

Theater im Depot Dortmund
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Germany
www.theaterimdepot.de

EXTENDED application deadline 22 July 2022

Open for artists living in Germany

The *Beyond gravity* residency programme

The Theater im Depot is currently setting up a 360° VR production studio, as well as a virtual reality theatre with fifteen seats. For this production context, we are inviting applications for three production residencies in the second half of 2022, aimed at dancers and choreographers interested in exploring the medium of 360° film and/or virtual reality and the possibilities that can connect this medium and their choreographic work. Production teams of 1-3 artists can apply. Mastery of the production technique is not a prerequisite for an application. The programme is structured in such a way that dancers, choreographers and media artists with no previous experience but a strong idea can also participate in this programme.

How is the programme structured?

After the selection of the participating artists by an interdisciplinary jury, all three production teams will meet for three days from 29-31 August 2022 at the Theater im Depot to get to know the studio, the working environment and above all the other projects. This introductory meeting also serves to explain the technology and production possibilities in order to create a basis for further conceptual work and preparation for the production. Together we want to reflect on the project ideas of the individual production ensembles and move forward with the preparation of the productions.

After the workshop, all teams have at least five weeks to work on their concepts and plan their production phase. This is followed by production periods in October and November at the Theater im Depot, each lasting a maximum of two weeks, during which rehearsals can take place and recordings can be made in the theatre. Post-production can also begin during this time - and everything can happen in parallel too.

In mid-December, the works will be presented in their respective state of completion at the Theater im Depot as part of a mini-symposium. During which we would like to explore the thematic focal points of the programme together from different perspectives by means of complementary lectures and discussions.

The thematic priorities of the programme

Working with dance movement in a 360° film/VR setup enables the media-technical realisation of an old dream of dance, namely the suspension of gravity. Movement frees itself of its constraints

and through that of its gravitational forces and finds itself again in a panorama-like constellation that gives the design of the space a completely free hand. Objects and landscapes become choreographic objects just as much as moving bodies.

The removal of the perspective overview and the involvement of the viewer in an immersive reception situation is, however, an aesthetically and socially ambivalent constellation. Firstly, the removal of the overview puts an end to patriarchal claims to disposition represented in the perspective/perspective stage/film camera. On the other hand, media-technical immersion realises the complete uncoupling of the human body from its real environment and thus accomplishes a comprehensive alienation of the individual from his material and social environment and thus not least from his own body and its needs.

Against this background, we are interested in choreographic works that are created in engagement with the VR set-up and focus on a field between two aesthetic questions:

Firstly, it is about an aesthetic-technical examination of the possibilities between dance movement and the medium of virtual reality. The suspension of gravity is a choreographic topos that can be realised in terms of media aesthetics with the help of the possibilities of the medium. What other forms of dance and choreographic forms emerge in the interaction between (physical) movement and the aesthetic possibilities of this medium?

The second focus lies in the examination of (digital) errors (voids), with the irritation of the coherence of an image, which refers the receiving body back to its own basic conditions of media reception. The history of the two-dimensional image is permeated by visual concepts that serve to disrupt it - concerning motifs as well as their framework conditions. Examples include the trompe l'oeil, anamorphosis, or, in the cinematic field, the concept of the jump cut or the Schüfftan process. Can and if yes, how can these concepts be translated into the reception situation of virtual reality? What possibilities are there to break out of the closeness of the immersive envelope, to irritate it and to co-narrate the conditions of the medium or to critically reflect on them in the material itself?

Timetable

The selection of projects will be announced at the beginning of August. The introductory workshop with Volker Köster (filmmaker and specialist in the production of 360° VR film) and Katinka Dinand (filmmaker and Unity programmer) as well as staff of the Theater im Depot will take place from 29 to 31 August. The production periods will cover the whole of October and the second half of November. The works will be presented in their working state from 19 - 21 December.

What we offer

- Travel expenses and accommodation if needed during the workshop, the production phase and the mini-symposium
- A production budget for each project
- Fees for all project participants
- The use of the studio and technical support
- The presentation of the project at the mini-symposium

How can I apply?

Please send us a concept and a short introduction of the team with a maximum length of 9,000 characters including spaces.

The application can be submitted in German or English.

We are happy to answer questions about the programme and the application.

Contact: beyond.gravity@theaterimdepot.de

Submissions please via email and no later than 22 July, 23:59.

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