

In this conversation, we speak with Brit Rodemund and Myriam Lucas. The two dancers facilitated workshops with the students throughout the week of the Biennale and here we hear them talk about their backgrounds, their practice, their work and much more.

[01:03 - 06:27] Brit Rodemund starts by introducing herself, saying that she was born in East Berlin and comments she observed the topic of East and West Germany has not been mentioned in the context of the theme “Coming Together” at the Biennale. She then goes on to outline her dance career, finishing her education in classical ballet the year that the Berlin Wall came down and then going on to work for ballet companies and then moving into working as freelancer. [6:27 - 08:00] She speaks about talking with the students in her workshop about how they got through the pandemic and the importance of having a voice as a dancer, and how her work today looks at encouraging and cultivating the voices of young dancers.

[08:00 - 10:15] Brit reflects on the first workshop of feedback and critique, how even though the preference for smaller groups is valid, there must be other possibilities for giving feedback in rehearsal process in large groups that can work. [10:20 - 11:50] Myriam adds she had similar thoughts about the feedback and says there is a personal responsibility of the receiver of feedback. [11:50 - 17:40] Myriam introduces herself, saying she studied at HZT and comes from urban dance as her background and social dancing in San Diego. Growing up she always exposed to dance and urban dance in her family and community. She later went through a teaching training programme at a modern dance studio, which supported her education massively. She then got a big job at the Hip Hop Studio in San Diego where she was exposed to many movement genres and choreography and open jams and sessions. She met her husband at that studio and then moved to Germany. [17:40 - 21:00] Brit and Myriam talk about the hierarchy and unspoken rules of urban dance, the emphasis on improving one’s technique and skill, within urban dance and the dynamics within that. Myriam also talks about the different scenes within urban dance.

[21:00 - 24:30] Myriam speaks about her work of developing the framework of the session space to make it more accessible while she was at HZT, but also honouring where this practice came from. She speaks to the community-based work supporting one’s individual expression in session spaces, and how she wants to give a language to the important work that happens in these spaces. [24:30 - 29:00] Brit and Myriam discuss the pros and cons of hierarchy and different learning approaches to learning from “masters” and also learning from everyone. Nicola speaks about how power can or cannot move in these hierarchies and structures.

[29:00 - 42:10] Parvathi introduces and explains a game to prompt a discussion point. They play the game and land on the prompt: *Upon entering the dance studio from the street, I shed...* And Brit responds by saying: My shoes! Another prompt asks: *Sustaining myself looks like:* Myriam responds by saying good food, dancing, making space in the house, meeting parents. Another prompt is: *Take a sip of water.* Another prompt is: *If Solidarity had a sister, her name would be...* and Myriam talks about “The Book of Qualities by J. Ruth Gendler and then says “Availability” is the sister to Solidarity. Brit adds someone telling you what to do, like to take a sip of water, actively take care by taking charge - is also the sister to Solidarity. [42:10 -] Myriam and Brit return the opening feedback workshop, and the knowledge in the

room. Brit talks about dancers often not having a voice due to how they are educated. They discuss the difference in dance cultures in the USA and in Germany, the difference in spatial structures with barres in classical ballet and circles/ciphers in urban dance and the skills and hierarchy are arranged in those spaces. Myriam discusses the practice of embarrassing yourself all the time in dancing.