

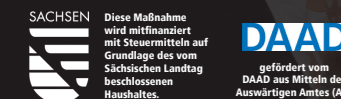
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Next edition: September 2021



www.palucca.eu

ALUMNI NEWS

Dance Project WERT

In his new project WERT the choreographer Massimo Gerardi - former teacher and MA graduate of Palucca Hochschule für Tanz Dresden - focuses on the juxtaposition between „having“ / materialism and „being“ / idealism in relation to the career of a professional dancer. Particular attention will be given to the movement of the body connected to the location of the performance. In fact WERT will not be presented on a theater stage, but on public locations. This site-specific performance also contributes to the sustainability of the dance art genre, as dance in public places becomes an art form accessible to a general spectator. The proximity to the performer involves both intentional and casual viewers. This performative approach is also aimed at increasing interest in this art form which very often lacks visibility and tangibility.

The choreography will include movements up and down stairs / steps and movements on stair landings or flat surfaces, representing the differentiation of two conditions and attitudes. The movements on the steps / stairs represent the ascent, or the progress at various levels to achieve a higher status, both at a performative and professional level. The flat surfaces, on the other hand, offer an opportunity for pause and contemplation of the artistic state achieved. The opposite situations - physical performance / TO HAVE and introspection / BEING - will be reflected not only in the movement but also in the attitude of the performer.

TO HAVE: becomes visible through athletic movements based on a dance with contemporary character. Here the site-specific improvisation, during the choreographic research phase, will be conditioned by the place (steps / stairs) that determines the dynamics of the body and the shape of the movement in a completely different way from a normal theatrical stage.

BEING: it will rather focus on personal research on movement. Specific questions from the choreographer about the training and professional experiences and intuitive answers of the dancer will play an important role in the creative process. From those answers, which inevitably contain biographical elements, the movement will be developed. In this way the individual emotional states will be incorporated into the choreography and physically expressed. Using this interactive and discursive approach, the choreography will develop through the active and joint participation of choreographer and dancers. By including the performer's life experiences, the movement acquires authenticity. As postulated by Pina Bausch: "it is not only interesting to see how people move, but also what moves them"

The execution of the dance project WERT is made possible by the Fonds
Darstellende Künste/Take Action.

Contact: www.massimo-gerardi-substanz.de



ALUMNI NEWS IN BRIEF

Helena Fernandino (Artistic Master Class '15) -
PLAY.GROUND is a dance-based, participative, cross-generational performance project in public spaces in combination with preparatory workshops for children, adolescents and seniors. Direct encounters are no longer a matter of course in our society. Singularisation and polarisation are increasing steadily. Both mobility and digitalisation contribute to this development. As a result of the Corona pandemic, physical encounters have ultimately become risks to personal safety. **PLAY.GROUND** takes up this situation and creates experiential spaces which allow people of all ages to experience the fascination of direct encounters in a new way. In cooperation with local cultural initiatives, **PLAY.GROUND** takes place in several communities along the Saxon-Polish border region on playgrounds, which through **PLAY.GROUND**, are turned into performative spaces.

The preparatory workshops take place in educational and meeting centres. C.O.R.E. Creating Opportunities of Research & Explorations was initiated by Helena Fernandino and Wagner Moreira in 2016. It brings together interdisciplinary professional artists and pedagogical and socio-cultural approaches in order to unite people of different abilities, different backgrounds, and with or without disabilities.

PLAY.GROUND

Idea/Concept: C.O.R.E. Fernandino & Moreira
Artistic Direction/Choreography: Helena Fernandino
By and with: Alba Alvarez, Leon Damm, Hannah Kelly, Mattia Saracino, Mascha Shellong | Production: Tristan Production
Dates: Ostritz, Tue., 13 July, 14:30, Ostritz Playground, Bad Muskau, Wed., 14 July, Kita Bergpiraten, Räckelwitz, Thu., 15 July, Schule Räckelwitz (Räckelwitz School)

*** In the summer, there will be three more performance dates at play-
rounds in Dresden



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TRANSITZONE

In her current project, **TRANSITZONE**, **Irina Pauls**, Leipziger Choreographer (Dance Training '71-'73), examines the fragility of the human body. She and five contemporary dancers go to highway rest-areas where they observe those in transit (Leipzig - A38/A4). For several years now, Irina Pauls has studied the radically changing work processes and their impact on people. This theme is the trigger for her artistic explorations in this project as well. The aim of the project is the creation of a film whose message is as simple as it is urgent: **We are here, we exist - also in transit zones.** The artistic work for **TRANSITZONE** can be followed on Instagram ([_TRANSITZONE](https://www.instagram.com/_TRANSITZONE)) and also at www.irinapauls.de/news.

Funded and supported by:



Cornelia Widmer (Graduate Choreography '02) is offering two seminars on Butoh Dance with live music this summer again.:

Zen-Butoh: Out of Stillness - Dance Summer Seminar in Benediktushof
Sunday, 1 August 18:00 - Wednesday, 4 August 2021 13:00 | 97292 Holzkirchen bei Würzburg

Butoh - Intensive Week with authentic movement in Allgäu
Saturday, 28 August - 4 September, 2021
Location: Seminarhaus FreiRaum in 88353



© Cornelia Widmer

© Kirsten Nijhof

On 01 September 2021, **Franziska Wolf** (N4/formerly G4 '06) begins her **„Choreomundus - International Master in Dance Knowledge, Practice, and Heritage“** within the programme **Choreomundus Consortium** (<https://choreomundus.org/>). The Consortium is sponsored by the European Union's Erasmus+ programme and comprises four partner universities in France, Norway, Great Britain, and Hungary. The 2-year master's degree programme is shared by these four European locations. In the interaction of theoretical knowledge and ethnographic field work, the Master programme provides a multi-faceted approach to the theoretical, epistemological and methodological issues connected to the cultural heritage of dance. We congratulate Franziska Wolf, who has been granted an Erasmus+ scholarship for the **Choreomundus Master programme**. **Contact: Instagram ([franziskalisawolf](https://www.instagram.com/franziskalisawolf/)), E-Mail: franziska.lisa.wolf@gmail.com**



Isabell Ha Sy (Graduate Stage Dance '08) is currently busy with the production of professional music videos. For this, she is working in cooperation with the Singfactory in Dresden. "I enjoy performing so much! Singing and dancing are my greatest passions and that is why I am looking so much forward to my next music video with a piece out of *Frozen*." **Contact: Facebook (Isabell Ha Sy), YouTube (Bella Valerie).**

© Urs Recher

© Julian Arcutia

© Isabell Ha Sy

PALUCCA - ALUMNI
JULY & AUGUST 2021



LETTER FROM THE EDITOR



I am very pleased to be sending you the new edition of our Alumni Newsletter!

In this edition, you can read about the preparations for the premiere of the “Palucca Sommerbühne” - an open-air and online dance festival with the Semperoper Ballett as guest - and also about a digital alumni event in autumn 2021. Additionally, our guest author, Eva-Maria Kraft, has provided a second article on nutrition for dancers and others who might be interested in the topic. On the back page of this edition, you can find a diverse collection of current alumni news.

It makes me so happy to know that, in spite of pandemic-related restrictions in the past months, many of our alumni have been able to start various artistic initiatives. The creativity and sensibility with which our alumni have embodied the events of the pandemic and its impact on our society in their choreography and dance projects is inspiring and encouraging!

I want to express my thanks to all the alumni who have shared news about their artistic projects and initiatives for this newsletter edition.

Alumni articles are greatly welcome for the next alumni newsletter edition (Publication: end of August 2021). Please use the contact information provided below for this.

On this note, I wish you all an interesting read. Thank you for your commitment to the Palucca alumni network.

Cordially,

Shalene Schmidt

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Student Marketing & Alumni Coordination
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UNIVERSITY NEWS

Open-Air “Palucca Sommerbühne”

After the long, pandemic-related break for art and culture, we are thrilled to announce for the first time the “Palucca Sommerbühne” - an open-air and online dance festival with the Semperoper Ballett as guest! The “Palucca Sommerbühne” takes place open-air from 19 June to 20 August 2021, on the Palucca University of Dance Dresden campus and online. The Semperoper Ballett will open the “Palucca Sommerbühne” with their own programme on 19, 20, and 26 June. Following this, there will be a joint gala by the University and the Semperoper Ballett in honour of 15 years of close collaboration between these two organisations. The University’s Soirée, an annual programme presenting the results of an academic year of demanding training, intensive rehearsals and stimulating creative processes, and involving all of the students attending the University, takes place on 8, 10, 15, and 17 July 2021. The “Palucca Sommerbühne” Grand Finale is an online dance-film created by this year’s graduates from the BA Dance Programme. It will be available for viewing online as of 23 July for four weeks. Further information about the event and ticket sales will be provided in good time at www.palucca.eu/aktuelles/news-1/calender.

Alumni Online Seminar on 7 October 2021, with Dr. Anja Centeno Garcia

“Was trägt Ihren Unterricht? - Kompetenz- und Handlungsorientierung in der Tanzpädagogik”
[“What is your teaching based on? - Competence and hands-on learning approach in teaching dance”]

Teaching dance is more than just teaching technique. Dance teachers guide dancers of various age-levels on their journeys to become dancers and artists; this is often closely connected to the development of their personalities. A good support is one that provides freedom to develop and orientation at the same time. To what extent dance pedagogy can profit from the current approaches to general didactics shall be our focus within the scope of an interactive online seminar. We hope you will join us when the linguist and communications manager Dr. Anja Centeno Garcia introduces us to the topic of constructive alignment, the levels of didactic methods, both in the development of skills and holistic support as well as in the shift from teaching to learning using theoretical impulses and opportunities for interactive exchange.

Further information about the programme and online seminar registration will be communicated in a timely manner on our website, on social media, and in the Alumni Newsletter.

THE SUMMER STAGE UNDER CONSTRUCTION



© Anja Centeno Garcia

© Referat Strategische Hochschulentwicklung/Kommunikation

NUTRITION FOR DANCERS

with Eva-Maria Kraft

Nutrition and its influence on injuries

Is there a correlation between nutrition and injuries in dance? Very clearly: yes! There are several factors which influence a dancer’s life and at the same time facilitate injuries: low body weight, short time periods allocated for pauses and regeneration, an irregular and constantly changing daily schedule, high levels of stress, dehydration, lack of knowledge about nutrition, and thus an imbalanced diet

Let’s look at these in more detail:

A low body mass index (BMI=weight in kg divided by height in m²), that is less than 17 and means severe underweight, and a low body-fat percentage that is often related to this, abnormal eating behaviour up to and including eating disorders and/or absent or irregular menstruations are alarm signals at many levels but are ultimately also reasons for frequent injuries. The reduced intake of calories combined with a high training workload, irregular menstrual cycles and bone health disorders are closely interrelated. When the daily intake of calories is restricted, sooner or later there is a lack of important nutrients such as calcium, vitamin D or fat, that are dependent upon each other - the start of a vicious circle.

A low percentage of body-fat contributes to oestrogen deficiency made evident by late first menstruation or an irregular or absent menstruation. A deficiency in oestrogen in turn has a negative effect on calcium absorption thus causing the bone walls to grow thinner, which manifests itself among dancers as well-known “stress fractures”. Reduced bone density up to osteoporosis can also be a problem for dancers at a young age with long-term consequences. Also, vitamin D comes into play at this point because it supports the absorption of calcium and is therefore important for bone health. Vitamin D deficiency is common, also among dancers. One should take care to get sufficient amounts of vitamin D especially in the winter months.

In the busy life of a dancer, **balance, rest, and regeneration** are important sources of energy - whether it be a good sleep, not dancing for once, or being outside in nature.

From a nutritional point of view, the key to good regeneration is protein. Dietary protein provides essential amino acids among others that are necessary for the growth and repair of the body’s endogenous structures. Bones and joints, enzymes and hormones, muscles, tendons and blood and also the immune system all consist of proteins and these require an appropriate regular supply through the diet.

Because of their physical activities, dancers generally require more protein and therefore it is even more important to pay attention to protein intake as a preventative measure and especially during phases where injuries occur. Otherwise, the body’s own reserves will be depleted and the muscles will become weaker, health declines and the risk of injuries increases. (Daily need: Women 1.2-1.5 g per kg body weight / day, Men 1.5-1.8 g per kg body weight / day - the higher value applies for when there are injuries or an increased need of regeneration.

A dancer’s daily routine usually offers little time for recovery and regeneration: A higher level of stress, especially before premieres or examinations, the constantly changing daily and weekly rhythms, breaks that are too short during the day and during the week, and in general, the majority of dancers simply do not like to put their feet up and be lazy. Nevertheless, **two days of rest per week** for massages, warm baths, showers, and sauna sessions should be a regular part of the schedule. Food and a sufficient supply of protein also provide good support here. Because the vegetarian and vegan dietary forms are generally preferred by dancers and because this has noticeably increased in recent years, it is even more important to pay attention to protein. By leaving out animal products, it is even more necessary that plant-based proteins find their way onto your plate. *Practical tips for the right timing and a balanced diet for a dancer’s hectic daily routine can be found in the article in the April Alumni Newsletter.*

Also, the topic of “staying hydrated” must not be ignored when dealing with injuries. A sufficient amount of liquids improves the bloods viscosity thus relieving the heart-circulation-system and promotes the circulation of blood in the brain and small blood vessels. With a sufficient intake of liquids, muscles, tendons, and ligaments also experience an increase in oxygen which in turn prevents the risk of injury. The connective tissues and fasciae profit from about 3 to 4 liters of liquid per day. The water between the cells increases the elasticity of the tissues and therefore provides for more suppleness. More information on the topic “Drinking and Sweating” will be provided in the next edition (published at the end of August 2021).

Conclusion: Nutrition may not be able to heal an acute injury, but as a preventative measure, good body awareness, a balanced diet and lifestyle can contribute a great deal to a long and healthy life as a dancer.

Important nutrients and foods for dancers’ health

Protein for regeneration:

Plant-based:

legumes (lentils, beans, chickpeas, peas)
whole-wheat grains, nuts, seeds, avocados, olives, potatoes

Animal-based:

meats, fish, milk products, eggs

Fats for tendons, ligaments, muscles, fasciae, joints, cartilage, nerves, bones, and hormones:

Plant-based:

oils, nuts, seeds, avocados, olives

Animal-based:

meats, cold water fish, milk products, eggs

Tip: Omega 3 fatty acids, which have an anti-inflammatory effect, can be found in flaxseed or linseed oil, chia seeds and cold water fish

B vitamins for nerves and muscles:

nuts, seeds, legumes, cheese

Magnesium for the muscles:

seeds, amaranth, wheat germ

Calcium for the bones:

cheese, sesame, hazelnuts

Vitamin D for tendons, ligaments, muscles, fasciae, joints, cartilage, nerves, bones, and hormones:

sunlight! 90% of the amount required is created by the body through direct sunlight on the skin.