

Press release
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Looking back at TANZWERKSTATT EUROPA 2022: Workshops, performances and an experience afternoon outdoors attracted numerous visitors

On August 12, the 1st edition after the 30th anniversary of TANZWERKSTATT EUROPA came to an end. In the Final Lecture, the almost 350 workshop participants from all over Germany and 14 other countries were given the chance to present the results of their 10-day work. In 21 workshops and intensives, professionals and dance enthusiasts alike had familiarized themselves with various contemporary dance techniques, rehearsed repertoire that is shown on international stages, developed their own movement material, and trained in somatic practices such as yoga and Feldenkrais.

Insights into the diversity of contemporary dance were provided by 9 performances in the Muffathalle and the Schwere Reiter, which, according to Vesna Mlakar in the AZ, offered "all those who are interested the chance to make personal discoveries". The program ranged from the subtle body studies of Isabelle Schad, winner of the German Dance Award, to Jonathan Burrows and Matteo Fargion's fundamental reflections on choreography in complex hand dances to keyboard accompaniment, to Frédérick Gravel's relentless self-revelation between dance, performance and rock concert. "... a viewing pleasure!," wrote Sabine Leucht in the Süddeutsche Zeitung, which was rewarded with an outstanding attendance rate of around 95 percent in times of audience decline that is noticeable across all theaters.

The artistic-theoretical experience course "And the beat goes on..." in Fluffy Clouds on August 7 alone attracted over 1,000 curious visitors. In the temporary use of the former summer bath Georgenschwaige, the audience could not only listen to lectures on the topic of dance as a techné of life and follow the artistic interventions of Joe Moran, Louise Vanneste and the Munich dancer Katrin Schafitel, but also become physically active themselves in Yoga and Tai-Chi workshops. The highlight of the afternoon was three performances of Roza Moshtaghi's "Bouncing Narratives" on a trampoline, which the audience could watch from underneath comfortably lying on cushions. The new format of the Physical Introduction, which gave insight into the movement logic and the sensory aspects of Joe Moran's and Alexander Vantournhout's productions and was offered in this form for the first time at a Munich festival for dance and performance, also met a very enthusiastic reception.

Among the guests at this year's TWE were 24 professional dancers from Ukraine who had fled to Germany as a result of the war. With funds from the Federal Commissioner for Culture and the Media, they were offered artistic residencies on the basis of an open call for proposals, which included a stipend, travel and living expenses, participation in workshops and performance visits. The participants, most of whom are from Kyjiw and Charkiw, also took full advantage of the offer to use the free studios at the Iwanson School as well as at the Tanztendenz. For many of them it was the

first time since February 24 that they could rehearse and train in a dance studio again.

The academy camp **SOLID GROUND - CHALLENGING SPACE**, which took place for the third time before the TWE from July 27-31, was dedicated to the education of young artists. Funded by the Dachverband Tanz, students from 11 renowned dance institutes throughout Europe had the opportunity to learn from international experts. In training sessions, lectures and choreographic labs, they gained insights into current artistic developments and production contexts and acquired practical knowledge about how artistic processes can be planned, how they can acquire funding and organize guest performances.

Organizer JOINT ADVENTURES – Walter Heun

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