



*Athina Androulidaki*

**Choreographing with Greek traditional dance elements: The use of Labanotation in a choreographic process**

*Fr, 20 Sep, 15:45-17:45*

LECTURE (NEW SCHOLAR'S FORUM)

The aim of my contribution is to consider how the use of Labanotation, a tool created in the era of modern dance, can be used in a choreographic case. Part of my artistic doctoral research involves the investigation of cases of choreographic processes that integrate elements of Greek traditional dance. My first case study concerns my own creation of choreographies using Labanotation scores of Greek traditional dance, as well as my practical experience as a dancer in various dance practices (contemporary dance, ballet, Greek traditional dance). Over the last decades, extensive research has been conducted on notating Greek traditional dances using Labanotation within the framework of ethnographic research in Greece. As a dancer, as well as literate in Labanotation, I decided to use the scores of Greek traditional dances, in order to create movement material by fragmenting and modifying the notated phrases, with the aim of transferring them into my research context. The questions that emerged concern how Labanotation can be used in my current choreographic process and contribute to the production of innovative knowledge regarding the choreographic material. How are the notated Greek traditional dance motifs fragmented and transferred into the new choreographic material, considering what could be notated and what could not be notated? The Labanotation scores of Greek traditional dance have served, thus far, firstly, as an initial matrix for the composition of the movement, combined with my practical experience as a dancer, as well as an 'anchor' to the Greek traditional repertoire. Further research should be conducted to explore how the tools of modern dance could contribute to the production of new knowledge in the dance context, with a particular focus on the choreographic procedure.

**Athina Androulidaki** is a dancer and teacher of various dance and movement practices. She grew up in Heraklion, Crete and graduated from the professional ballet and contemporary dance school Horohronos of the Ministry of Culture in Athens. She studied Physical Education and Sports Science at the National and Kapodistrian University of Athens, majoring in Greek Traditional Dance, and conducted her Master thesis research on body image in classical dance at the same institute. Athina also studied Labanotation Movement Analysis as part of a correspondence course at the University of Surrey and was a member of *Laografikos horeutikos omilos Horopaideia* for Greek traditional dance.

Miriam Althammer, Anna Leon, Sofía Muñoz Carneiro, Sasha Portyannikova  
**Peripheralised Dance Modernities. Resonances of Dance Modernity and its local Entanglements. Mapping and Methods.**  
Sa, 21 Sep, 16:30-18:30

## PANEL

*Peripheralised Dance Modernities* is a research group composed of dance scholars and artists from different localities that focus on under-acknowledged manifestations of dance modernity. The group was formed in the context of a research workshop at Boğaziçi University, Istanbul, in 2023, with the participation of Arzu Öztürkmen, Miriam Althammer, Lukas Bengough, Christina Gillinger-Correa Vivar, Anna Leon, Sofía Muñoz Carneiro, Sasha Portyannikova, and Prarthana Purkayastha. Through their different research projects, the group members shed light on local and peripheralised expressions of dance modernities around the world, contemplating the links between them regarding content, methodologies, and perspectives. In this sense, one of the main preoccupations of the group consists of the transnational connections of the various case studies, considering especially the circulations of people, styles, genres, practices, and the translations involved in those circulations. By exploring the micro-histories of our case studies and the connections of those peripheralisations, we attempt to unveil the interactions, mobility, and relationships considering local histories of modernity in dance, as a form of revisiting and approaching the (in-)visibilities of the history of modern dance.

For the occasion of the Panel *Peripheralised Dance Modernities* in the context of the Symposium of the Gesellschaft für Tanzforschung, our aim is to present different aspects of the research group, considering the works of its members, the connections between them, and the work done together in the two main meetings of the group until today (Istanbul in 2023 and Salzburg in 2024). For that purpose, we designed a panel based on three core and interconnected ideas.

The first one is linked to the notion of “peripheralisation” (in its social, historical, spatial, and cultural realms) as a distinctive idea throughout the different research, considering both the diverse meanings that this notion could acquire in the contexts involved and the relationalities or translocalities of our joint research. We also want to address the notion of ‘global history’ and how it frames locality as a fundamental category that unites our heterogeneous research approaches. This notion can be approached as guidance for narrating (dance) local histories of modernity that involve alternative spatialities, languages, genres, styles, practices, tendencies of homogenization, and perspectives of (self-)reflectiveness on Eurocentrism.

The second idea corresponds to the notion of modernity in dance, considering especially its epistemological frameworks as well as its (in-)visibilities of trajectories and narratives in connection with the different shifts that we identify in diverse theories. As this research group started focusing on peripheralised dance modernities, an underlying question is: how do local processes and ideals of modernisation (considering its diversifications) play a role in the circulations and translations that we are describing?

The third idea is based on the methodological approaches involved in the different works of the group (from historiography to oral history to artistic research) that allow us to map and approach transnational connections. This idea also opens a series of questions that we would like to discuss in the panel, like those concerning the methodologies that can be used for approaching peripheralised dance modernities: How do we analyse movement without referring to universalist, positedly-neutral analytical concepts? How do we understand the methods connected to embodiment, enactment, archive, and visual practices when speaking from the perspective of the periphery? How do we narrate and map? Which implications and responsibilities come along with the choice of a particular methodology in connection to the production of knowledge?

Paper 1

Sofía Muñoz Carneiro: **Periphery within peripheries. Visual traces of transnational modern dance histories in Chile**

Paper 2

Miriam Althammer: **Oral History, notations, and a report from Belgrade: Anarchiving transnational dance modernities across the geographies of Southeast Europe**

Paper 3

Sasha Portyannikova: **Soviet choreology: dance research during the avant-garde period. Relevance and legacy in periphery and isolation**

Paper 4

Anna Leon: **Post-Ottoman dance modernity or how to speak from a place that is not**

**Miriam Althammer** (Dr.) is a postdoc research associate at the Department of Art, Music, and Dance Studies at the University of Salzburg. From 2018 to 2023 she was a research associate at the Center for Contemporary Dance (CCD) at the University for Music and Dance Cologne, where she received her PhD with a thesis on contemporary dance in Southeast Europe and connections between oral history, artistic research, archives, and artistic-institutional practices (*Szenarien des Übergangs*, Scenae, Rombach Wissenschaft 2024).

She has worked and taught at the University of Bayreuth, the Bytom Dance Theatre Institute of the Theatre Academy Krakow and at the Academy of Dance and Performance of the National Center for Dance in Bucharest. Her research interest lies in the re-vision of dance and performance histories, with a special focus on the Eastern parts of Europe/Ottoman Empire, cultural memory and heritage politics as well as the strategies of (an)archiving, documentation and dissemination of embodied knowledge. Her habilitation project examines the artistic biographies of Floria Capsali, Friderica Derra de Moroda, Louise Langgaard (Loheland), Maga Magazinović and Vera Proca Ciortea to investigate transnational exchange processes, inner-European orientalisms and (queer-)feminist engagement in the context of gymnastics, folk dance culture and nation-state movements of (dance) modernism in Central and Southeast Europe, as well as the collection and object histories of their archival materials.

**Anna Leon** (Dr.) is a dance historian working in and through research, curatorial theory projects, teaching and dance/performance dramaturgy. Currently, she works as a theory curator at Tanzquartier Wien and a post-doctoral research fellow at the Academy of Fine Arts Vienna, where she researches *peripheralised dance modernities* through a focus on ballet in early 20th-century Greece. She has taught at the Universities of Vienna, Salzburg and Bern, the Academy of Fine Arts Vienna and SEAD. She is curatorially involved in the ongoing projects *Choreography+* with Johanna Hilari and *Radio (non-)conference* with Netta Weiser, and she occasionally collaborates in choreographic processes as a dramaturg or historiographic adviser. [annaleon.net](http://annaleon.net)

**Sofía Muñoz Carneiro** (Dr. des.) is an anthropologist and theater and dance scholar. She has worked on different research projects, and as an assistant professor in Chile and Germany, in the fields of anthropology, philosophy, and history of performing arts. She received her PhD in Philosophy and Theater Studies (Universidad de Chile/Ludwig-Maximilians-Universität München). Her doctoral research approached the relationship between the notions of touch and presence in contemporary dance. She currently works as a dance archivist in Tanztendenz München e.V. and as a researcher of

the project *Desenfoque: dance, photography, and history* ([www.proyectedesenfoque.org](http://www.proyectedesenfoque.org)), focused on the artistic interweavings between Chile and German speaking countries at the beginning of the twentieth century.

**Sasha Portyannikova** is a white abled dance artist born in the Soviet Union, raised in Moscow, lived and worked in Berlin and New York, currently based in Innsbruck. She graduated from the Vaganova Ballet Academy (MA, 2013), co-founded the dance cooperative Isadorino Gore with Dasha Plokhova in 2012, became Fulbright Visiting Scholar in 2018, and curates *Touching Margins* with Nitsan Margalio and Anna Chwialkowska since 2020. Together with Daria Plokhova, she authored the *Manual for the Practical Use of a Dance Archive*. Her research and curatorial interests lay in the diversity of dance histories and entanglements of cultures and politics. Being on the intersection of white privilege and disadvantage of being a Russian citizen in current times, Sasha is interested in decolonial practices in the post-soviet realm, their complexions, and specificities. [sashaportyannikova.com](http://sashaportyannikova.com)

*Kathleen Barberio*

### **Butoh and Modern Expressionist Dance in Germany**

*Fr, 20 Sep, 15:45-17:45*

#### LECTURE

Originally a Central European phenomenon, Modern Dance in Germany has also left its mark on other dance styles and cultures. An example of this is Japanese Butoh dance, a dance form that is very different from traditional Japanese dance forms. On one hand, Butoh dance is based on the traditions of classical Japanese theatre but focuses on the personal experience of the dancer. The dancer serves as a medium for this inner world, not as a performer. On the other hand, Butoh dance is a contemporary form of resistance against the increasing alienation and Americanization of Japanese culture after the Second World War.

Butoh dance would not exist without Modern Dance. Japan and Germany had developed an intensive relationship since 1889, which found expression in the fact that Japanese students came to Germany to study. This concerned both scientific and artistic courses of study. Modern Dance was well known in Japan, which led to a number of Japanese dancers going to Germany to learn this dance. When they returned to Japan, they spread Modern Dance in their home country.

For my final degree project, I therefore decided to do a comparative study of these two dance forms, concentrating on Mary Wigman and Kazuo Ohno, realising the great influence of Modern Dance on Butoh dance. A further study emerged from this, dealing with the use of dance masks in Ohno and Wigman. An element of both Modern Dance and Japanese theatre culture.

A clear picture of the influence of Modern Dance on Butoh dance can be drawn and conveyed, both in relation to and in comparison with historical, social and cultural development. This is exactly what my research so far has provided an insight into. An insight that certainly offers a different, perhaps more open view of Modern Dance in Germany and Japanese Butoh dance.

**Kathleen Barberio** is a state-certified and recognized dance teacher and movement therapist (Impuls e.V., Bremen), certified Laban/Bartenieff movement analyst EUROLAB e.V., Berlin), dancer (e.g. Barbara Diekamp-Passow, Jess Curtis, Anzu Furukawa, Minako Seki, Sabine Seume), mask player (lessons in mask making and playing with Edith Block), certified Pilates trainer (Polestar Pilates) and painter (self-taught, lessons with Monika Sieveking, among others).

1987–1997 founding member of the mask theatre group Bremerhaven active as a freelance solo artist since 1991; Freelance teacher for dance and mask art since 1993; active as 2nd chairwoman for EUROLAB e.V. since 2021. Further memberships at Plutinos e.V. (2nd chairwoman), KulTurbo e.V. (2nd chairwoman) as well as in the Landesverband freier darstellender Künste Bremen As a dancer, she is particularly dedicated to Butoh dance, often in combination with masks from my workshop. I call my kind of dance “Butoh-esque mask dance theatre”.

Projects/Events (excerpts): Global Water Dances Bremerhaven (direction), Unity Expo in Halle on the Day of German Unity (performance), Finding Traces – Being Traces, Transnational Symposium on the Traces of Modern Dance in Germany and Finland (performance), World Heritage Days 2022 in Bremen in the Alter Handelssaal (performance), Peer to Peer Academy of the LafdK Bremen (participating artist).

*Eva Blaschke, Sebastian Matthias, AG Moderner Tanz*

**Me after a breakdown – TikTok als postdigitaler Ausdruckstanz?**

Do, 19 Sep, 17:30-19:00

## WORKSHOP

Anstatt in die Vergangenheit zu schauen, um den Modernen Tanz als UNSECO-Weltkulturerbe zu erleben, lädt die AG Moderner Tanz dazu ein, den Blick in die Zukunft des tänzerischen Ausdrucks zu richten. Bei diesem Workshop denken wir über die Perspektiven nach, die der Moderne Tanz auf zeitgenössische Phänomene bieten kann. Dazu trifft Laban-Bartenieff Tanzexpertin Eva Blaschke von der AG Moderner Tanz auf Choreograf und Tanzwissenschaftler Sebastian Matthias, um TikTok-Tänze als eine Form des postdigitalen Ausdruckstanzes zu befragen. Die hierzu verwendeten choreografischen Improvisationsstrukturen wurden von Studierenden der HBK Braunschweig und Sebastian Matthias aus deren TikTok-Praktiken und Rezeptionsweisen entwickelt. Diese tänzerischen Übertragungen aus TikTok werden mit Antriebsqualitäten von Laban in Austausch gebracht, die die Strukturierung des eigenen expressiven Tanzes ermöglichen.

„Me, when I...“ - Memes sind kollektivierte Erfahrungen, die auf TikTok vertanzt werden, um scheinbar alltäglichen emotionalen Erfahrungen eine Körperlichkeit zu verleihen und diese sich selbst erkennbar zu machen. Im Wiedererkennen und Benennen von Erfahrungen, der Übertreibung in Ironie oder Pathos oder der Vereinbarkeit zwischen Singulärem und Kollektiven scheinen Überschneidungspunkte der verschiedenen Praktiken zu sein, die vor dem Hintergrund des Modernen Tanzes aufscheinen. Für uns kann der Abgleich mit dem Modernen Tanz helfen, TikTok als expressiven Tanzraum besser zu verstehen.

Im Workshop werden wir gemeinsam tanzen und die beiden Praktiken ausprobieren, daher bitten wir bequeme Kleidung und Bereitschaft zum Tanzen mitzubringen.

**Eva Blaschke** ist professionelle Tänzerin, Trapeztänzerin und Tanzlehrerin, ausgebildet in Laban/Bartenieff Bewegungsstudien (CMA/Berlin), Modern Dance/New Dance (USA), Trapez Tanz bei Clover Catskill und Gyrokinesis. Ab 1994 Performances mit interdisziplinären Ensembles: Slices-Ensemble, Performancebühne Berlin, Global Water Dances Kollektiv Berlin. Spezielle Interessen: spannungsreicher Dialog mit Livemusik an ungewöhnlichen Orten, drinnen wie draußen, Steigerung des persönlichen Ausdrucks in Technik und Improvisation, Verbindung von Körperarbeit und Tanz auf tiefer Ebene. Leitung von Bewegungschören und Choreografien für große und kleine Gruppen von Laien- und Profitänzer\*innen.

Unterricht: Laban/Bartenieff Zertifikatsausbildung, Tanztherapie NEURAUM, coremotion Hannover, Tanzpädagogik TUT Hannover, gfp Erzieherfachschiule Berlin [www.evablaschke.de](http://www.evablaschke.de)

**Sebastian Matthias** (Dr.) ist Choreograf und Tanzwissenschaftler. Seit 2024 ist er wissenschaftlicher Mitarbeiter am Helmholtz-Institut für Nachhaltigkeit in Potsdam. Von 2022 bis 2024 war er Postdoc am Institut für Performative Praxis, Kunst und Bildung der Hochschule für Bildende Künste Braunschweig und von 2019-2021 am Institut Kultur der Metropole der HafenCity Universität Hamburg. Darüber hinaus hat er seit 2010 international an freien Produktionshäusern und Theaterinstitutionen gearbeitet. Er studierte Tanz an der Juilliard School in New York, Tanzwissenschaft an der Freien Universität Berlin und promovierte an der HCU Hamburg.

*Jennie Boultonbee, Sara Koluchova*

**The Jooss Leeder Method: Reflections and Applications by Folkwang Alumni**

*Sa, 21 Sep, 11:30-13:00*

LECTURE PERFORMANCE

This lecture performance will share the result of the first practical week of a research project initiated by Sara Koluchova and Jennie Boultonbee with Prof. Dr. Stephan Brinkmann and Prof. Henrietta Horn and students from the BA and MA at Folkwang University. The research asked the question what the role of the Jooss-Leeder method in shaping a Folkwang Dancer is. To what extent does the method shape the dancers that graduate from the school and what defines Folkwang from studying the Jooss-Leeder method elsewhere. How can we equip ourselves as professionals and future generations with the tools and understanding to use the teaching and method autonomously in the present day?

**Jennie Boultonbee** graduated with a BA in Contemporary Dance from Trinity Laban Conservatoire in 2019. In 2021 she graduated with an MA in Tanz Interpretation from Folkwang UdK. Jennie has been working as a company dancer with the Folkwang Tanzstudio since 2021 and received the Folkwang Tanzpreis in 2021. She has worked with choreographers including Henrietta Horn, Rodolpho Leoni, Boris Charmatz, Maya M. Carroll, Thusnelda Mercy, Jakub Truszkowski, Renate Graziadei, Morena Nascimento & Carla Jordão. She will present her last solo work *Being with - Part 2* at *Now & Next* at Tanzhaus NRW in October 2024 and is frequently working with PART ensemble and the Tanz Station Barmer Bahnhof.

**Sara Koluchova** (1995, Salzburg) is a Czech dancer, choreographer, and Gyrokinesis instructor based in Dresden. She graduated from the Duncan Centre Conservatory in Prague (2017) and obtained a Master of Arts in Dance Composition from Folkwang University of the Arts in Essen (2021). She has worked with choreographers like Michal Záhora, Henrietta Horn, Urs Dietrich, Sasha Waltz and Guests, Susanne Linke, Jerome Bel, and others. Currently, she is involved in dance research projects including *Portrait of...* and *I Will Dance for You* (Meisterklasse 2024-2026, Palucca Hochschule für Tanz).

*Aline Braun*

**Facets of good news: perspectives on the UNESCO intangible heritage**

*Fr, 20 Sep, 15:45-17:45*

LECTURE (NEW SCHOLAR'S FORUM)

The practice of Modern Dance in Germany has been included in UNESCO's Intangible Cultural Heritage. This nomination brings with it recognition and extremely positive attributes, while however raising some questions. What does the nomination of German Modern Dance practice as Intangible Cultural Heritage encompass? What could be the implications of a UNESCO heritage practice?

Naming an element certainly gives it an identity and a value. Paradoxically, it is a process of distinction leading, through the emphasis on an individual element, to the exclusion of other units and inevitably to the establishment of a hierarchy, whether explicit or tacit.

The exclusionary practice of naming something resonates with the words of Lee Edelman, who defines queerness as serving "as the name for the thing that is not, for the limit point of ontology, for the constitutive exclusion that registers the no, the not, the negation in being" (Edelman, 2011). What are the implications of the nomination of Modern Dance in Germany as UNESCO Heritage in relation to these "things that are not" of which Edelman speaks of in relation to queerness, suggesting a different reading of the facts? How is queerness present or not in the notion of contextualised heritage discussed here? How does history change through a nomination?

An intangible heritage is by definition untouchable, even unattainable. Moreover, its borders are not purely drawn. How can we define the limits of this practice? Due to the arbitrariness of the notion of catalogue and archiving, intangible heritage is often attributed to people, a group or a geographical area. How can so-called intangible heritage be confined to a geographical area? Is the belonging of a practice necessarily its place of birth? How can we attribute a heritage to a delimited geographical area in a diaspora context linked to a historical and social context as turbulent as that of the 20th century? How can we articulate the notions of intangibility and belonging which seem to oppose each other?

Not claiming to have the answers to these open questions, the format will allow for discussions, providing a forum for discussion on how to put intangible heritage and its archiving into perspective.

**Aline Braun** encountered various styles of dance during her years of training. After a bachelor's degree in Performing Arts and Communication in dance and circus (France) and a professional training in dance as well as the Technical Aptitude Test in contemporary dance, she graduated from the master's degree in Tanzkomposition: Bewegungsnotation/-analysis (Germany), the cycle Supérieur 1 Notation Benesh as well as the State Pedagogy Diploma in Dance (France). She is currently studying a PhD in the Arts (Austria) as well as the Cycle Supérieur 2 Notation Benesh (France) and the programme *Kuratieren in den szenischen Künsten* (Austria/Germany). As a dancer, emerging choreographer and movement notator, her practice in the choreographic field is diverse between exhibitions, performances and events. Her recent research questions are the invisible labour of choreographic practices.

*Corina Cimpoieru, Paula Dunker*

**Map to the Stars. Lecture performance for two bodies from Romanian Dance**

**History**

*Fr, 20 Sep, 10:30-11:00*

LECTURE PERFORMANCE

*Map To The Stars* is a reversed history moment, a lecture performance on the paths of two forgotten Romanian modern dance icons, Iris Barbura and Trixy Checais. It is retracing and reimagining parts of their artistic lives, a "what if" moment of performative lucidity. Putting dates, places and facts next to

dreams, hopes and gossip, Corina Cimpoiu (archivist at the National Dance Center in Bucharest) and Paula Dunker (choreographer and performer) are not only mapping the modern dance times in Romania, but also proposing through an imaginative dialogue an alternative reading of cultural archives in new contemporary contexts.

Who were these splendid Romanian superheros? And why were they so little talked about? What is the legacy they left us? Did they accomplish the projects they dreamt of during their time? And how can we bring their magical dance among us today in the absence of any video footage?

Iris Barbura (1912–1969) belongs, together with Trixy Checais and Floria Capsali, to the first generation of Romanian modern dancers. She lived and worked internationally: Bucharest, Berlin and later Ithaca (USA) are important milestones in her artistic career. In the 1930s, she attended the dance classes instructed by Mary Wigman and Harald Kreutzberg and she danced with Gret Palucca and Rosalia Chladek. She then returned to Bucharest where she opened a modern dance studio, while also creating stage designs and costumes for various performances at the Freien Volksbühne and Hebbel-Theater in Berlin. In 1945, she befriended a Berlin surrealist artist group with which she formed the collective *Die Badewanne*, named after the performance they did together. In 1951, she emigrated, as a displaced person, to Ithaca, New York, where she opened a modern dance studio. Her life culminates in 1969 when she commits suicide by jumping off the Triphammer Bridge in the Ithaca Falls.

Trixy Checais (1914–1990) entered the dance world relatively late, participating in his 20s in the modern dance classes taught by Floria Capsali and Iris Barbura. In the period between the two World Wars, he became an important artistic personality in Bucharest, distinguished by his queer recitals. In a chronicle from 1943, we read: 'Quickly Trixy loves and loves himself demonically. He can't resist anything, he can't resist! He consummates himself with a rare, hallucinatory voluptuousness. From refinement driven to oblivion he scatters, he vaporises, so that he reaches the tail of a volute to descend and intertwine in an initial stage from which he started and from which he leaves in a saltire.' For creating his unmistakable dance style, he extracted inspiration from German expressionism (following the line of Harald Kreutzberg and Gret Palucca) and from the oriental visual world. From 1938 until 1952 (when Trixy was sentenced by communists to hard labour and sent to the Danube-Black Sea Canal), he worked at the Bucharest Opera. After his release from imprisonment, he faced severe marginalisation. In an interview published in 1984, 70-year-old Trixy Checais was asked what he would choose if he were to start up again. He replies, "I'd still be passionate about dancing although I've suffered from it. I think I'd also like archaeology."

**Corina Cimpoiu** is researcher and coordinator of The Dance Archives of The National Centre for Dance in Bucharest. Her interests concern the Romanian dance and performance history and its archival practices and potential for contemporary projects. In the last years she dedicated her time into searching for lost or unknown dance archives, private and institutional, with the aim of retracing dance paths for the future. Her activities also include curating dance history exhibitions and editorial dance projects.

**Paula Dunker** promises that her (artistic) work is based on the analysis of the systems of representation, production and creation. She mostly works with the body. Romanian contemporary dance's daughter, sister of the local political theater, mother in the Bucharest queer clubbing scene, she is (together with Alex Bălă) the initiator of the techno-faggothique music genre. Confronting existing patterns, she helps build up possible new worlds and heal this one.



*Claudia Fleischle-Braun, AG Moderner Tanz*

**Das Projekt „Tanz-Souvenirs und Zeit-Geister“ des Netzwerks Moderner Tanz**

ON GOING

## POSTER PRESENTATION

Das Pilot-Projekt „Tanz-Souvenirs und Zeit-Geister“ wurde 2024 als eine Maßnahme der Kulturellen Bildung initiiert, um den Modernen Tanz mit seinem (im)materiellen Tanzerbe im analogen und digitalen Raum sichtbar zu machen und im öffentlichen Bewusstsein bekannter zu machen. Des Weiteren soll diese Projektinitiative dazu anregen, im zeitgenössischen tanzpädagogischen Kontext die künstlerischen und pädagogischen Potenziale dieser Ausdrucksform wieder neu zu reflektieren (vgl. Kämpfe 2023).

Das von der AG Moderner Tanz konzipierte neue Programmangebot „Tanz-Souvenirs und Zeit-Geister“ möchte schulische und außerschulische Tanzgruppen dazu anregen, sich auf kreativ-innovative Weise mit Themen und Aspekten des Modernen Tanzes zu befassen. Es knüpft bewusst am historischen Erbe und auch an seiner bisherigen „Erinnerungskultur“ an, damit die Beteiligten über das Erinnern an historische Referenzen und Zusammenhänge sowie über das exemplarische Aneignen ästhetischer Erfahrungen können Impulse für die gegenwärtige Praxis gewinnen können. So können in der konkreten thematischen Auseinandersetzung beispielsweise besondere Eigenschaften und Qualitäten neu entdeckt bzw. wiedererkannt werden. Die Beschäftigung mit dem (im)materiellen Erbe kann somit im Sinne des Dance Literacy-Bildungskonzepts dazu beitragen, das eigene Tanzverständnis sowie das Körper- und Bewegungswissen zu erweitern. Die konkrete Aufgabe in diesem Vermittlungsprojekt besteht darin, aus solchen Bezügen, Bewegungserfahrungen und Anknüpfungspunkten eine Studie bzw. ein kurzes Tanzstück zu entwickeln und in Form eines digitalen Contents (Video-Clip oder Podcast) zu dokumentieren.

Das Programm-Konzept wurde im ersten Halbjahr 2024 erstmals in einem Pilotprojekt von Mitgliedern des Netzwerks Moderner Tanz vor Ort mit verschiedenen Zielgruppen und in unterschiedlichen institutionellen Kontexten erprobt. Beim gtf-Symposium 2024 in Essen werden in einer Poster-Präsentation verschiedenartige Umsetzungsbeispiele des Pilotprojekts gezeigt, die zum Themenfokus „Materialtänze“ von Manda von Kreibitz sowie des Bauhauses entstanden sind. Ein Überblicks-Poster informiert zudem über die Gesamtkonzeption und Entwicklungsperspektiven des neuen Vermittlungsprogramms.

**Claudia Fleischle-Braun** (Dr.) arbeitete von 1978 bis 2006 als wissenschaftliche Mitarbeiterin und Dozentin für Gymnastik und Tanz am Institut für Bewegungs- und Sportwissenschaft der Universität Stuttgart. 1999 promovierte sie über die Geschichte und Vermittlungskonzepte des Modernen Tanzes. Von 2005 bis 2015 war sie im Leitungsteam der Gesellschaft für Tanzforschung aktiv. Ihr generelles Forschungsinteresse gilt den Entwicklungen und Strömungen der zeitgenössischen Tanzkultur im Zusammenhang mit tanzpädagogischen Fragestellungen. In den letzten Jahren engagierte sie sich für Aspekte der Weitergabe, Vermittlung und Verbreitung des immateriellen tanzkulturellen Erbes der Moderne und initiierte u.a. dieses Vermittlungsprojekt.

*Susanne Foellmer*

**Naked or Shod: The Foot as Pivotal Point in Dance Around 1900**

*Do, 19 Sep, 16:30-18:00*

LECTURE

Feet are physically and culturally significant 'carriers' in dance, they form the basis that gives dance its 'standing', so to speak – literally 'taken to the extreme' in ballet and therefore brought back to the ground in the counter-movements of the so-called free dance of, for example, Isadora Duncan. In this paper, I am focusing on feet as a pivotal point for understanding historical and cultural perspectives in dance (Dixon Gottschild 2003). In the development of modern dance around 1900, feet took centre stage. This is evident in Duncan's famous barefoot dances, through which she fostered her idea of dance, which is based on the experience of "nature" and a related, emancipatory idea of "free" movement, and especially the one of female dancers. However, (US) dance modernism is also characterised by other developments that move in quite the opposite direction: namely that of the accurate clothing and perfect footwear in tap dancing, which also entered main theatre stages around the turn of the 20th century, and also in the sense of emancipatory endeavours – here not only by women, but especially by Black American dancers such as Ada Overton-Walker and her famous cakewalk. Revisiting the much researched Isadora Duncan and comparing her movement concept with the one of tap dance, I will explore in what respect both Overton Walker and Duncan contribute to the formation of modern dance in partly using the same aesthetic value systems (such as the notion of grace), both publishing their ideas in respective media outlets – and, not least, appropriating a dance style that later will be decisively rejected, that is: the influence of jig dancing on Isadora Duncan's movement patterns that she transforms into her own dance practice.

**Susanne Foellmer** (Dr.) is full professor in dance studies at the Centre for Dance Research, Coventry University, UK. Her research interests include aesthetic theory, corporeality, and materiality in dance and performance art as well as choreography in an expanded sense, particularly in social movements' onsite and online public sphere. From 2022-23 she has been Senior Fellow at the Alfried Krupp Institute for Advanced Study in Greifswald.

*Laure Guilbert*

**Geographies and Memories of Central European Dance. XXth-XXIst centuries**

*Do, 19 Sep, 15:00-16:00*

KEYNOTE

This presentation takes a global approach to the relationship between the history and memory of the *Ausdruckstanz* in the twentieth and twenty-first centuries. How has this relationship evolved over the decades, and why does it still seem to be an unresolved field of tension today? The passage through Nazism and the reconfiguration of post-war Europe, with the profound transformations and splits in the choreographic landscape that they entailed, are central to understanding the imbalances that have arisen between the history and cultural memory of this modernist current and its protagonists.

By proposing a geopolitical and geoaesthetic journey, we will attempt to shed light on the visible and subterranean, active and passive dynamics that have shaped the landscapes of modern dance, their peripheries and centres, their fullness and hollows, as well as their fractures. Ultimately, the aim is to suggest avenues for the ongoing construction of an integrated socio-cultural history of dance capable

of listening to the silences, and a connected history of art that is updated in the light of its forgotten transnational mobilities.

**Laure Guilbert** (Dr.) is a French historian and independent researcher. She is an associate member of the Centre for the History of Contemporary Worlds at the Université Paris 1-Panthéon Sorbonne and is currently a visiting researcher at the Max Planck Institute for Human Development in Berlin. She is interested in the history of dance under duress in the contemporary period. In particular, she works on the trajectories of exile and deportation of Central European choreographic artists in the 1930s and 1940s. She edited the dance books of the Paris Opera Ballet for 15 years and co-founded the Association des Chercheurs en Danse (aCD) and its digital journal, *Recherches en Danse*. Her book *Danser avec le Troisième Reich. Les danseurs modernes sous le nazisme* will soon be republished (Perrin, 2025).

*Dieter Heitkamp*

**Every little moment, A Book about Delsarte by Ted Shawn (1954) – Über die Nutzung historischen Materials zur Weiterentwicklung des Zeitgenössischen Tanzes**

Sa, 21 Sep, 16:30-18:30

## LECTURE

In dieser Lecture mit Video-Beispielen verdeutlicht Dieter Heitkamp seinen Arbeitsprozess bei der Entwicklung des Solos *Every Little Movement*, das für 25 Jahre TanzNacht Berlin im August 2023 für und mit dem Tänzer Hojoon Moon entstand. Er beschreibt, wie dabei eine "visuomotorische" Übersetzung von Charts und Bewegungskonzepten vollzogen wurde, die sich intensiv mit auf François Delsarte (1811-1878) zurückgehenden Ausdrucksvarianten und ihren Strukturen, etwa Normierungen, auseinandersetzt. Kann dies ohne den historischen Kontext des Prä-Ausdruckstanzes funktionieren und dabei eine eigene Ästhetik entwickelt werden?

**Dieter Heitkamp** Dieter Heitkamp war Gründungsmitglied der Tanzfabrik Berlin e.V., von 1978-1998 als Tänzer, Choreograph, Pädagoge und Organisator dort tätig und bis 1995 auch einer der künstlerischen Leiter. In dieser Zeit schuf er 18 abendfüllende Stücke für die Tanzfabrik Berlin.

Seine Choreografien wurden deutschlandweit, in vierzehn europäischen Ländern, Brasilien, Hongkong, Japan, Kanada, Russland, USA und Vietnam gezeigt. Weitere Choreografien entstanden u.a. für „Pizza Girl“ (Ballett Frankfurt), für Theaterproduktionen an der Freien Volksbühne Berlin (Peter Palitzsch, Holger Schultze), für Tanz-, Dokumentarfilme und TV sowie Choreografie und Bühnenbild für *Le Disperazioni del Signor Pulcinella* von Hans Werner Henze (Staatsballett Berlin).

2001 erhielt er den Ruf als Professor für Zeitgenössischen Tanz an der Hochschule für Musik und Darstellende Kunst Frankfurt am Main und war bis 2023 Direktor der Tanzabteilung. Er war Gründungsmitglied der Hessischen Theaterakademie und

von 2006-2015 im Leitungsteam von Tanzlabor\_21 / Tanzbasis Frankfurt\_Rhein\_Main tätig. In diesem Rahmen wurden zwei Masterstudiengänge etabliert, der MA Contemporary Dance Education an der HfMDK und der MA Choreographie und Performance an der Justus-Liebig Universität Gießen. Von 2007-2014 war er einer der Sprecher der Ausbildungskonferenz Tanz sowie Künstlerischer Leiter der 3. Biennale Tanzausbildung 2012 Frankfurt am Main zum Thema KulturErbe Tanz.

Von 1998–2023 entwickelte er über 70 Stücke/Choreografien/Lecture-Performances mit Studierenden, darunter interdisziplinäre, site-spezifische Großprojekte mit der Jungen Deutschen

Philharmonie, der Internationalen Ensemble Modern Akademie, der hr Big Band und dem Fauré Quartett.

Er war Gastdozent an vielen deutschen Hochschulen und gab international Kurse in China, Frankreich, Israel, Italien, Japan, Kolumbien, Niederlande, Norwegen, Österreich, Portugal, Russland, Schweiz, Spanien und Vietnam.

Dieter Heitkamp studierte Sport und Biologie an der Freien Universität und Kunsterziehung an der Hochschule der Künste Berlin (Klasse Dieter Appelt). 1977 Beginn der Tanzausbildung in Contact Improvisation, Improvisation und Performance, verschiedenen modernen, zeitgenössischen, Release und Alignment orientierten Techniken sowie Body-Mind-Centering und anderen Körperbewusstheitsmethoden.

Seine künstlerische Arbeit zeichnet sich durch klare Konzepte und eine konsequente Bewegungsforschung aus, die Kommunikationsmöglichkeiten im/über/durch/für Tanz im Kontext des sozialen gesellschaftlichen Umfeldes untersucht. Dabei verbindet er theoretische Aspekte mit physischer Praxis, Schreiben mit Choreografieren, erzeugt Bild-Klang-Möglichkeitenräume. In seinen Choreografien, interdisziplinären Lecture Performances und Installationen werden Bewegung und Wort, Visualität und Laut, Sinnliches und Kognitives so zu einer Synthese zusammengeführt, dass die Performer\*innen wie auch die betrachtenden Zuhörer\*innen ständig auf mehreren Ebenen aktiv sind.

Im Oktober 2024 erhält Dieter Heitkamp den Deutschen Tanzpreis für sein Lebenswerk.

*Johanna Hörmann*

### **The Tragic Salome of Modernity: Re-Evaluating Maud Allan's Queer Legacy in Early Modern Dance History**

*Do, 19 Sep, 16:30-18:30*

#### LECTURE

Maud Allan (1873-1956) stands as a pivotal yet often overlooked figure in the history of early Western stage dance. Despite her global renown, Allan's contributions have frequently been marginalised within modernist dance narratives. This paper aims to re-evaluate her artistic legacy through a queer lens, addressing her ambivalent position within early modern dance and the socio-political forces that shaped her career. Two primary focal points guide this analysis: Allan's comparison and rivalry with Isadora Duncan and her political marginalisation as a lesbian artist, particularly following the infamous 1918 libel trial that significantly impacted her career trajectory. The paper examines how Maud Allan's work and public persona challenged conservative and nationalist ideologies during World War I, creating spaces that can now be seen as empowering and resonant with female and queer audiences in Edwardian London. Despite beginning her dance career at 30 with no formal training, Allan quickly rose to prominence. Her signature piece, *The Vision of Salome*, debuted in Vienna in 1906 and later captivated London, becoming central to her legacy through its artistic impact and the censorship controversies it provoked. While Allan's autobiography, *My Life and Dancing* (1908), sought to cement her professional stature, it strategically omitted personal traumas, including her challenging family history. Despite performing extensively – 250 times in 1908 alone – Allan's influence has been eclipsed by contemporaries such as Ruth St. Denis, Isadora Duncan, and Loïe Fuller. This paper seeks to reestablish Allan's role in early 20th-century dance history by situating her work within the context of queer dance modernism. Additionally, potential reasons for the 'failure' to identify the contributions of low-key queer figures and their subsequent neglect in early modern dance are explored, along with the factors contributing to their absence from dance historiography.

**Johanna Hörmann** (Dr.) is a dance and theatre scholar currently working as a postdoctoral researcher at the Center for Contemporary Dance (ZZT) at the Cologne University of Music and Dance since 2023. Her research examines historical narratives in dance history and reframes them with contemporary interdisciplinary, gender theoretical, and decolonial approaches. In her dissertation, completed at the University of Salzburg, she explored the figure of the Greek satyr, a nearly forgotten phenomenon in ancient dance and theatre culture. Johanna has taught dance and theatre studies, as well as gender studies, at institutions including the University of Salzburg, Ludwig Maximilian University of Munich, University of Vienna, ZZT Cologne, Beijing Dance Academy, and Escola de Teatro in São Paulo. Additionally, she has received research fellowships at the University of Oxford, the Centre National de la Danse (CND) in Paris, and the DSA Travel Fellowship 2024 as a conference fellow in Buenos Aires.

*Ellen Jeffrey*

**The After-Hours: labour and repetition in (un)conscious bodies**

Do, 19 Sep, 19:15-19:45

LECTURE PERFORMANCE

*“And how will your night dances  
Lose themselves. In mathematics?”  
(Plath, 1965)*

This presentation is about the relationship between working and dancing, and stimming and sleeping. There are three sections, divided by three short extracts of solo choreographic structures. As a dance researcher and choreologist, I generate and analyse movement using structures based upon Rudolf Laban’s choreutic and eukinetik principles of movement. I work outside, notating the movement patterns I perceive and experience in more-than-human environments before re-patterning them into kinespheric clusters of choreography. And yet. Outside of this research, there lies a multitude of movement patterns known to my neurodiverse body that are its other ways of moving, other ways of being.

Alongside my dancing, I have spent time working in farming, retail, hospitality, administration and higher education. The repetitions of these labours, of what a body can do, of what a body can do over and over, are held in the web of its nervous system. A quiet but ever-present hum in the kinaesthetic memory of a body. And so, too, are the patterns of its stimming; a neurodiverse habit of tapping, rubbing, shaking - movements that might be experienced by the body that does them as soothing, playful, or relaxing, even if they give that body an appearance of frantic-ness to those that perceive it. These repetitions are held by the same dancing body. This presentation uses contemporary developments of Laban’s movement analysis to explore the inter-relation of these movement patterns – of dancing, working, and stimming – and the hierarchies that inadvertently form between them, determined as they are by the places in which they exist and for whom they are enacted. In doing so, this presentation seeks to question both the limitations and possibilities of a choreological approach to analysing movement, considering what new perspectives of neurodiverse movement patterns might emerge. And finally – and most especially – this presentation explores how this multitude of repetitive patterns, enacted by a body in its daytime hours, might seep and spill into sleep, into the hours of rest, generating a night-time choreography of the body-unconscious where, in its after-hours, there exists a blurred rhetoric of the concealed mobilities and stilted gestures of all that a body does, and all that a body dances.

**Ellen Jeffrey** (PhD) is a neurodiverse dance artist, researcher and choreologist working with time-specific choreographic practices. She studied at Trinity Laban Conservatoire and University of the Arts

Helsinki before completing her PhD at Lancaster University. Working collaboratively with local artists and communities to generate performances, films, workshops and writings, Ellen's work explores the capacity of dance and movement to attune to more-than-human timescales.

*Gabriele Jüttner*

**Barbara Mettler (1907–2002) und der Mettler-based Creative Dance**

*Fr, 20 Sep, 09:00-10:00*

**WORKSHOP**

Im Workshop sollen die Teilnehmenden nach einem einführenden Kurzvortrag über das Konzept und Stationen des beruflichen Werdegangs von Barbara Mettler die Prinzipien der spezifischen Improvisationsmethode in der Praxis kennenlernen und erfahren. Sie werden einen körperlich-tänzerischen Einblick in die Lebenswelt einer Tänzerin und Pionierin des Modernen Tanzes erhalten, die in den USA aus Impulsen, welche sie während ihres Tanzstudiums an der Mary-Wigman-Schule in Dresden erhalten hatte, einen eigenständigen künstlerischen Vermittlungsansatz weiterentwickelt hat. Die Mettler-Methode stellt den Menschen und seinen kinästhetischen Sinn in den Vordergrund. Durch die konsequente Abwesenheit von Musik stellt sich eine neue Freiheit zu sich selbst und in Bezug zu den Mit-Tanzenden sowie zu Rhythmus und Formempfindung ein. Diese Weise des Tanzes macht die Methode m. E. für die gegenwärtige Bewegungskunst und Tanzvermittlung wertvoll und sinnvoll. Mettler entwickelte nach und nach ihren Ansatz, den sie später als eine „organische Tanzform“ (Mettler 1984: 84) bezeichnete, als „lebendige[n] Tanz, der aus sich selbst herauswächst, wie alles, das lebt, abhängig nur von den natürlichen Gesetzen des menschlichen Bewegungsausdrucks. Mettlers Karriere erstreckte sich über mehr als 60 Jahre – sie leitete Tanzkompanien, schrieb Bücher und Artikel, drehte Videobänder und unterrichtete Tausende von Schüler\*innen.

**Gabriela Jüttner**, Dipl. Tanzpädagogin, Bewegungspädagogin, Dipl. Sozialpädagogin, Mettler-based Teacher, ist Gründerin und Leiterin des Zentrums für Tanz und der Akademie für Tanzpädagogik Bochum, studierte u.a. bei Barbara Mettler 1988 im Tucson Creative Dance Center (summer school) in Arizona. Auseinandersetzung in unterschiedlichen Richtungen des Modernen Tanzes. Seit 2016 reine Mettler-based Dance Workshops und Kurse. MbD ist Inhalt der zweistufigen Ausbildung Tanzpädagogik (AfT); Mitglied der International Association for Creative Dance. Zusammenarbeit mit Mettler Studios, einer Stiftung, die das Unterrichtsmaterial von Mettler vertreibt, aufarbeitet und digitalisiert sowie Mettler-based Workshops anbietet.

*Claudia Kappenberg, Thomas Kampe*

**Basement Dances: un-archiving the creative practice of choreographer, dancer and teacher Hilde Holger**

*Do, 19 Sep, 16:30-17:30*

**HUB**

*Basement Dances* is the working title of a collaborative research project by Claudia Kappenberg and Thomas Kampe. It aims to document, de-archive, make visible and convey traces of the creative practice of the choreographer, dancer and teacher Hilde Holger (Vienna 1905 – London 2001). The project asks, among other things, how a commemorative artistic practice might be constituted which engages with Holger's work and a life marked by forced exile and translocality.

Holger was a prominent Jewish dancer, choreographer and teacher in Vienna before the Second World War. She was a member of the first Bodenwieser dance group and founded her own company and *Schule für Neue Bewegungskunst – School for New Movement Arts* in the 1920s. After the Anschluss in 1938, she worked illegally for a year and left Austria in 1939 with the help of a visa for India. After ten years in Bombay, she settled in London in 1948, where she taught in her basement studio in Camden Town until her death in 2001.

*Basement Dances* draws on approximately 50 hours of video footage recorded by Holger's students in her basement studio during the 1990s, documenting her pedagogy, creative practice and thinking, as well as on recollections of her students, including Kappenberg and Kampe, who worked with Holger over a 13-year period until her death in 2001.

The hub will offer a mix of lectures and new video works by Kappenberg as well as sound recordings and will present questions about the work at the Hilde Holger Archive in London. Other points of discussion will include hidden narratives and the diasporic experience of modern dance, and its contribution to the pluralisation & diversification of contemporary understandings of modern dance.

**Claudia Kappenberg** (Dr.) is an artist, writer and curator. Originally a dancer she worked extensively with Hilde Holger (1905-2001) and continues to explore choreographic strategies through live performances, participatory installations and films. Working with the gestures and rhythms of the everyday, her projects interrogate that which makes us human. She is an Honorary Fellow of The University of Brighton, founder-editor of *The International Journal of Screendance* and Director of the *Centre for Screendance*. Recent writing has been published in *LO: TECH: POP: CULT Screendance Remixed* (2024), *Rethinking Roland Barthes Through Performance* (2023), *MIRAJ* (2021), *Performing Process: Sharing Dance and Choreographic Practice* (2018), *Syncope in Performing and Visual Arts* (2017), *The Oxford Handbook of Screendance Studies* (2016) and *Art in Motion: Current Research in Screendance* (2015). In 2020 she co-curated the online Screendance season *grounded* with Fiontàn Moran, Curator Tate Modern UK. <https://www.ckappenberg.info/> <https://screendancejournal.org>

**Thomas Kampe** (Dr.) lives and works as a performance maker, researcher and educator in London. After initially training as a visual artist in Kassel, Germany, he studied Dance at the Laban Centre in London. Extensive collaboration with the choreographer Hilde Holger (1905-2001). Since 2014 research on the diasporic practices of Modernist Jewish dance artists Gertrud Bodenwieser, Margalit Ornstein and Tile Rössler. Thomas directed the Dance program at London Metropolitan University and was Professor of Somatic Education & Performance at Bath Spa University until 2022. Numerous artistic and academic publications and chair of international symposia. He is the co-editor of the book *Beyond Forgetting: persecution/exile/memory - transdisciplinary perspectives on education in design and performance* (Cuvillier2021). <https://thomaskampe.wordpress.com/>  
[www.thomaskampe.com](http://www.thomaskampe.com)

Thomas Kampe

„Ich wollte sie so gerne festhalten“ Tile Rössler - Eine Spurensuche

Fr, 20 Sep, 15:45-17:45

## LECTURE

Dieser Vortrag erörtert die radikale Arbeit der jüdischen Tanz-Pionierin Tile Rössler [Tehila Ressler] (1907-1959) und stellt Fragen zu durch Verfolgung, Exil und Translokalisierung geprägten ‚hidden histories

& narratives' im Europäischen Modernen Tanz. Er bemüht sich dabei um die Reintegration und das Sichtbarmachen marginalisierter und verfolgter Tanzschaffender im historischen Kanon.

Tile Rössler studierte Tanz bei Mary Wigman und Gret Palucca in Dresden und arbeitete als ‚Tanzmeisterin‘ an Theatern in Berlin und in Ostpreußen. Zwischen 1931 und 1933 leitete sie die Palucca-Schule Dresden, musste aber sofort nach der Machtübernahme der Nationalsozialisten ihren Posten verlassen. Rössler emigrierte 1933 nach Tel Aviv, wo sie ihr einflussreiches Studio eröffnete, um zu unterrichten und Soloarbeiten zu schaffen, die sie in Palästina, später in Israel, in der Schweiz und in den USA aufführte. Sie starb 1959 verarmt in Tel Aviv nach schwerer Krankheit. Zu den bekanntesten Schülerinnen ihrer einflussreichen Schule gehört die Choreografin Noa Eshkol. Rösslers Weg ins Exil ist exemplarisch für eine große Zahl jüdischer Tanzschaffender, speziell von Pädagog\*innen, deren Geschichte, Arbeit und Einfluss im deutschsprachigen Raum fast vergessen sind.

Der Vortrag stützt sich auf eine Recherche, zum Teil durch ein Lisa Ullmann Stipendium ermöglicht, zu Materialien aus Archiven der Akademie der Künste in Berlin und der Beit Ariela Dance Library in Tel Aviv. Hier finden wir Korrespondenzen, Kostümzeichnungen, Fotografien, Briefe und visionäre Essays die Rössler und ihre jungen Schüler auf dem Höhepunkt der Tragödie der Shoah 1944 in deutscher Sprache verfassten – als Materialien um die emanzipatorischen Dimensionen innerhalb Rösslers fast vergessenen Vermächtnisses zu würdigen. Bei dieser Spurensuche stellen sich auch schwierige Fragen zu der Beziehung von Rössler zu Gret Palucca im komplexen kulturpolitischen Kontext der deutschen Tanzmoderne.

**Thomas Kampe** (Dr.) lebt und arbeitet als darstellender Künstler, Forscher und Pädagoge in London. Tanzausbildung am Laban Centre. Zusammenarbeit mit der jüdischen Choreografin Hilde Holger (1905-2001). Seit 2014 Forschung zu der jüdischen Choreografin Gertrud Bodenwieser, Margalit Ornstein und zu Tile Rössler. Bis 2022 Professor of Somatic Education & Performance an der Bath Spa University. Zahlreiche künstlerische und akademische Publikationen und Leitung von internationalen Symposien.

*Antja Kennedy*

**Irmgard Bartenieffs expansion of „Moderner Tanz“ in Laban’s Tradition**

*Fr, 20 Sep, 09:00-10:00*

WORKSHOP with Introduction Lecture

One of the many dancers, in the Laban tradition of central European „Moderner Tanz“ who left Germany during the National Socialist era for the USA, mainly because of her half-jewish, Russian-born husband, was Irmgard Bartenieff.

The translocality of Bartenieff led to the production of knowledge in a different way, since in the USA she trained as a physiotherapist. Through interweaving this knowledge and her dance experience, she was able to look at movement /dance in a functional as well as an expressive way, which went beyond what Laban was teaching. The result was the somatic work called *Bartenieff Fundamentals* (BF), which is now an in-visible part of lots of approaches in somatic movement (like Body Mind Centering) and contemporary dance all over the world.

In the workshop we will deepen the understanding of this expansion, through moving the 3-dimensional A- and B-scales, which were always a method of training the „Moderner Tanz“ in the Laban tradition. With a brief standing warm-up, we will do the scales, as they were done in the 1920ies.



Before repeating the challenging scales, we will move some BF sequences, which will activate the connections in the body, as we do now-a-days. In this way you will get a physical experience of the expansion of the Laban work through Bartenieff.

**Antja Kennedy** is a freelance dance teacher, dancer, choreographer and movement analyst. Certificate in Laban/Bartenieff Movement Studies (CMA) in Seattle, Washington, USA (1984). Bachelor's degree in dance at Empire State College, New York, USA. Certificate as a practitioner in Movement Pattern Analysis by MOTUS Humanus, Denver, USA (2003). Further education in Labanotation (2016-19). She is a founding member of EUROLAB Association (in 1988) and worked for 12 years in the executive committee. Since 1990, she has been teaching and since 1995 directing the EUROLAB Certificate Programs in Laban/Bartenieff Movement Studies. She has published several articles (e.g. 2013 in *BODY-LANGUAGE-COMMUNICATION*, an International Handbook on Multimodality in Human Interaction) and a book in German (*Bewegtes Wissen*). Further Info: [www.antjakennedy.de](http://www.antjakennedy.de).

*Jutta Krauß*

### **Das Unsichtbare sichtbar machen – underwear in modern dance**

Fr, 20 Sep, 12:00-12:30

FILM PRESENTATION with chat discussion

*„Unterwäsche gehört, wie manches andere aus dem Alltag, zu der Gruppe von Sachzeugen, die nur geringe Spuren hinterlassen hat“ (Koch/Junker/Stille 1988: 8).*

Meine Suche nach Unterwäsche, die ehemals von Tänzer\*innen des Modernen Tanzes getragen wurde, blieb bisher erfolglos. Unzählige Museen und Archive, die ich diesbezüglich angefragt habe, besitzen aus dieser Zeit entweder keine Originalunterwäsche mehr oder können die textilen Dokumente nicht konkreten Tänzer\*innen zuordnen. Meine Suche nach Unterwäsche aus der Zeit des Modernen Tanzes hält an, mit dem Ziel, ausgehend vom textilen Material, das Verhältnis von Bekleidung und Bewegung zu erforschen: Wie wurde „das ästhetische Konzept einer neuen Auffassung von tänzerischer Bewegung durch eine veränderte textile Gestaltung“ (Brandstetter 2013: 124) hervorgebracht? „Welche schneidertechnischen Möglichkeiten gibt es, textil Bewegung zu gestalten?“ (Lösel 2020: 32), so dass Unterwäsche, die um die Jahrhundertwende etwa fünf Pfund Gewicht bei Frauen betrug (Junker/Stille 1988: 237) in der Zeit der Kleiderreformbewegung so umgestaltet wurde, dass die Frauen von der Einengung befreit wurden, die Kleiderlast vermindert wurde und das auf dem Körper lastende Gewicht der Kleidung anders verteilt wurde?1 Wie können „Kleidungsstücke selbst in Augenschein genommen werden“ (Kraft 2020: 26), um objektbasiert Unterkleidung und Bewegung zu beforschen? Vom Material ausgehend und eine Philosophie des Materials etablierend – in dem Sinne, dass die „Möglichkeiten, [...], die dem Stofflichen innewohnen“ (Mettin 2022: 96), das Entstehen von Bewegung erzeugen, wende ich meinen Blick auf das Unsichtbare: Was war unter den Kostümen? Was passte (überhaupt) unter die Kostüme von Tänzer\*innen?

Diese Suchbewegung mündet in ein filmisches Erzählen. Im Anschluss an Jonas Lüscher, welcher ins Erzählen flüchtet, fliehe ich ins filmische Erzählen, um eine Narration und Denkweise zu etablieren, in der „das Vage im Vagen bleiben darf, das Chaos ungeordnet, die Zerrissenheit nicht überwunden, sondern gelebt werden darf“ (Lüscher 2020: 58). Ganz nah an meinem eigenen Körper – und den Körpern, die mich täglich umgeben – wird die Bewegung des Forschungsprozesses filmisch aufgezeichnet. Damit stelle ich den Einzelfall dieser Suchbewegung in den Vordergrund. Mit dieser Perspektive knüpfe ich an die Ausführungen von Donna Haraway an: „situiertes Wissen“ (1995: 80,

Herv. i.O.) ermöglicht, die Beweglichkeit von Bedeutungen mit Körpern zu entdecken (1995: 79), um so (auch) eine subjektiv geprägte bedeutungserzeugende Praxis zu entwickeln. Demzufolge geht es bei diesem Forschungsprojekt „nicht mehr ums Auffinden und Entbergen vorgegebener Tatsachen“ (Lüscher 2020: 45), sondern vielmehr um einen erzählenden Umgang mit vorgefundenen Spuren.

Wissenschaftliche Abhandlungen wie *Bodywear* (2012) von Monika Burri oder *Zur Geschichte der Unterwäsche 1700-1960* (1988) von Almut Junker und Eva Stille inspirieren beim ins filmische Erzählen fliehend zu vielfältigen Szenen: u.a. wie zwei Frauen\* in ähnlich aussehenden Kleidern dialogisch die Suchanfragen verhandeln, zur Inszenierung des sogenannte Reformleibchens, zu einer künstlerisch erweiterten Aussage über die Norm der Büstenhalter, zu einer Lecture über die Geschichte der Unterwäsche, zu einem Gespräch zwischen Mutter und Tochter über das Nähen von Unterwäsche in Heimarbeit oder zu Bildfolgen über die in Archiven gefundenen Materialien.

Die im Film verknüpften Bilderfolgen erzählen an Körpern, Kostümen und Bewegungen gebunden von der Suche nach textilem Material, das nicht gefunden wurde und von der Geschichte der Unterwäsche, die für den Modernen Tanz noch nicht geschrieben wurde. Somit ist der Film eine sichtbare Spur eines unsichtbaren Kostüms.

**Jutta Krauß** (Dr. phil.) ist Tanzwissenschaftlerin, Dramaturgin und Dozentin. Sie lehrt an der Pädagogischen Hochschule Freiburg. An der Universität Bern studierte sie Tanzkultur. Außerdem absolvierte sie ein Lehramtsstudium an der PH Freiburg. Ihr derzeitiges Forschungsinteresse gilt dem Verhältnis von Körper und Kostüm sowie den Re-Lektüren von Gender Performances im Tanz. Sie ist Mitglied der Gesellschaft für Tanzforschung und war von 2021-2023 stellvertretende Vorsitzende (gtf).

*Marcela López Morales*

**movementmachines.org: Invisible Discourses of Isolde Klietmann**

*Sa, 21 Sep, 12:30-13:00*

## LECTURE PERFORMANCE

*movementmachines.org* is a user-centred web platform project for dance, created by Rose Breuss and funded by the Austrian Federal Ministry of Education and Arts (BMKOES). The platform aims to make digitalisation and digital strategies usable for artistic production and mediation processes in contemporary dance. The project comprises five micro-studies, including *Klietmann: Petite Trace of Movements*. Marcela López Morales introduces the project within the context of her doctoral research, a case study on Isolde Klietmann (a student of Gertrud Bodenwieser and the founder of Modern Dance Education in Linz in 1928, later known as the Bruckner Conservatory, now the Anton Bruckner Private University of Linz). The lecture-performance includes part of López Morales praxeological doctoral study conducted in Mendoza (Argentina) and explores the biographical perspectives of Isolde Klietmann (Slovenia, 1908–Argentina, 1993), focusing on the traces of her development as a dancer after her emigration from Austria to Argentina in 1938, due to the arrival of the National Socialist regime in Austria.

**Marcela M. López Morales** was born in Buenos Aires, Argentina. She is a professional dancer, choreographer, and pedagogue who articulates these three fields of dance in a constant dialogue between praxis and theoretic research. Her formal professional training is VET in Dance, Professional Dance Conservatory Reina Sofía (ES); bachelor's degree in dance performance at National University of Arts (AR); bachelor's degree in arts & dance Pedagogy (BA) at Anton Bruckner Privatuniversität (AT); and Master of Arts (MA) at Anton Bruckner Privatuniversität (AT). Currently, she is carrying out her

Doctoral studies at Kunstuniversität Linz (AT). Since 2019, she has focused on archival and notational dance research and its modes of translation into dance production under the project *Cie. Of(f) Verticality* and she is involved in the artistic research project *Atlas of Smooth Spaces* funded by the FWF.

*Susan Manning*

**Exhibiting Nation and World in Modern Dance Histories**

*Fr, 20 Sep, 14:30-15:30*

KEYNOTE

For decades, both the Academy of Arts in Berlin and the New York Public Library for the Performing Arts have staged exhibits narrating varied aspects of modern dance history. More recently, exhibits at both institutions broadened their scope to narrate revisionist and transnational histories. This keynote lecture compares *Was der Körper erinnert: Das Jahrhundert des Tanzes* in Berlin (2019) and *Border Crossings: Exile and American Modern Dance 1900-1955* in New York City (2023-24), illuminating how each exhibit and accompanying catalogue embodied the nation while also moving beyond the frame of the nation-state that has characterised modern dance histories until now. Is the resulting tension between the national and the transnational a new paradigm for the history of dance modernisms, what José Luis Reynoso calls “transnational nationalisms”? Or does the tension point toward the emergence of a global paradigm still in formation?

**Susan Manning** (Dr.) is an internationally recognized historian of modern dance whose writings have been translated into German, French, Italian, Spanish, and Polish. She is the author of *Ecstasy and the Demon: the Dances of Mary Wigman*; *Modern Dance, Negro Dance: Race in Motion*; *Danses noires/blanche Amérique*; and the forthcoming *Dancing on the Fault Lines of History*. With Lucia Ruprecht, she coedited *New German Dance Studies* and has also coedited *Futures of Dance Studies*. Prof. Dr. Manning is Bergen Evans Professor in the Humanities at Northwestern University.

*Anne-Liis Maripuu*

**From the Weimar Republic to Estonia. Following the migration path of Rudolf von Laban's theory**

*Fr, 20 Sep, 09:00-11:00*

LECTURE

Modern dance was imported to Estonia in the late-1910s and at the beginning of the 1920s in the bodies of multiple young female dancers; among them were the students and dancers of Rudolf von Laban, Mary Wigman, Jutta Klamt, Anna Behle and Serge Wolkonsky. For many Estonians, modern dance carried in itself a promise of modern Europe, a place where they as well wanted to belong to. The most influential of the named ones was Rudolf von Laban, in my view. The main mediator of his ideas was Gerd Neggo (1891-1974), Laban's student and dancer from 1921 to 1924. After remigration to Estonia, she became known firstly as a great dancer, later as a renown and acknowledged choreographer and teacher. For more than twenty years Neggo taught in her dance studio (that basically functioned as a dance school) countless dancers and future dance teachers.

In my lecture I take a close look at the migration of Rudolf von Laban's dance theory from the Weimar Republic to Estonia. As many researchers have pointed out, the theories and concepts are not fixed, they change when they travel or migrate from one geographical location, cultural context, or language to another. Tracing the travel of an idea means to map the transfer from one regional context to

another, as well as to determine the changes which emerge through these processes of transfer. Considering this, I ask, in which way did Laban's theory transform when travelling from the Weimar Republic to Estonia in the mid-1920s?

To find an answer to this question, I had to consult with multiple sources. To find out what Laban taught to his students before summer 1924, when Neggo left the company, I consulted preliminarily with the books written by cultural critics and reviewers who had great presence in the Weimar Republic. Additional information has been found in Laban's rather cryptic monograph *Die Welt des Tänzers* (1920) and in the texts of the present-day researchers. The information about Laban's theory in Estonia was gathered from the reviews and articles written by Gerd Neggo and her contemporaries. Additional information was derived from photos, programs and documents concerning Neggo's dance studio preserved in public and private archives. The gathered data was analysed by using discourse analysis.

**Anne-Liis Maripuu** is a doctoral student and junior researcher of the University of Tartu. Her main field of research is modern dance in Estonia before World War II. She has published several articles dedicated to Estonian dance history. To promote and popularise her research field, Maripuu organised a conference "Rudolf von Laban 140. Lectures, workshops, movie, exhibition" (2020) and curated two photo exhibitions.

*Frederico Mendes Teixeira*

### **Reflections and Challenges in Approaching Tradition and Contemporaneity in Modern Dance Education**

*Fr, 20 Sep, 09:00-11:00*

#### **LECTURE**

In this work I present my experience with the final project in the Master course in Dance Pedagogy for Contemporary Dance at Folkwang University of the Arts, for which I learned two of Jean Cébron's dance études from the 1980's and taught the same material to a group of 12 students in 2023. My challenge was to tackle the material through an assertive communication with the participants, considering that it was a heterogeneous group in terms of nationalities (Swedish, Taiwanese, Germans, Italians, and Portuguese), gender (all of them were cis-gender), and technical skills. I am myself a South American queer dancer, which already deconstructs a conservative mindset that educational transfers take place in the Europe > Colony logic. This deconstruction is not unusual in the dance field, but still an existing pattern. However, it is necessary to consider the elitist environment in which this transfer took place: a German university, where English is spoken by almost all students as well as teachers. Nonetheless, from an integrative perspective it is utterly important to acknowledge and consider that each dancer has their individual strengths and struggles, and the role of a pedagogue is that of providing students with tools that not only help them develop technical skills, but also their creativity, critical thinking, and empowerment. This includes breaking with hierarchical structures and developing a more empathic approach. So, the questions that guided my research were "How can I design a method for teaching high complexity traditional dance études in such a way that a heterogenous group feels challenged, motivated and addressed by the material? How can I use effective, adequate, and updated pedagogical skills to transfer this knowledge?" My goal, and probably greatest challenge, was to approach the material not from a mimetic standpoint, but to integrate contemporary dance practices to a material that might be considered conservative. That is, another question that surrounded the work was "How can I approach the same movement material presented by Jean Cébron in the 1980s with a perspective that is aligned with the current needs of dancers in the 21st century?" As a queer

immigrant dancer, it was also my personal wish to separate classical dance terminology from the material I was dealing with and not assign gendered or qualitative vocabulary to the gestures - for instance, to divide the group according to gender, or define a gesture as strong or soft. My approach consisted of applying analytical tools of movement notation associated with some terminology of the Jooss-Leeder Method to describe movement, as well as integrate somatic practices during the classes, so that participants would relate directly to the movement in their bodies, instead of relying solely on mimetic learning. The process of teaching was enriched with images of bodily functions, self-exploratory anatomy, exchange and feedback from the participants.

**Frederico Mendes Teixeira** is a Brazilian Dancer and Dance Pedagogue currently based in Essen, Germany. He studied in the Master Programs Dance Composition and Dance Pedagogy at Folkwang University of the Arts. In his studies he was part of Marina Abramovic's Interdisciplinary Performance Lab. He conducts ongoing research in interdisciplinarity in dance called Syncopated Conversations. Currently he teaches Sasha Waltz & Guests' piece *In C* to amateur dancers in the city of Marl.

*Anna Menslin*

**Helba Huara: Dance stories beyond the footnotes**

*Fr, 20 Sep, 15:45-17:45*

#### LECTURE (NEW SCHOLAR'S FORUM)

I came across Helba Huara by chance in the Derra de Moroda Dance Archives. I pulled out a white slipcase labelled *The Dance Magazine* and the next moment I was holding the February 1929 issue in my hand. On the cover, Helba Huara was illustrated in an expansive pose and flamenco dress, designed in intense colours. Having never heard her name before, I began to do some research and realised that she only appears as a footnote in dance studies – this needs to be changed!

Helba Huara, born Helba Muñoz in Cusco in 1900, began her career as a dancer on the streets of Buenos Aires. She quickly rose to fame with performances in Argentina, Bolivia and Peru before being photographed by the Vargas Brothers in 1924. After a stay in Havana, she went to New York, where she became known as a 'Spanish' and 'Peruvian' dancer and had her breakthrough on Broadway in 1927 in the musical revue *A Night in Spain* (Harold Atteridge, Jean Schwartz, Al Bryan). She even patented some of the movement material she choreographed, which was made up of elements of Peruvian folk dances, flamenco, belly dance and ballet. At the beginning of the 1930s, she moved to Paris, where she performed as a solo dancer and was known in the press as the "Inca dancer". In Paris, she socialised in artistic and intellectual circles, including the writer Anaïs Nin, who used Helba Huara as a model for one of her literary characters. Photographs and press reports show that she must not only have been an interesting personality, but also knew how to present herself in a multifaceted way.

Situated in the thematic focus Resonances of the Transnational, the conference contribution attempts to bring Helba Huara out of the shadows of the past and oblivion and to integrate her importance into a pluralistically narrated dance modernity. By addressing marginalised voices such as Helba Huara and questions of archiving practices, previous selection mechanisms are questioned. Further, the need to expand the canon of dance modernism and the understanding of archives and archiving is recognised in order to enable a more just and representative portrayal of dance history/ies.

From a dance studies perspective with a methodological focus on staging, movement and costume analysis and based on André Lepecki's ideas of understanding bodies as archives (André Lepecki: *The Body as Archive*), Helba Huara will be approached using the following questions:

Where does she appear? Where can we find/visit her?

What influence did Helba Huara's transnational experience have on her practice and her movement, body and costume stagings and what role did Helba Huara play in the development of transnational dance styles and movements?

How can archives and archival practices be revived through performative strategies such as 'embodiment' and 'reenactment' in order to make dancers like Helba Huara – who appear in archives in a fragmentary way – (re)visible and tell their stories through our bodies?

How can marginalised voices, like Helba Huara, be given a stage through multi-perspective research on dance?

**Anna Menslin** (MA) completed her master's degree in performative music and dance studies in Salzburg and has research interests in the areas of staging and movement analysis, body politics and vestimentary constellations. From October, she will begin her doctoral studies at the Interdisciplinary Doctoral Programme Science & Art at the Mozarteum in Salzburg.

*Anastasia Nabokina*

**Space, time and unconscious rhythmic inspiration. The GAKhN Choreological Laboratory (Moscow, 1922-1930) and the Heptachor Studio (Saint Petersburg, 1914-1934)**

*Sa, 21 Sep, 11:30-12:30*

WORKSHOP with Introduction Lecture

### **Two choreologies**

In June 1928, Kurt Jooss received from Alexei Sidorov from Moscow a message: "I have to admit that all our plans have failed. None of us will have the opportunity to take part in your extremely interesting congress...". The letter was about the participation of Soviet dancers in the Second International Congress of New Dance in Essen (1928). It was at this congress that Rudolf Laban first announced his system of movement notation. At this congress, Soviet artists were also to present their experiments in the field of New Dance, and scientists from the Choreological Laboratory of the State Academy of Artistic Sciences (GACHN/RACHN) were to present their work in the field of dance science. Additionally, an exhibition entitled *The Art of Movement*, with the participation of German dancers, which was held in Moscow in January 1928, was also planned in Essen. Unfortunately, these plans did not come to fruition. The Choreological Laboratory was an institution that existed in Moscow between 1922 and 1930. Its researchers, in collaboration with dancers, worked on a proposal for a new discipline of the arts, the science of dance – choreology (or also known as kinemology). Their project was developed at the same time as Rudolf Laban's choreology. Both choreologies provided inspiration and scientific justification for the dance experiments of the European avant-garde. The further history of both was difficult. We know that the choreology of Laban, who emigrated from Nazi Germany in 1937 due to problems with the authorities and subsequently developed his theory in England, is now an important element of contemporary dance studies. The German dance tradition has survived and been developed by Laban's successors – from Mary Wigman and Kurt Jooss to Pina Bausch and contemporary artists. The pioneering experiments of the Moscow Choreological Laboratory and those

of the choreographers who collaborated with it during Joseph Stalin's Cultural Revolution and subsequent repression were pushed out of academic and artistic discourse. Although these experiments have been forgotten in their original form, their influence has not completely disappeared. It can be found in early twentieth-century aesthetic theories, theatrical practices, cinematography and the visual arts, but also in later Soviet mass productions, artistic gymnastics, figure skating or the performances of folk-dance troupes.

What methodology did the researchers of the Choreological Laboratory use? What did their project have in common with the choreological project of Rudolf Laban? Did the Choreological Laboratory's dance science only emerge from the development of Wassily Kandinsky's thought, one of the founders of Russian dance research (as Russian dance scholars often believe)? Or was there a relationship between the German creators of expressionist dance and the theorists and practitioners of the Russian art of movement? If so, is it possible to speak of a transfer of choreographic knowledge which existed within Europe at the beginning of the 20th century? The lecture will focus on these questions. The specifics of the Moscow Choreographic Laboratory's work will be presented against the background of Rudolf Laban and Kurt Jooss' research.

### **Personal experience of work with bodily memory and musical affects in accordance with the ideas of the Heptachor Studio, 1914-1934**

The first decades of the twentieth century in Russia, as in Europe, were a time of new ideas and practices in the arts, including performance art, which were often therapeutic and self-therapeutic on the background of the difficult experiences and socio-cultural changes of the beginning of the century. The emphasis was on the creative process rather than the artistic result. For poets, musicians, dancers and theatre people, art became an act of self-determination, a way of expressing deep feelings or coming to terms with traumatic experiences. In the words of Alexei Sidorov, art historian, scientific secretary and member of the Scientific Council of the State Academy of Art Sciences, "a new future is possible only in the recreation of all our lives. (...) On the threshold of a new life, a new dance lights the way". At the beginning of the 20th century, this was no exaggeration. At that time there were many schools in Moscow and St Petersburg where different dance techniques could be learned, and the new dance was the focus of artists from different disciplines. One such school was Heptachor, a community of dancers and choreographers who developed the idea of dance, which they defined as 'body movements that arise spontaneously while listening to and experiencing music'. This method has been used to create dance compositions (artistic aspect), to work with children (educational aspect) and also to work with amateurs to teach awareness of one's own body and movements (therapeutic aspect). It belongs to the tradition of modern dance that developed in Russia at the beginning of the 20th century. This technique was also largely a precursor to body-based psychotherapies. In this workshop presenting this historical technique, we will try to discover the creative potential of this method and experience the therapeutic aspect of movement created in response to emotions heard in music.

**Anastasia Nabokina** (Dr.) is a researcher and academic teacher at the Anthropology of Literature and Cultural Studies Department at the Faculty of Polish Studies, Jagiellonian University in Cracow, Poland. In 1996-2010 principal dancer at the Teatr Wielki - Polish National Opera in Warsaw. Author of the book *The Desire to Dance. The Art of Movement in the culture of the Russian Silver Age and its psychoanalytic contexts*, Warsaw 2023. Head of two research projects, Polish National Science Centre, the scholarship holder of the Minister of Education and Science of Poland. In 2023 (April-June), Visiting Researcher at Seminar für Slavistik/Lotman-Institut für russische Kultur, Ruhr-Universität Bochum.

*Simeon Ohlsen*

**“Chladomatics” - The Chladek System as a somatic method**

*Fr, 20 Sep, 15:45-17:45*

LECTURE (NEW SCHOLAR'S FORUM)

To approach the question of “(in-)visibilities of modern dance” I searched for parallels between modern dance practices and other dance techniques. As an example I have chosen the “Chladek System” as a concrete example for modern dance. I chose this technique, since I studied it intensively for the last four years during my BA-studies in Contemporary Dance Pedagogy at MUK (Music and Arts University of the City of Vienna). Founded by Rosalia Chladek in the first half of the 20th Century, it is a system, which is based on anatomical and physical factors, which determine “the natural order of movement”.

Being exposed to various somatic practices, the parallels between Chladek and Somatics came directly into my mind, when I started to write about the Chladek System. Chladek did not contextualise her system as a somatic practice. Still the discourse which is developing around Somatics can be an helpful tool to enrich the way the Chladek-System is seen today and in the future. Doran George wrote a substantial dissertation about the way the term nature is used in Somatics (George, D. (2020). *The Natural Body in Somatics Dance Training* (S. L. Foster, Hrsg.). Oxford University Press.) This gives possibilities to think also more critically about the Chladek System, which is also understanding oneself as universal, neutral and free of any specific style.

**Simeon Ohlsen** (B.Mus., B.Mus.) studied music and philosophy/ethics, elementary music pedagogy at the Hochschule für Musik in Freiburg (D), as well as Contemporary Dance Education at the Music and Arts University of the City of Vienna. He works as a dancer, choreographer and dance teacher as well as a pianist, choir director, music teacher, ballet accompanist and administrative assistant. In summer 2024 he appeared as a dancer/pianist at the Impulstanzfestival in summer 2024 in a performance by Luca Bonamore.

*Csenge Olexa*

**The History of Queer Representation on the XXth Century's Dance Stage**

*Fr, 20 Sep, 15:45-17:45*

LECTURE (NEW SCHOLAR'S FORUM)

The purpose of this lecture is to broaden the knowledge around the cultural and societal effects of theatrical dance by approaching dance history from a queer perspective. It specifically focuses on the types of queer representation that appear in staged dance performances instead of the gender and sexuality of the artists, creators, choreographers, or dancers. Most dance pieces that include queer representation are still unknown to the larger public, no matter how artistically valuable and culturally important they are.

In this presentation, the evolution of queer representation gets presented through the analysis of several choreographies created during the period starting from the queer-coded characters, themes, and aesthetics in the wake of modernism to the times of explicit and personal queer representation of the AIDS epidemic and gay rights activism. The choreographies included in the lecture are international, mainly Western European and some American dance performances since most of the academic resources used in the research came from these regions.

The lecture then concludes and compares the different forms of representation in the context of cultural aspects, the times and regions they come from; the changes between how they may have been



perceived by audiences then and now; and the shortcomings of queer representation that are still present to this day.

The visibility of queerness in dance is still lacking in research and awareness (especially in Hungary and in dance history education). While studies in pop culture, film, and literature have put more focus on the history of queer representation, dance seems to have stayed behind even though the expressivity and non-verbality of movement, as well as the emphasized role of bodies on stage, make it a more than suitable medium. This lecture aims to offer the perspective that dance did and still plays a significant part in making the queer visible.

**Csenge Olexa** graduated from the Hungarian Dance Academy as a modern dancer in 2023 and is currently pursuing a master's degree in dance history and dance theory at the same university. Her research focuses on the history of queer representation on the dance stage. She has given lectures at the IX. International Conference on Dance Science organized by the Hungarian Dance Academy and at the XII. Hungarian LGBT History Month.

*Emmi Osenberg, Henrietta Horn*

**LOSE FURCHT**

*Do, Sep 19, 13:30-14:45*

SOLO (Auszug)

Im Sommersemester 2024 erarbeitete Henrietta Horn gemeinsam mit den Studierenden des MA-Studiengangs Interpretation eine Choreografie für den Tanzabend. Im Fokus stand die Arbeit an einem Solo für jede Tänzerin in enger Zusammenarbeit mit dem Musiker Benedikt ter Braak. Für das Solo von Emmi Osenberg (Uraufführung 26. Juni 2024, Folkwang Universität der Künste, Essen) spielte der kompositorische Aspekt des INITIAL ACCENT eine wesentliche Rolle. Definiert wird der INITIAL ACCENT so: Bewegungen, die ihren Akzent am Anfang haben, verlassen den gegenwärtigen Zustand. Die Spannung sammelt sich plötzlich und wird durch eine explosive Bewegung frei (von forte zu piano, von schnell zu langsam). Bewegungen mit INITIAL ACCENT sind impulsiver Natur. (aus: Jean Cébron, *Das Wesen der Bewegung*, Studienmaterial nach der Theorie von Rudolph von Laban)

Im Stück steht das Solo in Kontrast zu vielfältigen Gruppenaktivitäten, für die Tagung wurde das Solo als reines Solo umgearbeitet.

Tanz und Bewegungskreation: Emmi Osenberg (MA Tanzkomposition/Interpretation I)

Choreografie: Henrietta Horn

Musik: Benedikt ter Braak

**Emmi Osenberg** (2000, Essen) ist eine deutsche Tänzerin, die in Essen lebt und den Masterstudiengang Tanzkomposition und -interpretation studiert. 2023 schloss sie ihr Bachelor-Studium in Tanz an der Folkwang Universität der Künste ab. Während dieser Zeit hatte sie die Möglichkeit, mit Choreograf\*innen wie Tilman O'Donnell, Jason Jacobs, Deufert&Plischke, Henrietta Horn und anderen zu arbeiten. Derzeit ist sie an einer neuen Produktion für das Lutz Hagen Theater beteiligt und wird Anfang Oktober in dem Stück *Freibad oder Shut up and Swim* von Maria Savva und Anja Schöne Premiere haben.

**Henrietta Horn** studiert Elementarer Tanz an der Deutschen Sporthochschule Köln. Anschließend absolviert sie ein Bühnentanzstudium an der Folkwang Hochschule in Essen. Von 1999 bis 2008

übernimmt Henrietta Horn gemeinsam mit Pina Bausch die künstlerische Leitung des Folkwang Tanzstudios. In dieser Zeit entstehen zahlreiche Choreografien für das Ensemble, begleitet von einer internationalen Gastspieltätigkeit. Während und nach ihrer Zeit beim Folkwang Tanzstudio ist sie national und international als Solotänzerin und Gastchoreografin tätig (u.a. London, Taipei, Damaskus, Beirut, La Paz, Jakarta). 2013 wird sie mit der Rekonstruktion von Mary Wigmans *LE SACRE DU PRINTEMPS* (1957), beauftragt, die in den Theatern Osnabrück und Bielefeld, sowie beim Bayrischen Staatsballett München zur Aufführung kommt. 2017 und 2019 rekonstruiert sie erneut Werke von Mary Wigman, zwei *TOTENTÄNZE* (1917/21 und 1926) und *DIE FEIER* (1927/28). Für ihre choreografischen Arbeiten erhält Henrietta Horn zahlreiche renommierte Auszeichnungen. 2015 folgt sie dem Ruf als Gast-Professorin an die TNUA Taipei/Taiwan, seit 2021 ist Henrietta Horn Professorin für Zeitgenössischen Tanz an der Folkwang Universität der Künste Essen. 2023 wird sie in die Nordrhein-Westfälische Akademie der Wissenschaften und der Künste aufgenommen.

Julia Ostwald

### **(Trans-)National Breath Movements in Dance and Gymnastics of the Weimar Period**

Sa, 21 Sep, 11:30-13:00

#### LECTURE

Against the background of current discourses on the historicity of breathing – more precisely: the integration of breath into complex aesthetic, political and social conditions– my contribution will highlight connections between respiration, spirituality and nationalism in gymnastics and expressive dance in the Weimar Republic. While breath in modern dance practice is a primarily implicit and mystified knowledge (Karreman), in modernist discourses it plays a vital role in the construction of the “phantasm of ‘German’ dance” (Haitzinger).

Based on Wilhelm Prager's 'Körperkulturfilm' *Wege zu Kraft und Schönheit* (1925), I will trace central conceptualizations of breathing in the movement schools of Hedwig Kallmeyer, Loheland and Jutta Klamt. Here, breath is linked among others to a specific rhythmicization, accentuated muscular relaxation and a supposed soulfulness. Embedded in a transnational network of people and ideas circulating between the German-speaking world, the United States and the so-called 'Orient', these respiratory-impregnated movement practices display both emancipatory and nationalistic traits. As such these examples not only show how the idea of a supposedly natural breathing becomes part of larger societal matters, but also invite us to reflect on the conceptualization of breath in contemporary movement practices.

**Julia Ostwald** (Dr.) is a senior scientist at the International Research Center Gender and Performativity at the mdw-University for Music and Performing Arts Vienna. She received her doctorate in Dance Studies in 2021 at Salzburg University where she also worked as a research associate at the Doctorate School *gender\_transcultural* and at the Department for Art History, Musicology and Dance Studies. She is author of the book *Choreophonien* on constellations of voice and body in dance of modernity and the present (Critical Dance Studies, transcript 2024). Her research focuses on historical and contemporary entanglements of aesthetics and (body-)politics in the context of dance, choreography, and performative arts. Her current research project explores stagings of breath and air in dance and choreographic practices in the age of the Capitalocene.

Arzu Öztürkmen

## Deconstructing the Ottoman Desire of Modern Dance: A Transnational Journey

Sa, 21 Sep, 15:00-16:00

### KEYNOTE

Dance in the Ottoman world has long been discussed as part of the courtly practices, particularly during the imperial festivals. There has also been scholarship on European performances in Ottoman cities during the 19<sup>th</sup> century. Dance as a modern form of art came into the agenda of Ottoman intellectuals mainly during the Young Turk era. Rıza Tevfik and Selim Sırrı Tarcan, both skilled in gymnastics, had a common interest in folk dance. In 1900, Rıza Tevfik wrote a pioneering article called *Dance and its Various Forms in Ottoman Countries* which gave a genre-based overview of regional dances from the Balkans, the Aegean, and the Black Sea region. It drew attention to regional dances as expressive forms of particular cultures and described and compared them with European dance genres. The same year, Selim Sırrı Tarcan was sent by the Young Turk Government to Sweden to specialize in the field of physical training. There, he was impressed by the way Swedish folklorists had “disciplined” and “refined” folk dances to form a repertory of national dances, “excluding some, restoring others, and choreographing” what had been selected. In 1916, he decided to “refine” zeybek dances, an Aegean dance genre he had observed while serving as an inspector during the Young Turk era. With the performance of his new choreography *Tarcan Zeybeği* (Tarcan Zeybek), he gained public acclaim from Atatürk in 1925, who stated that it was a “civilized” dance form for Turkish society. For Young Turks like Tarcan and Rıza Tevfik, the study of the human body accompanied their interest in the study of folk dance. They both approached the notion of body and physical training as an expression of “health” and “strength” in the building of a “healthy modern nation.” One should also mention Mehmet Fetgerye Şuenu, who wanted to teach Ottoman women how to exercise to keep a healthy body. Azade and Selma Selim Sırrı, the daughters of Selim Sırrı Tarcan, were also important figures of the dance world in the early decades of the Republican period. Selma wrote a booklet on a particular modern dance choreography (1926) that she choreographed with her sister. In 1927, Tarcan sisters attended the Anna Herman Schule in Germany, which focused mainly on aesthetic and medical gymnastics. Although they received a particular training in dance and physical education, their activities remained individual attempts rather than institutional entrepreneurship. The Republican period’s domineering genre had been folk dances, which consisted of native dancers from towns and villages who came to Ankara to present their dances in People’s Houses festivals during the 1930s and 40s. This practice was far beyond the *Tarcan Zeybeği* that Selim Sırrı had imagined, turning into a different movement system of ‘folklor oynamak’. After the teaching of diverse regional dances under a pool of ‘national dances’, a repertoire of ‘Turkish folk dances’ were formed, in the 1970s, mainly classified under the names of Republican cities.

**Arzu Öztürkmen** (Dr.) is professor for Performance Studies at Boğaziçi University in Istanbul, Turkey. Her articles about dance history include “Politics of National Dance in Turkey” (2001), “I Dance Folklore” (2002), “Modern Dance *Alla Turca*” (2003). In 2014, she co-edited two books on performance in the Ottoman and Eastern Mediterranean World. She formerly served in the boards of IOHA and SIEF and is currently chairing the National Committee of ICTMD-Turkey, the History Department and the Asian Studies Center at Boğaziçi University. Since 2019, she is also a member of JAF editorial board.

Rajyashree Ramesh

Von „Bharata-to-Bartenieff“ and Beyond. Wo ist die Moderne hängen geblieben?

Fr, 20 Sep, 10:00-10:30

## LECTURE PERFORMANCE

In meinen künstlerischen Praktiken und Vermittlungsweisen tauchen immer wieder Fragen auf. Als in Bharathanatyam ausgebildete aber seit fast fünf Jahrzehnten in Deutschland lebende darstellende Künstlerin, bin ich oft mit der diskursiven Unterscheidung zwischen Moderne und Tradition konfrontiert. Wo beginnt aber die Tanzmoderne und wo endet Tradition? In meinem Beitrag möchte ich eine tanzpraktische Erkundung aus der Sicht eines sowohl Tänzerin- wie auch Bewegungswissens vornehmen.

Wie die indische Tanzhistorikerin Avanthi Meduri (2018) feststellt, hat eine Tanzmoderne für Bharathanatyam bereits im 19. Jhdt. begonnen, und zwar schon mit der Einführung des Begriffs „Dance“ und der damit verbundenen transnationalen Übersetzung eines gesamten Genres. Dies geschah im Zuge des Einflusses von „Enlightenment modernity“ nach europäischem Muster und v.a. der orientalistisch-kolonialen Archivierung. Sie führt die Jahre im 19. Jhdt. auf, die eine Datenspur der sozio-politischen Änderungen und des dadurch bedingten performativen Werdegangs bis hin zu den heutigen indischen ‚Tanz‘-Begriffen bilden. Allein schon der Begriff Tanz führte zu einer reduktiven Betrachtungsweise auf eine breit angelegte performative Tradition. Auch wurden die innovativen und kreativen Auftritte der Tänzerinnen, der damals *Devadasi-Frauen*, nicht als solche erkannt, sondern lediglich als kulturelle Performances stereotypisiert. Genauso, wie Meduri beleuchtet, wurden die fünf *Devadasis*, die bereits 1838 in Europa tourten, trotz ihrer innovativen Schaffenskraft nicht als Künstlerinnen, sondern als *Bayadère* and *Devadasi-Typen* exotisiert.

Diese Ausführungen eines historischen Phänomens, das Avanti Meduri als „global dance history“ und die Entwicklung eines „global modernity“ bezeichnet, zeigen abermals auf, wie etwas kreatives und auch modernes durch historische Umbrüche, aber auch interkulturelle Begebenheiten immer wieder entstehen kann. Es liegt im Wesen einer verkörperten Kunst, auch wenn vielerorts die Veränderungen organisch geschehen. Wichtig ist auch zu erkennen, dass Begriffe und deren Entstehung als Begriff-Fassungen innerhalb bestimmter, sogar kleiner historischer Zeitfenster zu betrachten sind. Sie dürfen Diskurse nicht bestimmen, schon gar nicht erstarren lassen.

Auch im Sinne von transnationalen Verflechtungen ist eine differenzierte Betrachtungsweise notwendig. Dass die Reisegeschichte des Tanzes mehrspurig sein kann, wird durch einen eurozentrischen Blickwinkel oft nicht wahrgenommen. Die Tanzmoderne ist sicherlich nicht nur von dem ‚modernen‘ Westen oder Europa in die Welt gebracht worden, wie unter dem Deckmantel ‚zeitgenössisch‘ heute noch als solche verstanden wird.

Die Auseinandersetzung mit der deutschen Moderne durch Laban/Bartenieff Bewegungsstudien führte mich nicht in die indische Tanzmoderne, sondern weiter zurück. Laban's bewegungsanalytische Vorstellungen und Irmgard Bartenieff's erst in der eigenen Emigration in den USA explizierte körperbasierte Arbeit bringen in meinem Tanz- und Bewegungswissen Veränderungen, die eher Verflechtungen sind; verkörperte Verflechtungen, in denen eine ‚Tanz Moderne‘ und die ‚Tanz-Vergangene‘ irgendwo verwickelt sind! Mein performativer Vortrag arbeitet diese Gedanken mit Hilfe eines solchen wandernden performativen Körperwissens aus, um die Dynamik der Verflechtungen aufzuzeigen und zu diskutieren.

**Rajyashree Ramesh** (Dr.) is a performer-choreographer, Certified Laban/Bartenieff Movement Analyst and Cultural Scientist. Born and raised in India, she was groomed in the performance traditions of South India. Living in Berlin, Germany since 1977, her work across performance, choreography, teaching and academic research evolved in cross-cultural settings, triggering her interest in human movement itself. She received a doctorate from the Europa-University Viadrina in 2019 for her transdisciplinary research on movement, emotions and cognition. One of the practical offshoots of her research is the “Bharatha-to-Bartenieff” approach. ([www.rajyashree-ramesh.com](http://www.rajyashree-ramesh.com)).

*Lucia Ruprecht, Lindsey Drury, Alina Saggerer, Friederike Hartge*

**Transnational, Decolonial, Queer: New Approaches to the Modernist Gestural Imaginary**

*Fr, 20 Sep, 11:30-12:30*

## PANEL

This panel showcases new approaches to researching and teaching dance modernism from transnational, decolonial, and queer perspectives. It draws on Lucia Ruprecht’s notion of the ‘gestural imaginary’ to enable a methodological grasp on the figurations of modernist dance that not only acknowledges dance’s actual but also its potential instantiations, its discursive and visual appearances, and its queer temporalities that pertain to the historical performative event as much as to the pre- and reenactments of gesture, to the readings and misreadings that occur before gestures are formed and after they have passed.

### Paper 1

**Lucia Ruprecht: New Approaches to the Modernist Gestural Imaginary: Methodological Questions**

This paper frames the panel by taking stock of the state of the art in researching and teaching modernist dance from transnational, decolonial, and queer perspectives. It addresses questions that emerged in my recent research initiatives (*Speculations on the Queerness of Dance Modernism*, DRJ Special Issue 2022, edited with Mariama Diagne and Eike Wittrock; *Remapping Dance Modernisms*, Roundtables convened with Susan Manning at the 2024 DSA conference in Buenos Aires), explains their links with the methodological framework that I developed in *Gestural Imaginaries: Dance and Cultural Theory in the Early Twentieth Century* (2019), and charts the potential of current collaborative revisitations of the modernist imaginary.

### Paper 2

**Lindsey Drury: Cannibal Choreographies: Dance Primitivism, Art History, and Modernist Anthropology**

Since the Spanish Requerimiento of 1513, colonial expansion was long defended by church and state with claims of Indigenous sacred violence. Despite the evidence that European colonising forces habitually falsified reports of cannibalism to legitimate the conquering and subjugation of Indigenous communities to Spanish colonial rule, cannibal legends nonetheless long shaped settler imaginaries of Indigenous dance and ceremonial life (Vento 1998, 69; Restall 2021, 105; Seed 2001, 122). Thus, this presentation takes on conflicting colonial performatives of cannibal choreography. In this paper, I reconsider a history of cannibal concepts that shaped European thought on primitive dance, tracing how ideas about cannibal choreographies were transported across the Atlantic. To do so, my paper takes up Franz Boas’ address of Kwakwaka’wakw Hamat’sa as “the cannibal dance” and Aby Warburg’s ideas about Pueblo Indigenous Matachines as a dance of “hungry grandfathers”. Hamat’sa

and Matachines are two dance drama forms in North America that have been in settler reception variously associated with a cannibal figuration in ways that vastly misunderstand Indigenous narratives of magic, eating, and otherization. In turn, I look to ways that Indigenous dance dramas draw on the figuration of 'cannibal others' to critically address colonial conditions and settler imaginaries while poking serious fun at outsider communities.

Paper 3

**Friederike Hartge and Alina Saggerer: Queer Gestures: Sensuality and Exoticism in Carmen Tórtola Valencia**

Our paper examines the contribution of queer dancer Carmen Tórtola Valencia to early 20<sup>th</sup>-century dance modernism in peripheralized regions such as Spain and Latin America. We ask how queerness and otherness are performed in her gestures and how they bring about the sensual imag(inari)es of the exotic that her work evokes. By analysing primary sources such as photographs and drawings, both by Tórtola Valencia herself and by artists such as Troy Kinney, we examine representations of exoticism, queerness, otherness and transnationality in her work. This includes the circulation of orientalist, Spanish and other exoticizing elements. Drawing on scholarship in Hispanic Studies and Critical Dance Studies, we offer insights into the cultural and political contexts that shaped Tórtola Valencia's artistic practice. She performed and produced her work without the support of men, creating stage characters with a prominent sensual side. Our paper will focus on these characters as they emerged both on stage and in photographs and drawings. We will thus shed light on the progressive and critical nature of Tórtola Valencia's work and demonstrate its significance for the development of modernist dance aesthetics.

**Lucia Ruprecht** (Dr.) is Guest Professor of Critical Dance Studies at Freie Universität Berlin. She has published widely on dance history and theory, literature, and film. From 2004 to 2022, she was Lecturer in German literature and culture at Emmanuel College, University of Cambridge. She held an Alexander von Humboldt Fellowship at the Institute of Theatre Studies, FU Berlin, and was the Inaugural Visiting Research Scholar at Boyer College of Music and Dance, Temple University, Philadelphia.

**Lindsey Drury** (Dr.) is an early modernist historian and dance/performance scholar who works on critical/digital research of colonial history and the ethnological archive. She is a Postdoc within Critical Dance Studies at the Freie Universität Berlin and was previously a researcher within FU's Cluster of Excellence 'Temporal Communities'. Recent publications appear in *Postmedieval* and *Dance Research Journal*. She is also co-editor of a forthcoming special issue of *Interface Critique*, due out soon.

**Alina Saggerer** is a PhD candidate and assistant researcher at the division of Critical Dance Studies at the Freie Universität Berlin. Alina's research focuses on the connection of dance theory and antisemitism theory, looking at solo works as well as group and mass choreographies/ornaments to analyse their risks but also their potential for critical reflection.

**Friederike Hartge** is a master's student and student assistant in Critical Dance Studies at the Freie Universität Berlin. In her master's thesis, she deals with questions of otherness, cultural appropriation and exoticism in classical ballets of the 19th century.

Katja Schneider

**“Tante Isadora tanzen gesehen! Sprachlos!”**

**Wertesysteme des Erfolgs im frühen modernen Tanz(training)**

Fr, 20 Sep, 15:45-17:45

## LECTURE

Mein Beitrag untersucht diskursive Ein- und Ausschlüsse in das Praxissystem des Modernen Tanzes in Deutschland am Beispiel dreier Tänzerinnen, die am Beginn einer transnationalen Karriere standen oder hätten stehen können. Besondere Berücksichtigung findet dabei die Ausbildungssituation, also der Übergang von Schülerin/Studentin zur professionellen Tanzschaffenden, der glücken oder misslingen kann. Im Spannungsfeld von Schülerin/Studentin, Amateurin und Autodidaktin sollen Zuschreibungen des Professionellen herausgearbeitet werden, die als „hidden narratives“ die Tanzgeschichtsschreibung durchziehen. Fragen, die sich stellen, lauten: Wie wurde in den ersten beiden Jahrzehnten des 20. Jahrhunderts über Erfolg im Tanz gesprochen? Auf welche Weise werden – etwa aus rassistischen Motiven – Tänzerinnen diskursiv vom Profitum ausgeschlossen? Welche selbstreflexiven Strategien werden zu einer Bestimmung des eigenen Fortschritts genutzt? Aber auch: Wie wird retrospektiv der Erfolg einer Tänzerin in der Tanzgeschichtsschreibung diskutiert? Untersucht werden sollen die Diskussionen um den Amateurstatus von Clotilde von Derp sowie deren Briefe, die Tagebucheintragungen Anita Zahns, die von Deutschland aus mit der Elizabeth-Duncan-Schule nach New York übersiedelte, sowie der rassistische Diskurs um Betty Baaron Samoa, Kindermädchen und Tänzerin bei Rudolf von Laban.

**Katja Schneider** (Dr.) ist Professorin für Tanzwissenschaft an der Hochschule für Musik und Darstellende Kunst Frankfurt (HfMDK). Sie habilitierte sich am Institut für Theaterwissenschaft der LMU, der sie auch als wissenschaftliche Mitarbeiterin angehörte, 2013 mit der Schrift *Tanz und Text. Figurationen von Bewegung und Sprache*. Als Kritikerin schrieb sie u. a. für die Süddeutsche Zeitung und berichtete für den Deutschlandfunk, als Redakteurin arbeitete sie für *tanzdrama*, *tanzjournal* und *tanz* (1992–2012).

Valda Vidzemniece

**Resonance of German Modern Dance in Latvian Dance Scene in the 1920s and 1930s**

Fr, 20 Sep, 09:00-11:00

## LECTURE

In the 1920s and the 1930s the traces of German modern dance theories and ideas can be found in Latvian cultural environment. The connection of Latvian modern dance artists with German dance schools, teachers and performers was quite important. Many dancers and teachers from Latvia, like – Wally Magito, Gertrude Domanget-Lietz, Tamara Grell, Henn Haas, Zigfrids Elcbergs, Sam Hior, Mila Cirule, Helena Shelda, Bianka Rogge, Beatrise Vignere, Erna Jercuma, Alma Kumiņa, Francis Ozolinsh and possibly other dance specialists, had studied and improved their skills of expression dance in Germany.

The aim of this paper is to explore the connection between German and Latvian dance artists and schools. German modern dance is viewed from a transnational perspective. Latvian dancers had the opportunity to get acquainted with the methods of German dance schools in practical classes in their homeland as well, because in the first half of the 1920s there was a branch of M. Wigman's school in

Riga, but in Liepaja in the late 1920s and early 1930s two German dance teachers worked, those were Lotte Ferh and Ilse Loesh, who had educated in R. Laban's schools. Ilse Loesh alongside with her practical work, gave lectures and published theoretical articles explaining the basic principles of Laban's theories.

The branch of Mary Wigman's School in Riga (1924–1925) was headed by Wally Magito (*née* – Grell, stage names – Wy Magito, Suria Magito), who came from a German-Baltic family. The leader of the school herself was educated at M. Wigman's school in Dresden. In the 1920s, she gave solo dance performances in Riga, organised school concerts, in which she also participated, and worked at A. Ašmane's School and M. Kauliņš's Dance School. The concert reviews emphasised the expressionist nature of W. Magito's performances, her work confirmed a very individual and contemporary comprehension of dance.

Wally Magito's older sister Gertrude Domanget-Lietz (*née* – Grell) was the significant personality in the Latvian dance scene in the 1930s. She also has acquired her dance skills in Germany. G. Domanget-Lietz's pedagogical activity had been related to physical education, but the creative potential was realised in the art dance studio. Her creative partner was Zigfrids Elbergs, the graduate of R. Laban's Choreographic Institute as well as the student of K. Jooss. The youngest sister of the Grell's family, Tamara Grell, was a dancer, too. She started her career in Latvia performing with her partner Henn Hass, but in the second part of the 1930s both dancers improved their knowledge and skills in Germany.

Modern dance of the 1920s and 1930s in Latvia can be observed simultaneously with dance events in Germany. The concepts of German modern dance developed in Latvia mainly thanks to German dance teachers, who worked here, as well as thanks to Latvian dance masters, who studied in German schools and immediately put-on trial innovations and implemented them into their creative work and pedagogical practices in Latvian dance schools. The study shows the spread, the topicality and the significance of German modern dance.

**Valda Vidzemniece** (PhD), a choreographer, educator, dance historian, teaches Dance Composition and Dance History at Jāzeps Vītols Latvian Academy of Music since 2008. She has a Master's degree in Choreography from JVLMA and has completed doctoral studies at Latvian Academy of Culture; doctoral thesis: *Modern Dance in Latvia in the First Part of the 20<sup>th</sup> Century*; the author of the monograph with the same title (2024). She has participated in several local and international scientific conferences and has published research articles.

*Anna Wieczorek*

**„Eine neue Generation Weib soll bei uns ihren Ursprung haben“ – Eine kritische Perspektive auf die „ganzheitliche Bewegungslehre“ der Lohelandschule**

*Do, 19 Sep, 16:30-18:30*

## LECTURE

Der Vortrag beschäftigt sich mit dem gymnastischen Ausbildungssystem der Frauensiedlung Loheland und den dadurch hervorgebrachten Vorstellungen von (deutschen) Frauen-Körpern der 20er und 30er Jahren.

Die Initiative zur Gründung dieser bis heute bestehenden Schulsiedlung ging von den beiden Leiterinnen des *Seminars für klassische Gymnastik* Hedwig von Rohden (1890–1987) und Louise Langgaard (1883–1974) aus, die 1919 am Fuße der Rhön Wald und Ackerfläche erwarben, nach und nach bebauten und bewirtschafteten. Das „Seminar für klassische Gymnastik“ wurde zu einer



Ausbildungsstätte für junge Frauen, die in dieser Zeit wenig Möglichkeiten hatten, andere Berufe zu erlernen. Ausgehend von einem „ganzheitlichen Bewegungsansatz“ wurde eine Schule für Bewegung, Handwerk und Landwirtschaft gegründet, die in den 20er Jahren sehr erfolgreich war und u.a. künstlerischen Tanz, Fotogramme, Kleidung und Stoffe vertrieb. Nach der Machtübernahme der Nationalsozialisten blieb die Schule aktiv und passte sich dem politischen Regime an.

Ausgehend von verschiedenen Materialien aus dem Archiv der Loheland-Schule (u.a. Kritiken, Vortragsmanuskripte, Briefwechsel, Tanzfotografien) werde ich verschiedenen Körper- und Frauenbilder des „Tänzerinnen-Kloster[s]“ (Eugen Diederichs) nachzeichnen und insbesondere die Zuschreibungen in Tanzkritiken untersuchen. Dabei fließen auch Erkenntnisse der praktischen Beschäftigung mit dem Material ein: Studierenden der Universität Hildesheim experimentierten im Rahmen des Projektsemesters mit Tanz-Fotografien und anderen Archivmaterialien und formulierten Ergebnisse in Form tanzpraktischer Forschung.

**Anna Wieczorek** (Dr.) ist Tanzwissenschaftlerin und aktuell wissenschaftliche Mitarbeiterin mit Schwerpunkt Tanz am Institut für Medien, Theater und populäre Kultur der Universität Hildesheim. Nach ihrem Studium der Dramaturgie in München wurde sie in mit ihrer Dissertation *Historische (Re-)Formulierungen* zu einer post/dekolonialen Perspektive auf Tanzgeschichtsschreibung promoviert (Universität Salzburg, erschienen in der Reihe Medien und Theater des OLMS-Verlags/Universität Verlag Hildesheim, Open Access). Sie war außerdem Mitarbeiterin im DFG-Forschungsprojekt *Gesten des Tanzes-Tanz als Geste* (Universität Hamburg, mit Gabriele Klein/Elisabeth Leopold) und im FWF-Forschungsprojekt *Traversing the Contemporary* (Universität Salzburg, mit Claudia Jeschke/Sandra Chatterjee). In ihrer Forschung interessiert sie stets die Schnittstelle zwischen Theorie und Praxis, v.a. in Bezug auf Themen wie Scores/Notationen, Vermittlung, Aesthetic of Access/Tanz und Audiodeskription.