

Dear All,

we hope you are all healthy and confident in these unpredictable times. 2021 will bring exciting developments: The Third Cycle at IPF will start in spring with six new PEERS and the new PhD programme. We look forward to these and other events in 2021!

Start of the PEERS Programme



We received a tremendous amount of applications for the new pre-PhD programme PEERS. After the selection process, six out of almost 90 talented applicants were accepted into the programme.

We are excited to introduce you to the 6 emerging artistic researchers who will start the PEERS programme in March:

Alexandre Achour:

As a choreographer and performer in the contemporary independent dance scene Alexandre works in different collaborative settings within the last 10 years. Throughout his collaborations with Xavier Le Roy, Tino Sehgal and Saša Asentić, he was invited to work in different contexts (China, Chile, Mexico, Morocco, Serbia, Germany, France); as well as in different art fields (performing arts, visual arts, disability arts, art education). Throughout these experiences, he developed the desire to create and imagine new spaces where difference is valued, rehearsed and shared. He believes in performance as a place where we can rehearse togetherness and practice the possibility of a world that values care and cooperation over selfhood.

With *Dance Landscapes* Alexandre is interested in examining dance and its tremendous diversity and approach to public, with the aim to create a pluricultural landscape of local dance practices. This landscape rather than being a hegemonic cultural representation of the diversity of approaches to dance and public, will strive to remain at work, by creating a platform, an interface, a practice that facilitates exchange, connection and the inclusion of different local dance practices, scenes and paradigms. *Dance Landscapes* wants to challenge the current international contemporary dance scene, a system based on singularity, exclusivity and competition, by advocating for an artistic practice, performance formats and methodologies of work that look for the support of fellow artists, overcome divisions and embrace difference.

Andrew Champlin:

Andrew is a contemporary performer, choreographer, and ballet researcher based in Berlin. His work in experimental video, live performance and teaching considers the concept of technique and how multiple temporalities collide at the site of the body. Returning to classical dance, Andrew's work examines the cracks in capitalist racist hetero-

patriarchal structures, questioning the haunting inscriptions of bodies who surround.

Andrew seeks to create a compendium of ballet technique, which takes shape in a digitally interactive manual of critical pedagogy. The project proposes to lay out a theory of ballet practice that contradicts historical narratives of the form. Transgressing against the status quo of ballet knowledge, the compendium digs into genealogies that are quite different—the Enlightenment and BIPOC manifesto—and yet, share a desire to destabilize a common hegemon.

Setareh Fatehi:

Setareh lives in Tehran and Amsterdam. In her work she deals with dance as a socialising practice and gaze as a choreographic tool. Her current practice involves creating trans-local collaborative spaces, gathering of bodies and their avatars, live streams of sounds and images, projectors and screens on wheels. Exploring the machineries of making (body-)image(-identity) and the (hi-)stories of imaging and imagining within the contemporary and archaic practices of bodilessness, are core interests of hers.

In her current research *swim\ا*, Setareh works with Parallax as an ability to see two or more images at once, to provoke a feeling of absence or confusion in what is actually present which suggests the possibility of the multiplicity of presences in the room. “How to make dance practices that can welcome the interruption caused by different presences? How to resist capturing bodies to be surveyed, commanded and controlled while using technologies of gathering?”

Rahel Kesselring:

Rahel is a scenographer and cultural scientist working in various constellations in the context of performance, theatre and installation. In her mostly site-specific work she deals with spatial mimicry, processual installations and with the relation between humans and beyond-human environment. She is based in Zurich and studied Applied Theatre Science in Giessen as well as scenography at the Academy of Art and Design in Basel and at the Academy of Fine Arts Vienna.

Rahel's project «Vaster than empires» is a search for the autonomy, self-efficacy, vulnerability and resilience of environments, landscapes and territories. With an understanding of landscapes and territories as historically and politically charged and marked entities, the project seeks to work towards the question: how can artistic strategies support processes of repair, of (self-)healing and of overcoming destruction in damaged but still ongoing living worlds?

Hendrik Quast:

Hendrik is a queer performance artist. He works within different contexts of the performing and visual arts, and as author and director of radio plays. His performances were presented at renowned independent production houses and festivals for theatre and performing arts in Europe. He graduated at the Institute for Applied Theatre Studies in Gießen. Hendrik is intrigued in both, the technical and rhetorical acquisition of traditional and popular crafts and makes them collide with dramaturgies and performing techniques of the arts, e.g. his taxidermy musical happening “Mohrle”. By this subversive comedy discourses of queerness, classism and ableism in the arts and in society are addressed with an intersectional manner and through a bold initiative of aesthetic forms.

Hendrik's research-project is dedicated to chronic, invisible diseases and their relationship to humorous representations in contemporary performing arts and society. At PEERS he starts with an artistic pre-study on humorous tonalities, humorous manners of stage performing and (post-) dramaturgy concepts in the performance art and medical-therapeutic contexts since the 1960s. Focusing on the phenomenon of ‘clown doctoring’ this enquiry will lead into developing his new alter ego: an uncanny, researching trickster that addresses and mobilizes boundaries between disability arts and medicine, between illness and health, between high art and everyday culture and between habitual codes of different social classes.

Tabea Rothfuchs:

The Swiss artist Tabea Rothfuchs lives in Basel and has been creating media scenographies and interactive installations for dance, performance and musical theatre productions internationally for over ten years. Projects have taken the artist to the Theater an der Wien, the Theater Basel, the Konzerthaus Berlin, the Bolshoi Theater Moscow, as well as a theater festival in Jordan and a research journey in the Sinjar District in northern Iraq. Tabea is interested in topics related to people, their socio-cultural roots and forms of communication, as well as the human body itself as an area of artistic research and instrument of expression.

“I lost time and space. Where am I?” is an artistic research project from Tabea Rothfuchs on the topic of chronic pain, based on an artistic residency in a pain clinic as well as conversations with chronic pain patients. In the PEERS

program Tabea will continue this research, focusing on ways to transform and connect the scientific and sociological material gathered in the first project phase to her disciplines of origin, the performing arts and video installations.

We look forward to working with this first cohort of PEERS and further develop formats of peer-to-peer-mentoring and approaches to artistic research in the performing arts and film.

For more information on the PEERS programme, follow this Link: blog.zhdk.ch/dritterzyklusddk/?page_id=1352

Change of Management FSP Film

We want to thank Prof. Christian Iseli, who left his position as head of the research focus Film at the IPF after eight years as of January 2021. Luckily he will stay on board as a PhD-supervisor and in his role at the Immersive Arts Space at ZHdK. At the same time we'd like to welcome Dr. phil. Miriam Loertscher (Hier Verknüpfung zum ZHdK Personenprofil/Bio) as new head of the research focus Film and wish her great success.

Further we would like to remind you of the following **events**:

PABR



Participatory Art Based Research – Responses to ways of working together

In the last two decades, many different proposals and concepts of artistic and art-based research have been developed and explored. Participatory Art Based Research (PABR) is one of them. Since 2012, 50 participatory research projects were realised, which brought together more than 2000 researchers, co-researchers and participants from all areas of society, art, and science.

We invite you to join them for the official launch of our online publication: The online resource of PABR aims to summarise strategies, potentials and problems of participatory art-based research and make them widely available.

To celebrate the launch of the PABR website, they will discuss these approaches and research formats with other experts and practitioners from the field of artistic research – in what ways can we do research together?

For this celebration they invited special guests Jamie Allen, Kai van Eikels, Anke Haarmann, Marijke Hoogenboom, Brandon LaBelle, and Isabelle Stengers. Each panel offers the possibility to participate: All participants are invited to join discussions in breakout rooms (panel 1 and 2). Plenary sessions (panel 1, 2 and 3) are hosted by Kerstin Evert and Kathrin Wildner.

The event will be held on the 26. February 2021, 3:00 – 9:00 PM, online via ZOOM

For more information on PABR and the events programme please visit: <https://pab-research.de/>

To participate in the event, please register under pabr@hcu-hamburg.de for your Zoom-link.

ZFICTION



Through real-time simulation in the development phase, virtual production achieves a playful access to fictional storytelling at an early stage of production, makes new worlds visible and encourages creative collaborations in the field of staging.

The constantly less expensive tools lead to an accessibility of a previously exclusive work process that now reaches European and Swiss productions.

The first session of the motion picture conference ZFICTION discusses diversity of work this new tools promise. Filmmakers and scientists (inter alia Volker Helzle from the Filmakademie Ludwigsburg, Simon Jon Andreasen & Rasmus Kloster Bro from the National Filmschool Dänemark, Sylke Meyer from the Cal State University) investigate the question on how virtual production will change the near future of fictional storytelling in film and what challenges will arise.

Further information is available on www.zfiction.ch

ZDOK.21



ZDOK.21 will focus on the soundscape in documentary's, examining and discussing the emotional influence on storytelling as well as the film-historical development and perceptive-psychological findings about the influence of music and sound design in a documentary.

International filmmakers and film-scholars (inter alia Midge Costin, Andreas Wagenknecht, Jan-Hendrik Bakels, Jerry Rothwell, Nainita Desai, Roman Hodler, Oscar von Hoogeveest) will give insight into their analysis and design of sound in documentaries.

Further information is available on www.zdok.ch

ZFICTION and ZDOK will be held in the same week:

**29. June 2021 ZFICTION,
30. June - 1. July 2021 ZDOK,**

Tickets for both events will be made available in the beginning of May 2021.

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