico. However, this music and style of dance from the Cumbia Colombia from Monterrey was a different one than in my childhood, and it was becoming more and more attractive to me, as it was not some folkloric dance that the government catalogues and teaches us in schools. At the same time, it was also not just tropical Cumbia either: the drums, the snare, the Guacharaca, the accordion, not only sounded different but it looked completely different. This was a Cumbia where the movements

of my feet are filled with complexity, where the speed and intensity of the steps contrast with the floating and calmness with which the torso is placed. It seemed like a divided body, fractured but not in conflict, on the contrary, the contrast was in dialogue. Jumps, turns, bends. Working with opposite directions and speeds was something I discovered in that dance. My body began to accommodate itself to the rhythm not only of the accordion but also of the synthesizer and the bass. Something new and intense that I was practicing during the heat of almost 40°C made me boil inside. I felt more and more confident and stronger in the steps. Alex Valdés, my dance teacher, was explaining to me about dynamics like the relays and the duels. A dancer dances in the centre of the space and when this one finishes another one replaces them, having a kind of inherent agreement.

I travelled to La Independencia, the barrio bravo par excellence of Monterrey. The neighbourhood extends along the hill. In the famous La Independencia was waiting for Luke, a woman who lent me her house to interview her two friends. Luna Sabanera and Yajaira Yuzira Montes, who is part of the group Las Amantes del Vallenato, are two artists of Colombian music: the Sabanera and the Vallenato.

Two women sitting in front of me with their Colombian hats, smiling proudly and explaining to me how Cumbia has changed their lives.¹

The music and dance of Colombian Cumbia in northern Mexico has allowed the emergence of alterable processes of identification² that resemble an internal engine of resistance to the neoliberal system, which is rapidly digging deep into the life of the society as well as the hills of the city. This process of identification of the inhabitants of Monterrey with those of Colombia through Cumbia, I consider a pact between 'mestizos'³, among the colonized, which extends and resists against the presence of the white, against the US presence and influence in the city. The African, Indigenous and Spanish presence from where Cumbia comes from is reflected, is found and reinforced in this part of Mexico. The dancers and singers of Colombian music have subjectivities, which I consider – as Rivera Cusicanqui would say – stained, variegated⁴, impure, promiscuous⁵, with juxtaposed cultural elements, they become emancipating mestizo bodies.

But how did Colombian music come to Monterrey? Some musicians explained to me that this style arrived through vinyl records, which began to be played by the famous Sonideros⁶. Every day it was heard more and more. Colombian Cumbia was heard in homes, streets, and events. It seems that the Sonideros have taken the music and the people have imagined their own movements, their clothes and themselves in Colombia, being Colombian. Neither the music of the upper

¹ One can hear and see the protagonists of Colombian Cumbia of Monterrey as part of Morales extensive research project here: <https://vimeo.com/774972531>

² I use this term instead of 'identity' to refer to something that is not fixed, but in constant movement.

³ 'Mestizo' as a colonized being that nevertheless recognizes a radical otherness. Rivera Cusicanqui speaks of an explosive and reverberating 'mestizaje', energized by friction, that impels us to shake and subvert the colonial mandates of parody, submission and silence, to become a decolonized 'mestizaje'.

⁴ René Zavaleta on „the variegated“. With this concept he wanted to understand the heterogeneity of our society in all its historical depth.

⁵ These adjectives are taken from Rivera Cusicanqui's description of Ch'ixi entities, they are powerful because they are indeterminate, because they are neither black nor white, they are both at the same time.

⁶ Sonideros play recorded music of so-called tropical genres such as Salsa and different styles of Cumbia - with emphasis on Colombian Cumbia. The term refers to the disc jockey who plays at social and family parties.

social class, nor the traditional music, represented the feeling of the people who lived in the city. Thus, Cumbia became the music of people of the working-class neighbourhoods. For decades, they identified themselves with a mixture of styles that took elements from Chicano, Hip Hop, Punk and Tropical music, together with very Mexican religious elements, such as scapulars or the Virgin of Guadalupe. But, how could we name this, how dance can place a rhythm and style of music in other bodies, in other contexts? Since it has no other reference than the music itself, it is the imaginary that invites the bodies to move from their bodily memories of learned experiences. The rest are metaphors, beautiful metaphors that connect the body with its context. As a choreographer, however, I am interested in the presence of space, of context, of dancing in the neighbourhoods, in the street, the Retas, the Sonidero, of coexistence, of all these elements that are intertwined in ritualistic moments, performative moments that I attended a couple of nights on the terrace of Mrs. Luke in La Independencia.

Dancing this Cumbia there, I realized that I identified myself with it, I identified myself with ancestral meeting urban subjectivities. And I like to dance the Colombian Cumbia of Monterrey because it breaks with the essentialist discourses about the identity of Mexicans or the folkloric categories of dance and typical costumes that are colonized aspects of the Mestizo identity. I discovered myself in the Colombian Cumbia Regia, consuming their music, learning to dance their Cumbias, and knowing their stories. My experience in Mexico was one of learning about the knowledge that I acquired in communal encounters, about less ostentatious practices, less verbalized, more alive in ritual, in urban music.

In my work as a performing artist, I take a perspective as an immigrant, non-white person, trying through choreography to position the body and identity as a transmutable entity. My choreographic research focuses on bodies and their multiple subjectivities and certain dances that allow us to realize how entities are built through identification processes. Mexico, where the effects of global capitalism have struck such sharp edges in society, can serve as a backdrop against which we can sense possible future developments of a brutalizing and drifting society in Europe and Germany as well.



I am writing this text in a dance studio in Bassano del Grappa, Italy, from my memories and from the memories of Monterrey artists who kindly collaborated in my research. In my text I quote and use some ideas of Silvia Rivera Cusicanqui, sociologist, historian and activist from La Paz, Bolivia, that have helped me to understand connections and juxtapositions in the processes of identification that I locate in Cumbia Colombiana Regia. Thanks to the people I have met on this journey!

DECOMPOSITION MEDITATION AUDIO GUIDE

BY YEONG RAN SUH

This is a guide for a decomposition meditation. It was produced together with the dancers of my project *Death Of Vagina: Mythmaking Voices*. In our practice, we embrace mundane bodily experiences and collective rewriting of the myths. With this meditation piece we would like to share our working process.

The storytelling is based on mythologies of the goddesses Hainuwele and Dewi Sri. It is a prevalent belief in the Southeast Asian context, directly related to food crops. It associates the goddesses to metaphors of death and regeneration and draws attention to circular cycles in nature.

The *Decomposition Meditation* was created during my residencies at K3 and Seoul Dance Center and is inspired by *Becoming Species Mycelium meditation* – a meditation from a climate activism performance group.¹ We recommend listening to this audio in a park or forest where you can lie down and relax safely. Prepare a blanket as well as comfortable and warm clothes for the meditation.

https://soundcloud.com/yeong-ryan-suh/decomposition-meditation-for-k3-magazin-15/s-BCBWhMRg4xl?si=072c8632654a4e9c8687998e7a8c2a87&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Concept: Yeong Ran Suh

Co-writing & Voice: Leesu Jung, Youha Kwak, Joungyun Yum, Sangeun Yoon, Eonjin Jeong

¹ by Ida Nicolaisen



THE RISK OF ENTERING THE LIGHT IS TO DISSAPPEAR

BY DANIELLA MONESTARIO SANTIBAÑEZ

A volumetric, dark, heavy, imprecise presence walks forward. The morphology of a shadow that transmutes its forms. The spectator's eye adjusts its sensitivity with the passage of time, it begins to perceive contours and textures. The temporality is unpredictable and the frequency of movement increases. Portions of the body gradually proliferate. After the shedding of its layers, a silhouette of a body begins to become recognisable, although it keeps changing shape all the time, without pause. A dance has begun to take shape.

What we see is a ritual. The symbolic concealment of a body through re-dressing. My body-subject is fused in the darkness. Space penetrates the ego. I am nothing but the presence of a shadow, a pre-essence. My change of skin gives way to a new body. It awakens the interior.

Like an astronomical moment in which space-time is curved by the mass of light, which fissures the darkness, revealing the chiaroscuro of a dancing body, whose substance ceases to be matter and becomes reflection.

Let me take the following story: Galileo Galilei was one of the first people who began arguing that the earth, sun and moon were not flat. He, in particular, was studying the use of shading in drawing to generate volume. When he decided to point his telescope at the moon, he was astonished to discover that it was in fact a spherical body, and that its shape changed according to the light it

received, which was not static but moving. So, what role could the shadow have in a moving dancing body? What amazing physical, ontological and artistic discoveries could we find in the light of/ in this dancing body? What is it that is revealed (in light) or unveiled in a dancing body? How can (un)veiling derive in actions and imaginaries that mobilize the dancing body?



My current work *Develar*, originating from the project *Ensayos Sobre La Luz*, is a result of my understanding of the materiality of the body when I dance and when I facilitate the dance of others. In my opinion, what awakens a dance and the possible (scenic) worlds that can be created/discovered within it, begin by igniting 'something'. Rather than beginning with the body in movement, in fact, it begins with light: the light in the body. Hereby, I don't mean a binary opposition between light and body, as the relationship between mind and body has been discussed for years. Rather, it has to do with a subtlety, with something between the mind and the body, and that 'something' exists before 'something' materialises.

I am concerned with light in the body and how light can be referred to as a substance, even as a notion of corporeality, having to open the perception to its interdependence with darkness, to its external and internal presence, to its subtleties but also to how energising, explosive and flashing it can be. The three main ideas are the discovery of movement through the journey of light (with its shadows and darkness), light as energy and substance in corporeality and light as a threshold of revelations. These thresholds are situated in the liminality of a semantic field composed of:

Inside/Outside

Light/Darkness

Covering/Discovering

Conceal/Reveal

Dis/Appear

Doing/Feeling/Seeing

However, rather than trying to develop a theoretical work on the subject, I deeply believe that dance has much to reveal to us, which is why I prefer to dance the question of light.

<https://vimeo.com/734724278>

Text produced in collaboration with Betania González (dancer, choreographer and dramaturgist).

ÓLARAILALAI

BY LUISA SARAIVA

<https://vimeo.com/766080798/33ea107e32>

This video is a collage of different research materials of my piece *Tirana* compiled during the residency at L'Abri Madeleine in September 2022. The different excerpts compiled in a free and DIY fashion, show rehearsal footage made during several residency periods, as well as recordings from Portuguese polyphonic singing folk groups performing in Paúl and Arões, Portugal. The music material used in *Tirana* draws inspiration from the songs and singing techniques present in female polyphonic singing in northern and central Portugal. Hence, for *Tirana* I studied Portuguese folk songs and the female polyphonic repertoire, which are traditionally sung in a loud and expansive manner and chose songs that address themes of female labour, motherhood and violence. In order to develop the research on the musical material for *Tirana* further, beyond studying different types of archive footage and sound recordings, I contacted and encountered several groups of female polyphonic singing in order to learn more about how this music is still taught and performed. Additionally, I also researched movements and sound practices that explore the spaces in-between breath, sound and singing, through the use of extended vocal technique, body pneumatics and the concept of respiratory empathy. I developed a practice that visually exposes the physical work involved in breath control and in producing and sustaining sound.

Credits: Traditional songs: Grupo de Folclore Terras de Arões, Grupo de Cantares do Paúl & Grupo Etnográfico de Arouca (Paúl and Terra de Arões, Portugal, Summer 2022) | Rehearsal footage: Alice Heyward by Andrea Keiz (Uferstudios, Berlin, March 2021), Fabíola Augusta & Francisco Antão (Funkaus Berlin, March 2022) | Luísa Saraiva (L'Abri, Genève, September 2022) | *Tirana* premiered in August 2022 at Museum Folkwang Essen

REPAIR

INTENTION AND CHOREOGRAPHIC DEVELOPMENT BY DIMITRIS MYTILINAIOS

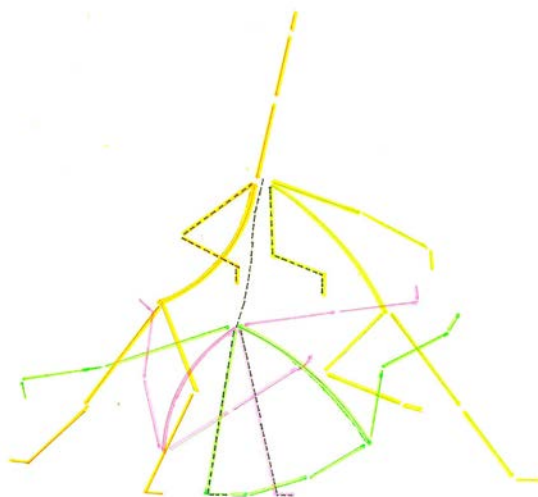
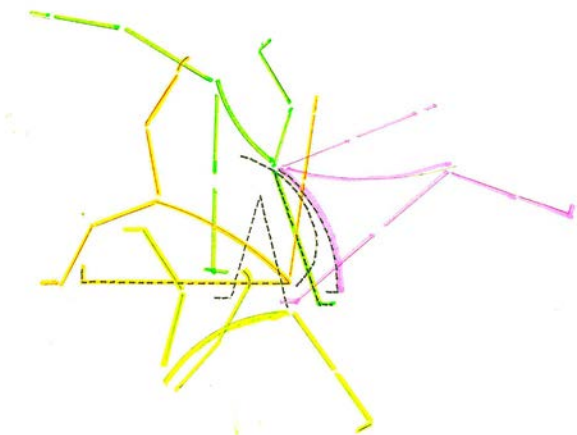
What constitutes the dancing body? Questioning the history of dance and choreography, the techniques which have been noted, analysed and archived within the respective academic field, I seek for performing situations where dancers cannot completely carry out a given task and thus fall away from their own conceptions of performativity.

In my current practice, I experiment with constructions of partitions which aim at an unstable representation of the body, one that is not limited to historically preconceived interpretations of kinetic 'correctness' or singular attributes of the dancer (anatomy, expertise, personality, gender, sexuality etc.).

The central idea for the residency at K3 was to examine fragments of modernity in dance history and develop choreographic strategies which I will use for my upcoming creation *Repair*. The first act of the piece will be a version of Nijinsky's *Prélude à l'après-midi d'un faune*. In the first part of the original choreography Nijinsky is lying down on the set and goes through some static positions with specific attributes. I decided to split Nijinsky's limbs and assign a different limb to each dancer for each original position. In order to alienate the original shape, the focus is placed not on the body as a whole but the limbs.

Furthermore, to distance the choreography as much as possible from a tribute to Nijinsky's dancing figure, the very basic and clear organization of the body as he imagined it, is used – based only on the properties of each specific shape regarding arms and legs. The limbs circulate between the four dancers in variations within the possibilities of four.

In the following sketches, the dotted lines mark the original positions and the highlights on top of them form the new proposed shapes for the dancers where each dancer is represented by one colour. The lines and colours inform the way I imagine a dance score. They abstract the scores from the work and recontextualise them in the visual aesthetic realm. I like to think that they are the sub-plot of my work, one that you don't necessarily realise when you see the choreography but is still present in the dancers' minds.



STORIES HIDDEN BEHIND RHYTHMS AND DANCES

BY VENETSIANA KALAMPALIKI

This project draws inspiration from and is dedicated to the city of Santiago, to the Chilean dance Cueca, that was declared as the national dance of Chile by the Pinochet dictatorship and Cueca Sola, a denunciation of the enforced disappearances administered by the Pinochet Regime between 1973 and 1990.

Stories hidden behind rhythms and dances is a letter to the friends, the buildings and the lovers, to the graffitis, the social uprising, the funding institutions, the present moment, the choreographic scores and methodologies.

A request to slow down and an answer to a concept bigger than me
From me as a visitor, a tourist and an observer of this territory.

stories hidden behind rhythms and dances

sent´ rent´ resent´ reset´ preset´ present
tense

now existing or in progress

noun gift

verb to offer to view: SHOW

to bring one's attention

verb to act the part of: PERFORM

noun the present time

NOW

jump´ turn´ move back and forth´ make a circle

speak about geography, history, flirting

you are a movement´ you are a vibration´ you are both right and left

you are male and female´ you are female

you are behind your steps there is a story

under your clothes there is a story´ behind your rhythm´ behind your structure´ under your floor

you jump´ you turn´ you move back and forth´ you make a circle´ make an S

i am here to learn your Story

in English

S for the Story´ S for the Start´ S for a Star´ S for Synchronising´ S for your Stereotypes
and S for your Sensuality

S for this Strategy` S for your Solo` S for my Solo` and again S for your Solo
for your Statement
repeated` again and again` repeated` again and again` repeated
as an act of an everlasting denunciation
S for the Space` for the Stage` for the Same not Safe Spot` S for Stopping` S for Starting
S for the Sake of this Story
in greek with angles, in latin with curves

imagine a partner that is dancing with you. Devote yourself to this partner. Empty
you jump` you turn` you move back and forth` you make a circle` make an
S
for the Stress of constant creativity, unable to escape from the dominant capitalist working structures
research for a product or the product of research
imagine a show with four dancers performing steps in complex rhythmic patterns

local
each one telling a secret and all together writing a story
singing, whispering, shouting and breathing
you jump` you turn` you move back and forth` you make a circle` make an S
is this a stage? this is a page
I will send a postcard to remind you. For this we would get a big funding.
we will have time and space to rehearse. I will send a postcard to remind you
you gave me a present. I rephrase

you are hiding behind the mountains` you stretch
the scenario was dancing a protest and I was there to learn the script
at that moment she was a tripper, a witness proposing tourism as an artistic practice
I identify with this role. I have only met you on the wall. you are a graffiti.
you are in shades of grey, lifting your left arm slightly bended towards the sky. you smile
yet you speak for absence

I will send a postcard to remind you
S for Slowing down` for Sending and preSenting` for Slowly loving and Slowly dancing`
S for this Score

you jump` you turn` you move back and forth` you make a circle` make an S
is this a stage? this is a page
day 17
she is wearing a white tracksuit and a long sleeve shirt under a t-shirt
she will tell you a story about a white building standing next to not a building
she will then move and talk about a show that is about to start¹

Santiago 24 Oct - 11 Nov 2022
Venetsiana Kalampaliki

¹ The poem was performed in the format of an open studio at NAVE Centro de Creación y Residencia on 10.11.22. Watch the video documentation here:
<https://www.youtube.com/watch?v=ZPgRkpFYeo>

CONTRIBUTORS

Venetsiana Kalampaliki (b. 1991, she/her) works in the field of performing arts as a dancer and choreographer. She explores movement through different media such as text and develops her artistic practice within interdisciplinary collaborations and participation in workshops and festivals of contemporary dance, digital and visual arts, performance and disability arts.

Maria Yolanda Morales Hernández is a choreographer and artist. Morales trained as a dancer in Mexico and in 2018 completed her master's degree in performance studies at the Univ. Hamburg. In her choreographic works she deals with the idea of fictional bodies and the reconstruction, recontextualization, and reinterpretation of movement as a form of social-political action. She devotes her work to current political and social issues, particularly from Latin America, which resonates worldwide. Her productions have been invited to festivals in Germany and internationally.

Dimitris Mytilinaios is a graduate of the Greek National School of Dance and MA exercise in UPV - Montpellier with a full scholarship from Onassis Foundation (2016-18). Since 2019 he has presented in Athens two stage works: *hardly the same: a dance guide to mess up body & mind* and *INSEQS- Inorganic Sequences*, while in February 2023 he will stage *Repair*. He has created the digital project [hardlyvirtual.dance](#), he has co-created *besuch* which was a digital production of Onassis New Choreographers Festival 8 and in December 2022 he co-curates the multimedia exhibition *terri(s)ories* which recalls the recent history of the Athenian dance scene.

Daniella Santibáñez Monasterio is a performing artist, choreographer and pedagogue based in Santiago de Chile. Bachelor of Arts with a major in dance at the University of Chile. Creator of the movement practice *BOMBA SOLAR*. Dancer and assistant in projects with Jose Vidal, Joel Inzunza, Comunidad Escénica, and others; with tours in Chile, Argentina, Brazil, Spain and Germany.

Her most recent work *FRONTERIZA* was part of the Tanzkongress 2022. She is currently directing the project *ENSAYOS SOBRE LA LUZ*, developing the piece *Develar* (premiere in June 2023).

Luísa Saraiva is a choreographer and performer born in Porto, Portugal. She studied psychology at the University of Porto and dance at the Folkwang Arts University in Essen. In her choreographic practice she uses a trans-disciplinary approach to movement, language and sound. In the season of 2019/2020 she was one of the choreographers-in-residence at the K3 | Tanzplan Hamburg.

Sara Sguotti is an Italian-based dancer, performer and choreographer who is interested in singular, plural and collective bodies. Her works indagate the intimate space, the elsewhere and the space of collectivity. She works as dancer and collaborator for i.a. Compagnia Virgilio Sieni, Anton Lachky, Company Blu, Cristina Rizzo and Perypezye Urbane. Her first choreographic piece *S.solo* was winner of i.a. the 2017 Anticorpi platform. Currently she is involved in the productions *TOCCARE* and *Echoes* by Cristina Rizzo and in the new production by Virgilio Sieni *UMANO*. Her production *Some.Other.Place.*, selected for NID 2021 in the Open Studios section, has been shown in Brighton Fringe Festival.

Yeong Ran Suh is a choreographer based in Seoul and Copenhagen. Her research has focused on Korean shamanism, traditional dance, ancient mythology, and modernization in Asia from a decolonial perspective. After moving her residency to Denmark, she has engaged in climate- biodiversity performance activism *Becoming Species*. Currently, she is an artist-researcher in the medical anthropology project *Sensing Old Age* and a participant in the *Art & Ageing* Nordic-Korea connection project. In these projects, she questions the modern notion of ageing & care and relearns reciprocal inter-generation from indigenous knowledge.

We invited choreographers who took part in this year's short-term international residency programme to create the 15th edition of this magazine. The programme had a special focus on establishing an exchange of hybrid character with the goal of creating a more sustainable interaction by adding online workshops and online calls before and after the actual on site exchange.

The exchanges took place together with the exchange partners Seoul Dance Center | Seoul Foundation for Arts and Culture (Korea), CSC Centro per la Scena Contemporanea, Bassano del Grappa / NID New Italian Dance Platform / Italian Cultural Institute Hamburg (Italy), ARTWORKS with the support of its foundations donor, the Stavros Niarchos Foundation (SNF) (Athens, Greece), L'Abri (Geneva, Switzerland) and NAVE (Santiago, Chile).



This magazine is written mainly in English by non-native English speakers. At times, words appear in other languages and, occasionally, English grammar rules are deliberately broadened to accommodate particular ways of expression.

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