



ICKL

GUIDEBOOK

CCNT
CENTRE
CHORÉGRAPHIQUE
NATIONAL
DE TOURS
DIRECTION THOMAS LEBRUN



United Nations
Educational, Scientific and
Cultural Organization

Under the patronage of
UNESCO

TWENTY-NINTH BIENNIAL CONFERENCE

**HELD AT
CENTRE CHORÉGRAPHIQUE NATIONAL DE TOURS
direction: Thomas Lebrun
TOURS, FRANCE**

JULY 24-30, 2015



Since 2012,

the Centre chorégraphique national de Tours (CCNT) had close ties with movement notation, hosting among others choreographic works of Labkine company – Noëlle Simonet and La Poétique des Signes – Raphaël Cottin.

The CCNT programs several pieces restaged from scores, offers professional and amateur courses on Kinetography Laban and its practice.

A national choreographic center is a place for contemporary choreographic creation, transmission, and development of culture and dance.

It is a place open for research, and eager to share its experiences.

All actions carried out by ICKL include these aims: research, development, transmission and knowledge sharing.

These are common desires... as are the precision and quality of movement.

This summer, it is therefore a great pleasure and honour for the CCNT to host the 29th ICKL conference.

Welcome everyone!

Thomas LEBRUN

and the team of the Centre chorégraphique national de Tours.

Depuis 2012, le Centre chorégraphique national de Tours entretient des liens étroits avec la notation du mouvement, accueillant entre autre les travaux chorégraphiques des compagnies Labkine de Noëlle Simonet, et La Poétique des Signes de Raphaël Cottin, invitant des pièces remontées à partir de partitions Laban, proposant des stages à l'intention des professionnels et des amateurs autour de la cinématographie Laban et de sa pratique.

Un centre chorégraphique national, c'est un lieu de création chorégraphique contemporaine, de transmission et de développement de la culture et de la danse.

C'est un lieu de recherche, ouvert et désireux de partage.

Toutes les actions menées par ICKL regroupent ces missions : recherche, développement, transmission et partage des connaissances.

Ce sont des désirs communs... la précision et la qualité du geste le sont tout autant.

C'est donc un plaisir et un honneur pour le CCNT d'accueillir cet été le 29^e congrès ICKL.

Bienvenue à tous!

Thomas LEBRUN,

et l'équipe du Centre chorégraphique national de Tours.

ICKL ORGANIZATION

President

Ann Hutchinson Guest (UK/USA)

Vice President

Jacqueline Challet-Haas (France)

BOARD OF TRUSTEES [JANUARY 2014/DECEMBER 2015]

Chair	Billie Lepczyk (USA)
Vice Chair	János Fügedi (Hungary)
Secretary	Marion Bastien (France)
Treasurer	Susan Gingrasso (USA)
Assistant Treasurer	Pascale Guénon (France)
Members	Shelly Saint-Smith (UK) Valarie Williams (USA)
Research Panel Chair	Karin Hermes (Switzerland)

RESEARCH PANEL [2013/2015]

Chair	Karin Hermes (Switzerland)
Members	Sandra Aberkalns (USA) Pascale Guénon (France) Gábor Misi (Hungary)
Honorary Member	Ann Hutchinson Guest (UK/USA)

Membership in the Council is open to all practitioners of the system as well as any individual interested in the work of the Council.

Fellowship members are co-opted by the body of the Fellows on the basis of advanced practical and theoretical knowledge of the Laban system and implication within the Council. The primary right of Fellowship is the deciding vote on changes or additions to the Laban system of notation.

The **Research Panel** acts as the coordinating body of the Council in all “Technical Matters”. The work of the Research Panel is coordinated by a Chair elected from among the members of the Research Panel. Members of the Research Panel (3 to 5 people) are elected from the body of the Fellows by the members of the Council at Biennial Meetings. Research Panel members serve for a period of 4 years.

The **Board of Trustees** carry out the administrative business of the Council. The Board consists of 5 officers (Chair, Vice Chair, Secretary, Treasurer and Assistant Treasurer), 2 other members (Members-at-large) and the Chair of the Research Panel. Board members are elected by the members of the Council and serve a term of 4 years.

The **President** and the **Vice President** are Honourary Officers elected by members and recognized as senior members of the Council.

A **Conference Organizer** is appointed by the Board after each biennial meeting. His/her duty is to plan the on site arrangements for the next biennial meeting.

The governing documents of the Council are the **Code of Regulations** and **By-Laws**.



Welcome to the 29th Biennial Conference of the International Council of Kinetography Laban. There are many people and partnerships to thank for making this conference possible:

- First, Thomas Lebrun, the director of CCNT and its president Mrs. Danièle Guillaume. Thomas came to the ICKL conference in Toronto and expressed his willingness for the CCNT to support Laban events.
- The CCNT team who researched funding, managed the practical logistics and organized cultural events.
- CCNT dedicated funding for the ICKL conference from the French Ministry of Culture and Communication and from Région Centre Val-de-Loire.

We are honored by the patronage of UNESCO for the conference and thank the CCNT team and ICKL Secretary for obtaining the sponsorship.

The city of Tours welcomed us at City Hall on our first day and the 'Centre des Monuments Nationaux' facilitated our venue at Azay-le-Rideau for the closing night.

We acknowledge the work of our secretary and treasurers concerning registration, replying to requests and providing us with a guidebook app for the conference.

Our great thanks to Raphaël Cottin, the on-site organizer, who has invested time, energy and insight in putting together this conference, and initiated parallel events such as the exhibition "Écrire la danse."

Thank you to our presenters and attendees for being part of the 29th Biennial ICKL Conference. There are over eighty of us in attendance from all over the world representing twenty five countries: Argentina, Australia, Brazil, China, France, Germany, Greece, Hungary, Israel, Italy, Japan, Mexico, Morocco, Netherlands, Russia, Serbia, Spain, Sweden, Switzerland, Taiwan, Turkey, Uganda, United Kingdom, United States, Uruguay. We anticipate a provocative and exciting conference.

Billie Lepczyk,
Chair of ICKL

A WORD OF THE ON-SITE ORGANIZER

The CCNT team and I are very happy to welcome you. You will find in the following pages some practical information that will aid your stay with us. A team of volunteers will also help us this week. Don't hesitate to come to us for any other details and enjoy the conference!

Warm regards,
Raphaël Cottin,

On-site organizer / cell +33 6 89 98 44 38 / conference2015@ickl.org



Anthony Cazaux and Anne-Emmanuelle Deroo in Thomas Lebrun's *Lied Ballet*, 2014
© Stéphane Charpentier - Galerie Françoise Besson



CCNT



CENTRE CHOREGRAPHIQUE NATIONAL DE TOURS, DIRECTED BY THOMAS LEBRUN



The Centre chorégraphique national de Tours is part of the network of 19 National Choreographic Centres in France (CCN) created since 1984. CCN are contemporary dance, hip-hop or ballet companies directed by dance artists. Resource centres dedicated to dance, the CCN develop artistic projects based on the creative vision of their directing artists. The State and local authorities assign these projects to each Centre as part of their planning and policies to develop the art of dance in France. Thomas Lebrun began directing the CCN of Tours in January 2012. He follows artists Bernardo Montet (2003-2011), Daniel Larrieu (1993-2003) and Jean-Christophe Maillot (1989-1993).

With an artistic ambition of national and international reach, CCN of Tours, established in April 1989, is a place of creation, research and training focused on contemporary dance. The Centre's programming includes residencies, professional training, support to amateur dancers, and awareness-raising actions for the art of dance. It presents works of emerging and renowned choreographers to the public in a spirit of artistic discovery.

Thomas Lebrun's artistic leadership is characterized by his desire to promote dance in all its nuances and diversities. He wants to develop a Centre that reflects a dynamic, open and responsive place for artists to work, in tune with the changing world and its artistic synergies. Lebrun has organized the 2014 June festival on the theme of Dance and Heritages. Different CCNs encourage notation in their policies (like Angelin Preljocaj in Aix-en-Provence or Olivier Dubois in Roubaix). Since his arrival at CCN Tours, Thomas Lebrun planned several workshops on Laban tools for professional and amateur dancers. Having attended the 28th ICKL conference in Toronto, he is now pleased to welcome this conference to France in 2015.

CCNT STAFF

Danièle Guillaume, President

Thomas Lebrun, Director

Rostan Chentouf, General Manager

Caroline Bousouf, Head of Production and Tour

/ replaced by Adrien Girard

Magali Peu-Duvallon, Production and Tour Manager

/ replaced by Mathilde Bidaux

Nadia Chevalérias, Head of communication

Marie-José Ramos, Executive Secretary and Logistics Manager

Céline Jeannin, Finance Manager

Hervé Lonchamp, Technical Manager

Maryline Calas, Accountant

Anaïs Miltenberger, Coordination of cultural activities and audience development

Emmanuelle Gorda, Dancer responsible for pedagogical activities

Martine Veillaux, Maintenance worker

Casual Staff:

Dancers (2014/2015): Julie Bougard, Moussa Camara, Anthony Cazaux, Raphaël Cottin, Maxime Camo, Anne-Emmanuelle Deroo, Tatiana Julien, Anne-Sophie Lancelin, Mathieu Patarozzi, Léa Scher, Véronique Teindas, Yohann Tété

Light and Stage Manager: Jean-Marc Serre, Xavier Carré et Jean-Philippe Filleul

Sound engineer: Mélodie Souquet, Stéphane Moscio, Maxime Fabre et Vivien Lambs

Video Manager: Charlotte Rousseau

THOMAS LEBRUN & HIS NEW WORKS

Dancer for choreographers such as Bernard Glandier, Daniel Larrieu, Christine Bastin, Christine Jouve or Pascal Montrouge, Thomas Lebrun founded his dance company (the Illico company) in 2000, after the creation of the solo *Cache ta joie !*. Based in the Région Nord - Pas-de-Calais, he was first associated artist to the Vivat d'Armentières (2002-2004) before being associated to the Choreographic Development Centre of Dance à Lille, from 2005 to 2011.

On prendra bien le temps d'y être, *La Trêve(s)*, *Les Soirées What You Want ?*, *Switch*, *Itinéraire d'un danseur grassouillet* and *La constellation consternée* are performances where radically different and witty worlds often intersect. They comment on the old attitude to theatre, but movement is the most important element there.

Thomas Lebrun has also co-created performances with the swiss choreographer Foofwa d'Imobilité (*Le show / Un twomen show*), the french choreographer Cécile Loyer (*Que tal !*) and the tunisian choreographer Radhouane El Meddeb (*Sous leurs pieds, le paradis*). He also teaches contemporary dance and gives a very important place to transmission (French National Dance Centre, the Paris Conservatoire of Music and Dance, ...).

Thomas Lebrun also creates performances for foreign dance companies and dancers: the Chinese National Ballet of Liaoning, the Grupo Tapias in Brasil (one solo and one quintet – in 2009 for the Year of France in Brasil), and one solo for the Lithuanian dancer, choreographer Loreta Juodkaitė, within the 2009 edition of the New Baltic Dance Festival (Vilnius) and the FranceDanse Vilnius event organised by Culturesfrance, and for six Korean dancers, within the 2012 edition of MODAFE Festival in Seoul.

In 2010, he was commissioned by the 64th edition of the Festival d'Avignon and the SADC a solo named *Parfois, le corps n'a pas de cœur* (Sometimes, the body doesn't have a heart).

In May 2011, Thomas Lebrun created *Six order pieces*, solo written in collaboration with 6 guests artists: the choreographers Michèle Noiret and Bernard Glandier, the movie-maker Ursula Meier, the video-maker Charlotte Rousseau, the light designer Jean-Marc Serre and the music composer Scanner.

In March 2012, he created his version of *La jeune fille et la mort* (Death and the Maiden) with seven dancers (from 26 to 62 years old), an opera singer and live string quartet Voce.

Focusing on the impact of Aids on love relationships during the last 30 years, he created *Trois décennies d'amour cerné* (Three decades of love fenced in) within Les Rencontres chorégraphiques internationales de Seine-Saint-Denis.

In December 2013, he created *Tel quel !*, a sharp, dynamic and humourous performance for young audiences about difference and tolerance.

During the 68th edition of Festival d'Avignon in July 2014, Thomas Lebrun gathered 8 dancers, 1 tenor singer and 1 pianist to create *Lied Ballet*, a reflection of the appropriation, acceptance and claiming for ourselves (or not) of choreography heritage by contemporaries.

Since 2012, Thomas Lebrun is director of the National Choreographic Centre of Tours.

Maxime Camo, Anthony Cazaux, Raphaël Cottin, Anne-Emmanuelle Deroo, Tatiana Julien, Anne-Sophie Lancelin and Léa Scher in Thomas Lebrun's *Lied Ballet* © Frédéric Iovino



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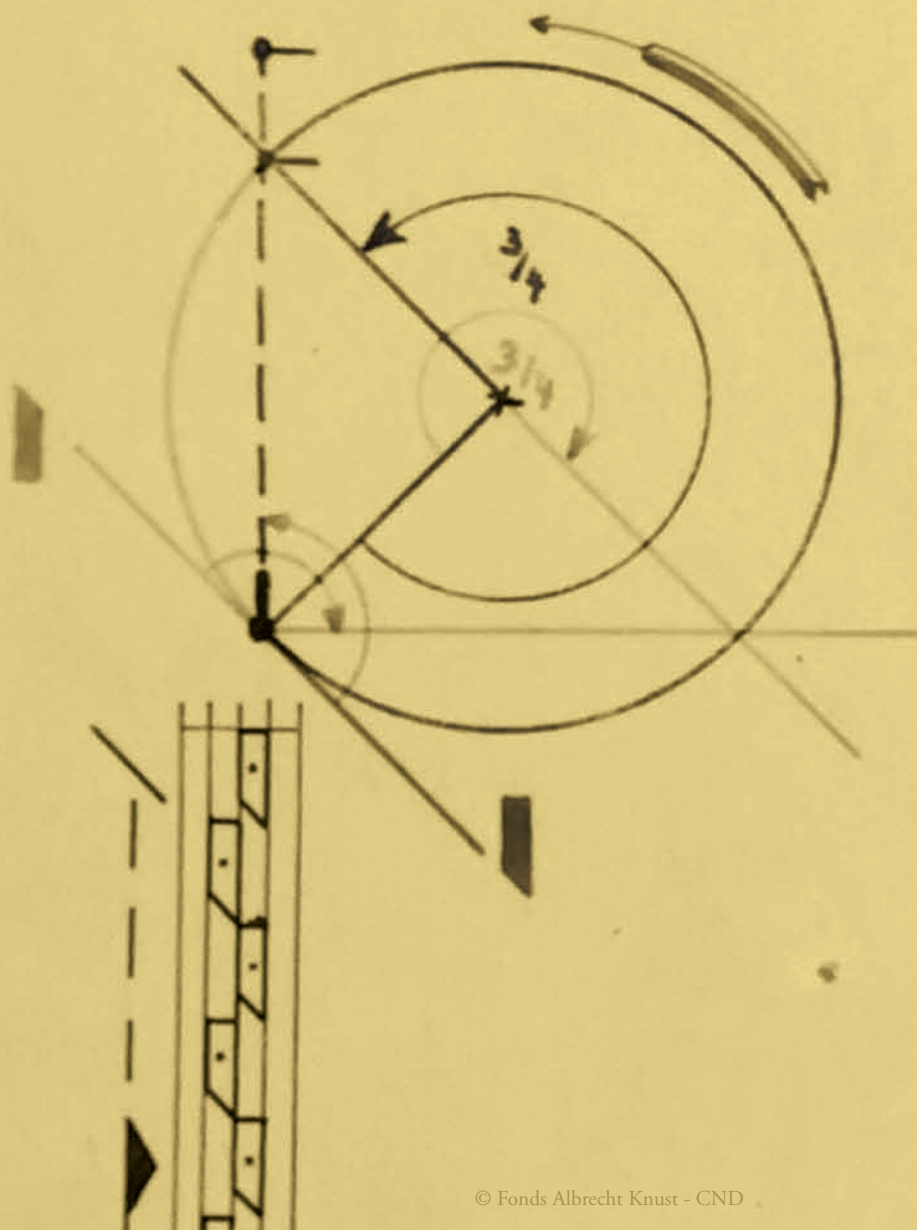
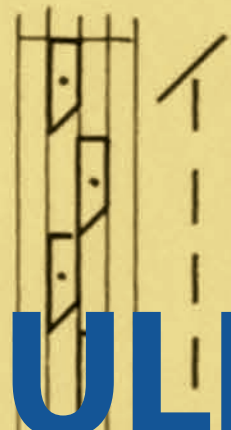
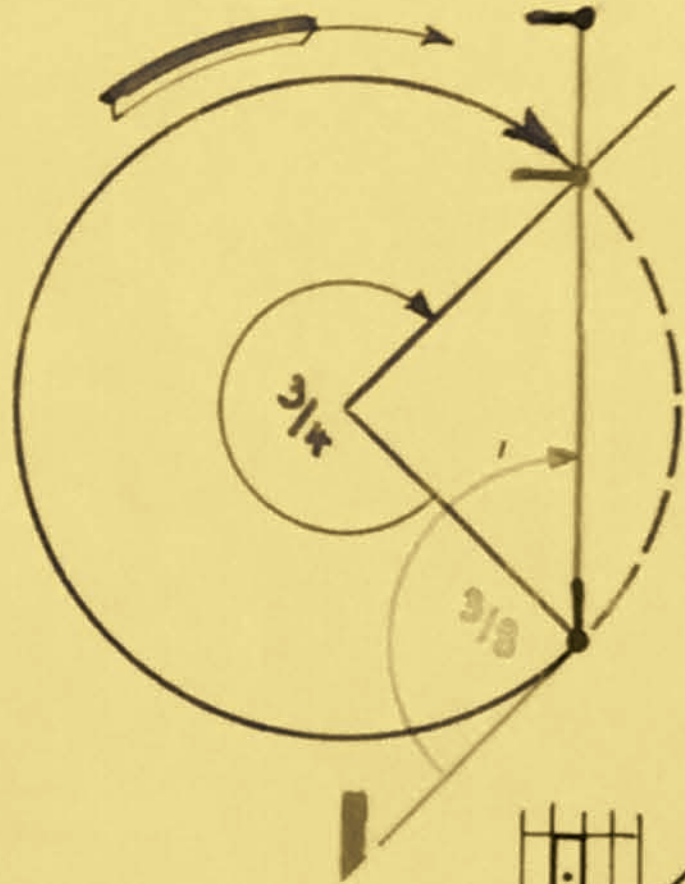
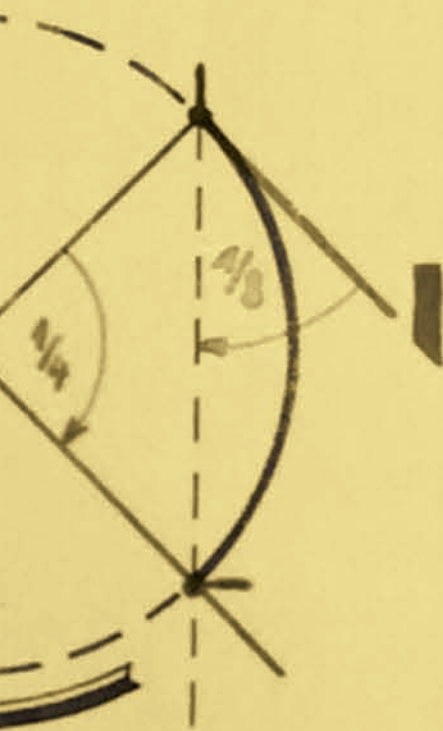


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SCHEDULE



Victoria Watts and Shelly Saint-Smith in Pascale Gu  non's workshop
28th ICKL conference, Toronto, Canada, 2013    J  nos F  gedi

ICKL EVENT OVERVIEW

This year, presentations and workshops will adopt different formats. All formats, except Ignite talks, include a question and discussion period (generally 10 minutes are suggested; it can be more for workshops, panel or roundtables):

● Long paper **30 MINUTES**

● Short paper or Student paper **20 MINUTES**

● Panel (2 to 4 presenters) **45 TO 60 MINUTES**

Those panel proposals will ensure thematic consistency.

■ Workshop **45 TO 60 MINUTES**

Workshop should focus on demonstrating theoretical point(s) through practice or on sharing a process with participants. They place emphasis on the double aspect that helps the system to be built: doing and theorizing.

● Technical Session **75 TO 90 MINUTES**

The technical sessions of the ICKL address the *orthography* of the Laban system of notation. "Orthography refers to the standard usage of spelling out of movements by means of symbols of the system. It embraces the meaning of the symbols, their order and placement with one another, and correct design so as to facilitate reading", cf. ICKL Code of Regulations.

● Ignite talk **5 MINUTES**

We would like to introduce at the conference a few ignite talk sessions. It is a short, structured, fast-paced talk in which speaker has 5 minutes to present 20 slides that advance automatically every 15 seconds.

You will find in the next pages the schedule of this 29th conference.

Maria Szentpál and Ann Hutchinson, 4th ICKL conference, Essen, Germany, 1965
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GENERAL SCHEDULE *SUBJECT TO BE CHANGED*

FRIDAY 24TH JULY

Afternoon: Board Meeting #1 and Research Panel #1

Subscription from 5:00 to 6:00 pm

Opening reception and public performance at 6:30 pm

SATURDAY 25TH > MONDAY 27TH JULY

SATURDAY 25TH	SUNDAY 26TH	MONDAY 27TH
9:00 WELCOME & MOVEMENT SESSION		9:00 WORKSHOP
Angela LOUREIRO		Miriam HUBERMAN
10:00 LONG PAPER	9:45 SHORT PAPERS	9:55 SHORT PAPERS
Rachael RIGGS LEYVA & Valarie WILLIAMS	Vesna KARIN Henrik KOVÁCS	Ronald KIBIRIGE Sinibaldo DE ROSA
10:45 SHORT PAPERS	10:30 TECHNICAL SESSION	11:00 WORKSHOP
Minako NAKAMURA Henner DREWES	Group movements	Lynne WEBER
11:40 WORKSHOP	11:45 MEETING	11:50 PRESENTATION
Henner DREWES & Tirza SAPIR	Membership Meeting #1	Presentation of publications and scores
12:30 LUNCH	12:30 LUNCH	12:30 LUNCH
1:45 MEETING	12:30 MEETING	12:30 MEETING
Fellows Meeting #1 (Fellows only)	Research Panel meeting #2 (RP only)	Board meeting #2 (Board only)
2:30 LONG PAPER	2:30 IGNITE TALKS	2:30 PANEL
Billie LEPCZYK	Raphaël COTTIN Noëlle SIMONET	Valarie WILLIAMS, Mara PENROSE, Rachael RIGGS LEYVA, Lynne WEBER & Mei-Chen LU
3:10 SHORT PAPER	3:00 LONG PAPER	
Estelle CORBIÈRE	Karin HERMES	
3:45 TECHNICAL SESSION	3:40 SHORT PAPER	3:45 TECHNICAL SESSION
Systems of References	Pablo MUÑOZ PONZO	Question desks
5:15 EVENT	4:15 WORKSHOP	
EVENT #1: CNSMDP	Delphine DEMONT	
Evening PROTOCOL RECEPTION	6:00 OUTING	5:45 EVENT
Tours City Hall special protocol	Exhibition on Dance notation at Château de Tours	EVENT #2: CNSMDP

SHORT PAPER	20'	MEETING	60' to 90'
LONG PAPER	30'	PANEL	60'
WORKSHOP	30' to 45'	OTHER PRESENTATION	30'
TECHNICAL SESSION	75' to 90'	LUNCH & FREE TIME	
IGNITE TALKS	5'	OUTINGS & EVENTS	

TUESDAY 28TH > THURSDAY 30TH JULY

TUESDAY 28 TH	WEDNESDAY 29 TH	THURSDAY 30 TH
9:00 PANEL	9:00 WORKSHOP	9:00 WORKSHOP
Sherrie BARR, Tina CURRAN, Susan GINGRASSO & Teresa HEILAND	Julie BRODIE & Balinda CRAIG-QUIJADA	Frederick CURRY
10:05 SHORT PAPER	10:00 LONG PAPERS	10:00 SHORT PAPERS
Mei-Chen LU	Julie BRODIE & Gabriel MITCHELL	Raymundo RUIZ GONZÁLEZ / Paloma MACÍAS & Miriam HUBERMAN
10:35 PANEL	10:45 TECHNICAL SESSION	11:00 TECHNICAL SESSION
Jacqueline CHALLET-HAAS, Raohaël COTTIN & Noëlle SIMONET	Leg rotation - Natural state	Summary and conclusion of the technical sessions. Future tasks of the Research Panel.
11:45 APPOINTMENT	12:30 LUNCH	12:30 LUNCH
DEPARTURE FOR CHENONCEAU	2:30 LONG PAPER	2:30 MEETING
	Naoko ABE, Jean-Paul LAUMOND, Paolo SALARIS	Membership Meeting #2 and CLOSING SESSION
	3:05 WORKSHOPS-PAPERS	3:45 CLOSING EVENT
	Deborah HULL / Katie & Pat DEBENHAM	EVENT #4 FAN DANCE
	4:25 LONG PAPER	
	Foteini PAPADOPOULOU	
	5:15 EVENT	6:00 APPOINTMENT
	EVENT #3: Julie BRODIE & Balinda CRAIG-QUIJADA	DEPARTURE FOR AZAY-LE-RIDEAU
	6:00 MEETINGS	7:00 OUTING
	Fellow Meeting #2 (Fellows only) Board Meeting #3 (Board only)	Private visit of the Château Appetizer and closing dinner

DETAILED SCHEDULE SUBJECT TO BE CHANGED

FRIDAY 24TH JULY

○ Afternoon **BOARD MEETING #1 AND RESEARCH PANEL #1**

◇ 5:00 to 6:00 pm **CHECK IN AND SUBSCRIPTION**

◇ 6:30 to 8:30 pm **OPENING RECEPTION & PERFORMANCE**

CF. "EVENTS SECTION".

SATURDAY 25TH OF JULY

■ 9:00 to 9:30 am **OPENING SESSION IN MOTION**

ANGELA LOUREIRO, CMA

● 10:00 am **LONG PAPER**

STAGING REPERTORY FROM SCORE: BRIDGING KINESTHETIC, HISTORICAL,
AND CULTURAL DISTANCES

Rachael Riggs Leyva & Valarie Williams / USA

● 10:45 am **SHORT PAPERS**

THE USE OF LABANEDITOR AS AN EDUCATIONAL TOOL

Minako Nakamura, Worawat Choensawat, Kozaburo Hachimura / Japan, Thailand

MOVENGINE – DEVELOPING A MOVEMENT LANGUAGE FOR 3D

VISUALIZATION AND COMPOSITION OF DANCE

Henner Drewes / Germany

■ 11:40 am **WORKSHOP**

UNDERSTANDING "SIMULTANEOUS MOVEMENT" AS AN ANALYTIC PRINCIPLE
IN MOVEMENT NOTATION AND ITS USAGE IN MOVEMENT COMPOSITION

Henner Drewes & Tirza Sapir / Germany, Israel

● 12:30 pm **LUNCH**

○ 1:45 pm **FELLOW MEETING #1 - FELLOWS ONLY**

● 2:30 pm **LONG PAPER**

THE FOUR TEMPERAMENTS: BALANCHINE'S EXTENSION OF CLASSICAL BALLET'S
VOCABULARY - *Billie Lepczyk / USA*

● 3:10 pm

SHORT PAPER

NOTATION WITH THE CHOREOGRAPHER OLIVIER DUBOIS
Estelle Corbière / France

● 3:45 pm

TECHNICAL SESSION

SYSTEMS OF REFERENCES: STANDARD CROSS OF AXES, CONSTANT CROSS OF AXES, CROSS OF THE BODY AXES, AXES OF THE INDIVIDUAL BODY PARTS.
Introduction by Karin Hermes on the significance, application, duration and cancellation of the Systems of References. Aim of this Technical Session: Clarifying and improving of communication between Labanotation (LN) and Kinetography Laban (KIN).
BIBLIOGRAPHY (FOR ALL TECHNICAL SESSIONS): HUTCHINSON, ANN. 1977. *LABANOTATION OR KINETOGRAPHY LABAN. THE SYSTEM OF ANALYZING AND RECORDING MOVEMENT*. THIRD EDITION, REVISED. NEW YORK: THEATRE ARTS BOOKS. / KNUST, ALBRECHT. 1979. *DICTIONARY OF KINETOGRAPHY LABAN*. PLYMOUTH, ENGLAND: MACDONALD & EVANS. (REPRINTED BY INSTYTUT CHOREOLOGII, POZNAN, POLAND).

◆ 5:15 pm

EVENT #1 - CNSMDP

CF. "EVENTS SECTION"

◆ evening

OUTING

TOURS CITY HALL SPECIAL PROTOCOL

SUNDAY 26TH OF JULY

● 9:45 am

SHORT PAPERS

SOME NEW ASPECTS OF FORMAL ANALYSES OF TRADITIONAL DANCES
Vesna Karin / Serbia

DEPTHS OF VARIATIONS – A NOTATION-BASED ANALYSIS OF A HUNGARIAN
TRADITIONAL DANCE WITH PROPS
Henrik Kovács / Hungary

● 10:30 am

TECHNICAL SESSION

GROUP MOVEMENTS
Introduction by Jacqueline Challet-Haas

○ 11:45 am

MEMBERSHIP MEETING #1

● ○ 12:30 pm

LUNCH & RESEARCH PANEL #2 - RP ONLY

● 2:30 pm

IGNITE TALKS

LIGNES DE CHŒUR, A PUBLICATION AFTER A ONE YEAR RESIDENCE AT FRANÇOIS RABELAIS UNIVERSITY – TOURS, FRANCE

Raphaël Cottin / France

PRESENTATION OF : DVD#2 TRANSFERS AND TURNS

Noëlle Simonet / France

● 3:00 pm

LONG PAPER

WHEN NOTATION-SIGNS BECOME A TOOL FOR FINE ART IN PUBLIC SPACES

Karin Hermes / Switzerland

● 3:40 pm

SHORT PAPER

LABANOTATION IN THE ART & DESIGN HISTORY

Pablo Muñoz Ponzo / Uruguay

■ 4:15 pm

WORKSHOP

DISCOVERING THE 'ACAJOUET' (LITTERALLY ACA-TOY)

Delphine Demont / France

◇ 5:30 pm

APPOINTMENT / OUTING

DEPARTURE FOR CHÂTEAU DE TOURS: "ÉCRIRE LA DANSE": EXHIBITION ON DANCE NOTATION & SELECTION FROM THE KNUST ARCHIVES

Centre national de la danse / Centre chorégraphique national de Tours

MONDAY 27TH OF JULY

■ 9:00 am

WORKSHOP

SPACE AND EFFORT WARM UP

Miriam Huberman / Mexico

● 9:55 am

SHORT PAPERS

NOTATION OF AN AFRICAN INDIGENOUS DANCE: AN INQUIRY ON THE APPLICATION OF LABANOTATION THEORY TO UNDERSTAND A TRADITIONAL DANCE1. CASE STUDY OF MYEL BWOLA FROM NORTHERN UGANDA

Ronald Kibirige / Uganda

PROMPTING A DIALOGUE BETWEEN THE KINETOGRAPHY LABAN AND THE ALEVI SEMAH

Sinibaldo de Rosa / UK/Italy

■ 11:00 am

WORKSHOP

USING THE THEMATIC BRACKET

Lynne Weber / USA

● 11:50 am

PRESENTATION OF PUBLICATIONS & SCORES

● 12:30 pm

LUNCH & BOARD MEETING #2 - BOARD ONLY

● 2:30 pm

PANEL

CURRENT PEDAGOGICAL PRACTICES FROM THE DANCE NOTATION BUREAU
AND DANCE NOTATION BUREAU EXTENSION

Mara Penrose, Rachael Riggs Leyva, Lynne Weber, Mei-Chen Lu & Valarie Williams / USA

● 3:45 pm

TECHNICAL SESSION

QUESTIONS DESKS

The Research Panel is offering, to all participants of the ICKL conference, access to notation specialists to answer a participant's question(s) on any subject they might need help/advice with. For example, transfer of the weight, floorwork, score layout, caret rules, movements of the torso, hand movements, minor movements, validity..., or any other orthographical or theoretical questions.

◇ 5:45 pm

EVENT #2 - CNSMDP

Cf. "EVENTS SECTION"

TUESDAY 28TH OF JULY

● 9:00 pm

PANEL

EXAMINING LABAN STUDIES AS A PEDAGOGICAL PRACTICE

Sherrie Barr, Tina Curran, Susan Gingrasso & Teresa Heiland / USA

● 10:05 am

SHORT PAPER

DANCE NOTATION BUREAU IN THE TWENTY-FIRST CENTURY

Mei-Chen Lu

● 10:35 am

PANEL

DIVERSITY OF USE AND ACCESSIBILITY OF THE LABAN SYSTEM IN FRANCE

Jacqueline Challet-Haas, Raphaël Cottin & Noëlle Simonet / France

◇ 11:45 am

APPOINTMENT / OUTING

DEPARTURE FOR CHÂTEAU DE CHENONCEAU

Restaurant & Free visit. See also the "Events section".

■ 9:00 am

WORKSHOP

READING NOTATION OF *YOU CAN'T DRESS ME UP BUT YOU CAN TAKE ME ANYWHERE* (1982)
Julie Brodie & Balinda Craig-Quijada / USA

● 10:00 am

LONG PAPER

STAGING OF EVE GENTRY'S *TENANT OF THE STREET*
Julie Brodie & Gabriel Mitchell / USA

● 11:45 am

TECHNICAL SESSION

LEG ROTATION – NATURAL STATE
Further development of the technical paper by Ann Hutchinson Guest.
BIBLIOGRAPHY: *Proceedings of the Twenty-Eighth Biennial ICKL Conference held at York University, Toronto, Canada, August 1-6, 2013: 19-22, 45.*

● 12:30 pm

LUNCH

● 2:30 pm

LONG PAPER

KINETOGRAPHY LABAN FOR MOTION SEGMENTATION AND GENERATION IN HUMANOID ROBOT
Naoko Abe, Jean-Paul Laumond & Paolo Salaris / France

■ 3:05 pm

WORKSHOPS / PAPERS

“LIBÉRÉE, DÉLIVRÉE:” LABAN-BARTENIEFF MOVEMENT ANALYSIS (LMA) AS A TOOL FOR TEACHING FOREIGN LANGUAGE TO CHILDREN AND ADOLESCENTS
Deborah Hull / USA
THE HOPE OF A DECADE: FRED ASTAIRE'S AND GINGER ROGERS' DANCES OF THE 1930S
Katie & Pat Debenham / USA

● 4:25 pm

LONG PAPER

MOVEMENT ANALYSIS PRINCIPLES OF KINETOGRAPHY LABAN AS TOOLS FOR DANCE COMPOSITION: THE ARTISTIC RESEARCH PROJECT AS FAR AS ABSTRACT OBJECTS
Foteini Papadopoulou / Greece

◆ 5:15 pm

EVENT #3

TENANT OF THE STREET, YOU CAN'T DRESS ME UP BUT YOU CAN TAKE ME ANYWHERE
Julie Brodie & Balinda Craig. See also the “Events section”.

6:00 pm

FELLOW MEETING #2 & BOARD MEETING #3

THURSDAY 30TH OF JULY

9:00 am

WORKSHOP

EXPLORING 3D MOVEMENT USING BARTENIEFF FUNDAMENTALS

Frederick Curry / USA

10:00 am

SHORT PAPERS

THE BASIC STEPS IN THE JARABE TAPATIO (HAT DANCE).

A REVIEW THROUGH HIS NOTATION

Raymundo Ruiz González / Mexico

TRIAL STUDY ON THE PERCEPTION OF THE TIMING OF GESTURES AND
THEIR NOTATION IN SPANISH DANCERS, MEXICAN FOLK DANCERS AND
PERCUSSIONISTS

Paloma Macías and Miriam Huberman / Mexico

11:00 am

TECHNICAL SESSION

SUMMARY AND CONCLUSION OF THE SESSIONS.

FUTURE TASKS OF THE RESEARCH PANEL.

12:30 pm

LUNCH

2:30 am

MEMBERSHIP MEETING #2 / CLOSING SESSION

3:45 pm

EVENT #4

FAN DANCE

Everyone is invited to share this piece of Andy de Groat so as to end the conference in motion. The score is available so that we can work with it during the week.

6:00 pm

APPOINTMENT / CLOSING DINNER

DEPARTURE FOR AZAY-LE-RIDEAU

Private visit of the castle and closing dinner there.

See also the "Events section".





ATTENDEES & BIOGRAPHIES

ATTENDEES *LIST SUBJECT TO BE CHANGED*

Abe, Naoko (France/Japan)	Laorrabaqui Saad, Alejandra (France/Mexico)
Aberkalns, Sandra (USA)*	Laumond, Jean-Paul (France)
Aubert, Béatrice (Morocco/France)	Lepczyk, Billie (USA)*
Bai, AiLian (China)	Locatelli, Axelle (France)
Barr, Sherrie (USA)	Loureiro, Angela (France/Brazil)
Bastien, Marion (France)*	Lu, Mei-Chen (USA/Taiwan)
Beliaeva, Natalia (France/Russia)	Macías, Paloma (Mexico)
Berland, Aurélie (France)	Megill, Beth (USA)
Bioret, Olivier (France)	Meng, Xiaoyan (China)
Blum, Odette (USA)*	Mitchell, Gabriel (USA)
Bonnaud, Léa (France)	Muñoz Ponzó, Pablo (Uruguay)
Brodie, Julie (USA)	Nakamura, Minako (Japan)
Caradec, Christine (France)	Okan, Sungu (Turkey)
Challet-Haas, Jaqueline (France)*	Papadopoulou, Foteini (Germany/Greece)
Chevalier, Marie-Charlotte (France)	Paul, Florence (France)
Corbière, Estelle (France)	Pelleray, Edouard (France)
Cottin, Raphaël (France)*	Peralta Lopez, Ilse (France/Mexico)
Craig-Quijada, Balinda (USA)	Ploch, Richard Allan (USA)
Curran, Tina (USA)	Riggs Leyva, Rachael (USA)
Curry, Frederick (USA)	Ronen, Tali (Israel)
De Rosa, Sinibaldo (UK/Italy)	Ros, Agusti (Spain)
Debenham, Pat (USA)	Ruiz González, Raymundo (Mexico)
Demont, Delphine (France)	Russo, Alejandro Pablo (France/Argentina)
Diggins, Natalie (Australia)	Saint-Smith, Shelly (UK)*
Drewes, Henner (Germany)	Salaris, Paolo (France/Italy)
Fügedi, János (Hungary)*	Samain, Andréa (France)
Gallier, Émilie (Netherlands/France)	Sapir, Tirza (Israel)
Gerhard, Rosemarie (UK)	Schwartz, Élisabeth (France)
Gingrasso, Susan (USA)	Shalit, Lilach (Israel)
Guéron, Pascale (France)*	Simonet, Noëlle (France)*
Guerard, Élisabeth (France)	Stancliffe, Rebecca (UK)
Heiland, Teresa (USA)	Tsui, Chih-Hsiu (China/Taiwan)*
Hermes, Karin (Switzerland)*	Värendh, Maria (Sweden)
Huberman, Miriam (Mexico)	Watts, Victoria (UK)
Hull, Deborah (USA)	Weber, Lynne (USA)*
Hutchinson Guest, Ann (UK/USA)*	Williams, Valarie (USA)*
Jacotot, Sophie (France)	Yaakov, Orly (Israel)
Karin, Vesna (Serbia)	Yi, Tang (China)
Kibirige, Ronald (Uganda)	Zhao, Lixia (France/China)
Kirwan, Emily (UK)	
Kovács, Henrik (Hungary)	

** Fellow of ICKL*

BIOGRAPHIES



ALBRECHT KNUST (1896 - 1978)

Albrecht Knust has dedicated his life to the study, application and development of the system of movement notation created by Rudolf Laban. He was his student in the 1920s when this method was founded. He continued this research and then became the undisputed master of notation in Germany. In 1937 he started to write what would become the *Dictionnaire of Kinetography Laban*. In the years 1939 to 1945, he was offered a notator's position at the Bavarian State Opera in Munich, which was the first company to apply notation in its activities. After the Second World War, Knust kept working on the gigantic manuscript of his *Handbuch der Kinetographie Laban* (four thousand pages in eight volumes). In 1951 he became a lecturer at the Folkwang Hochschule in Essen, Germany, in the dance school directed by Kurt Jooss. In appreciation of his professional achievement, he was there nominated a Professor in 1974. Knust left his archives and his collection of notated dances to the Centre for Dance Studies directed by Roderyk Lange, in Jersey, C.I. The latter gave this collection to the Centre national de la danse, France, in 2003. A major player in the development of Kinetography, he

helped the establishment of ICKL between 1959 and 1961 and served as President until his death.



ANN HUTCHINSON GUEST - PRESIDENT

Ann Hutchinson Guest first studied Laban notation at the Jooss-Leeder Dance School at Dartington Hall, Devon, England. After graduation she stayed on to notate Kurt Jooss' *Green Table* and three other Jooss ballets. Returning to New York City, she became one of the founders of the Dance Notation Bureau until 1961 while performing and teaching. In 1959, together with Albrecht Knust, Sigurd Leeder and Lisa Ullmann, she was a co-founder of the International Council of Kinetography Laban, and one of the core members to whom Laban had entrusted the responsibility of guarding the system and overseeing its further development. She has served as President of ICKL since 1987. Ann Hutchinson

Guest is author of several notation textbooks and many ICKL technical papers. *Labanotation*, her major work, has largely contributed to the radiance of the Laban system in the English speaking world.



JACQUELINE CHALLET-HAAS - VICE-PRESIDENT

She has been a dancer and Laban notation teacher and notator since the sixties. She studied notation with Diana Baddeley-Lange in Paris and Albrecht Knust at the Folkwang Hochschule in Essen, Germany. She created the specialised training in Kinetography at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) in 1990. She has been a fellow of the International Council of Kinetography Laban (ICKL) since 1961, and director of the Centre national d'écriture du mouvement since 1975. She has co-founded the European seminar of Kinetography Laban (ESK) led by Prof. Roderyk Lange. She has published numerous articles in various magazines

and written and translated books on Dance pedagogy and Laban notation. She was made "Chevalier de la légion d'honneur" by the French State in 2011 in recognition of her 50 years of service to the development of Kinetography in France.

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ABE NAKO

She received her Bachelor and Master degrees in Sociology from Paris Descartes University. She obtained a PhD degree in Sociology from École des hautes études en sciences sociales (School for Advanced Studies in Social Sciences) at Paris in 2012. Her PhD research was carried out in collaboration with RATP (Parisian Public Transportation Authority) from 2008 to 2012 on subway user's behavior by using Kinetography Laban to analyse human behavior. She obtained an advanced teaching and notation certificate in Kinetography Laban in 2011 from Conservatoire national supérieur de musique et de danse de Paris. She has been a Postdoctoral Fellow at the LAAS (Laboratory for Analysis and Architecture of Systems) at Toulouse since April 2014.



BARR SHERRIE

MFA, CMA, has taught dance in higher education for over 40 years, including University of Oregon, Michigan State University, American University, and Potsdam State College of NY. She now freelances as a teaching artist as well as being an adjunct for Maggie Allesee Department of Theatre & Dance at Wayne State University in Detroit, Michigan. She also serves on the Executive Editorial Board for *Journal of Dance Education*. Her scholarship intersects issues of dance pedagogy, dance making, and critical pedagogy theories. Publications appear in *Journal of Aesthetic Education*, *Journal of Dance Education*, and *Research in Dance Education*.



BRODIE JULIE

Professor of Dance at Kenyon College, earned BFA degrees at the University of Illinois. She completed Labanotation studies at The Ohio State University and is a Certified Movement Analyst. Brodie worked professionally in Chicago and has since danced with HighJinks Dance Company and Double Edge Dance. She presents her research internationally, has published in *The Journal of Dance Education*, and co-authored the book *Dance Science and Somatics: Mind-Body Principles for Teaching and Performance*. In 2010 Brodie was a Fulbright Scholar in Egypt, teaching at the Academy of the Arts, the Cairo Ballet, and the Egyptian Modern Dance Company.



CHOENSAWAT WORAWAT

He received his Doctor of Engineering degree from Science and Engineering, Ritsumeikan University in 2012. During his stay in Ritsumeikan University he was a research assistant in the Global COE program of the Digital Humanities Center for Japanese Arts and Cultures. Currently he works at the School of Science and Technology, Bangkok University, Thailand. Main Research Interest: Reproduction of dance movement from dance notation, human body motion analysis, computer animation.



CORBIÈRE ESTELLE

In 2004, she traveled to India to study the Mohinyattam, a traditional Indian dance from Kerala, with Shyamala Surendran. At that time, she felt the need to master a notation tool to remember the whole learning process. When she came back to France, following the advice of Jacqueline Challet-Haas, she studied Kinetography Laban with Noëlle Simonet in Conservatoire national supérieur de musique et de danse de Paris. She graduated in 2010. Since then, she has divided her time between performing and writing scores. In 2012, Micadanses offered her a studio for a notation project with the choreographer Serge Ricci. In 2013, she collaborated with the directors Marion Crépel and Bertrand Guerry for the documentary *Écrire le mouvement*. In 2012, she began transcribing the works of the choreographer Olivier Dubois into Kinetography Laban and has been awarded grants in 2013 and 2014 by the Centre national de la danse (France) for the notation of *Révolution* and *Tragédie*.



COTTIN RAPHAËL

Raphaël Cottin studied classical and contemporary dance at the Conservatoire national supérieur de musique et de danse Paris (CNSMDP) between 1992 and 1999, and then graduated in Kinetography Laban in 2009 after studying with Noëlle Simonet. He worked for several choreographers and now dances for Thomas Lebrun at the Centre chorégraphique national de Tours (France) and tours with him in France and around the world (South America, Canada, Europe, Russia, China). He obtained a research grant from the French Ministry of Culture in

2010 in order to work on the latest symbols created in LMA in “Shape”, under the tutelage of Angela Loureiro (CMA-LIMS), regarding his notation skills. He is also choreographer for his own company La Poétique des Signes and uses Kinetography Laban in many aspects of his work. He became a Fellow of ICKL in 2013.



CRAIG-QUIJADA BALINDA

She directs the dance program at Kenyon College where she teaches contemporary modern dance, dance history, ballet and choreography. She received an MFA from The Ohio State University where she taught from 1998-2000. She served on the Board of The American College Dance Festival for twelve years, most recently as director of the East-Central region. She is author of the children's book *Dance for Fun*. Craig-Quijada is involved in various site-specific performance projects as a means to re-contextualize public spaces through dance. Craig-Quijada has shared

her research on Interdisciplinary Teaching at National Dance Education Organization (NDEO) and at the 2013 Society of Dance History Scholars Conference at York University in Toronto, Canada.



CURRAN TINA

PhD, MFA, LOD Certification Specialist, teaches at The University of Texas at Austin co-developing the dance education program and at the Dance Education Laboratory, 92nd Street Y Harkness Dance Center, NY. Her research explores developing dance literacy and legacy. Co-founder of the Language of Dance Center (USA), Curran conducts certification courses in the USA, Mexico, UK, and Taiwan. She co-published *Your Move: The Language of Dance Approach to Movement and Dance* 2nd Ed. with Ann Hutchinson Guest. Curran is a member of

the International Council of Kinetography Laban and serves on the Professional Advisory Committee of the Dance Notation Bureau.



CURRY FREDERICK

MA, CMA. He is a Clinical Assistant Professor in the Department of Dance, Mason Gross School of the Arts, Rutgers University (New Jersey, USA), where his focus is on dance pedagogy and Laban Movement Analysis. He has taught at the Laban/Bartenieff Institute of Movement Studies and the Dance Education Laboratory at the 92nd Street Y in New York City, served on the Advisory Board of the Dance Notation Bureau, and on the Board of Directors of the National Dance Education Organization (USA). As a Laban/Bartenieff specialist, he has led

workshops and presented at conferences internationally including throughout the USA, in the United Kingdom, Switzerland, Belgium, Canada, and Uganda.



DE ROSA SINIBALDO

He is a PhD candidate at the University of Exeter where he is writing a thesis on the semah, a ritual body practice emblematic of the Alevis of Turkey. Since 2013 he has studied Kinetography Laban at the Conservatoire national supérieur de musique et de danse de Paris (France). In 2013 he was the recipient of the Selma Jeanne Cohen Award for presenting the best English-language graduate paper during the joint SDHS CORD conference at the University of California, Riverside. As a cultural anthropologist he is especially interested in experimental performances and pedagogy, kinaesthetic traditions, collaborative research in ritual, the Mediterranean and the Middle East.



DEBENHAM KATHIE

CLMA. She is currently Professor of Dance at Utah Valley University (UVU). As a master artist-educator she conducted residencies for the Utah Arts Council and taught at the Waterford and Meridian Schools as well as Brigham Young University for more than 20 years before founding the Dance Department at UVU. Kathie Debenham has presented and published nationally and internationally on dance education, embodied spirituality and somatic practices as well as varied applications of Laban Movement Analysis, most recently embodied leadership for women in higher education. She and her husband Pat Debenham have enjoyed many years of collaboration with family-making at the heart of their dance-making.



DEBENHAM PAT

CLMA. He dances as a process of personal and cultural discovery: meaningful embodiment is the theme of his scholarship and creative life. His professional work demonstrates how Laban principles can be woven into and through all aspects of a dance curriculum. In addition to workshops and choreography that have been presented internationally, he has published on subjects as diverse as pedagogy, somatics, spirituality, history and choreography. Pat Debenham recently retired from Brigham Young University where he taught Contemporary Dance and Music Theatre for 37 years and is currently adjunct faculty at Utah Valley University. [photo © Mark Philbrick](#)



DEMONT DELPHINE

She is a professional contemporary dancer. She studied Kinetography Laban from 2001 to 2006 and worked as a notator for the Italian choreographer Paco Dècina, based in Paris (France). Since she graduated, she has used Kinetography Laban in her personal artistic and pedagogic research, within the company Acajou, a contemporary dance company she created in 2005. Acajou's approach is based on artistic research and questioning about non-visual perceptions in the art of dancing. Since its creation, Acajou has offered regular choreographic workshops to visually impaired people in addition to its existing artistic activities. Demont won several prizes for her adaptation "acaJOUET": prize "Déclic jeunes" from the Fondation de France (2005), support from the Ministère de la Culture (2007), prize "Altération Physique" from the Fondation Coloplast pour la qualité de vie. She is now working on another tool to share repertory with anyone, the *Coffret Giselle*, imagined with the principal dancer Wilfride Piollet and has been awarded a grant in 2013 for this project by the Centre national de la danse (France).



DREWES HENNER

He is a dancer and scholar, specializing in representation methods for movement and dance (movement notation, digital representation methods, software development). He studied Eshkol-Wachman Movement Notation and Kinetography Laban, and obtained a PhD at the University of Leipzig. Since 1994 Henner Drewes has been teaching notation and movement. In 2006 he was granted the Dance Sciences Award NRW for his proposed project “From Notation to Computer Generated 3D Animation”. Together with Claudia Jeschke he initiated the research project “Visualizing (the Derra de Moroda) Dance Archives” in the Department for Dance Studies at Salzburg University. Currently he teaches Kinetography Laban and coordinates the MA Movement Notation Movement Analysis study programme at the Folkwang University of the Arts in Essen. Website: www.movement-notation.de.



GINGRASSO SUSAN

MA, CMA, LOD Certification Specialist and Professor Emeritus, University of Wisconsin-Stevens Point. She received National Dance Education Organization's Outstanding Dance Educator Award in Higher Education (2006) for bringing national recognition to the dance program. Her research focuses on the assessment-based teaching she created using Language of Dance® and Laban Movement Analysis, and those she developed at the Dance Education Laboratory in New York City. The Associate Director for the Language of Dance Center, USA, she teaches for the LODC and DEL. Gingrasso serves on the NDEO Board as the Director of Resources Review and as the Treasurer of the International Council of Kinetography Laban.



HACHIMURA KOZABURO

Doctor of Engineering. He received his BS, MS and PhD degrees in Electrical Engineering from Kyoto University in 1971, 1973 and 1979, respectively. He was a research assistant at National Museum of Ethnology, Osaka during 1978-1983, and an associate professor at Kyoto University during 1984-1994. He is currently a professor of computer science at Ritsumeikan University. His current interests include image databases, graphics system for human body movement and KANSEI image processing.



HEILAND TERESA

PhD, CMA, Language of Dance Specialist and Franklin Method Practitioner. She teaches dance wellness, pedagogy, LMA, senior thesis, and writing at Loyola Marymount University, Los Angeles. Her teaching and research aim to inform disciplinary practices, provoke personal development, and deepen dancers' understanding of their potential as artists, educators, researchers, writers, and healers. She has staged Nijinsky's *L'après-midi d'un Faune* and Parsons *Etude. Geographies of Dance: Body, Movement, and Corporeal Negotiations* (Lexington Books, 2013), *Journal of Imagery Research in Sport and Physical Activity*, *Dance: Current Selected Research*, and *Research in Dance Education* feature her writing. She is Editor-in-Chief of the *Journal of Movement Arts Literacy* (digitalcommons.lmu.edu/jmal/).



HERMES KARIN

Choreographer, performer and teacher for dance and movement notation. She graduated in movement analysis and Kinetography Laban in 1998 from Conservatoire national supérieur de musique et de danse de Paris. Fellow of ICKL since 2005, Chair of ICKL Research Panel since 2011. Teacher for notation at Freie Universität Berlin (Germany) and Universität Bern (Switzerland). Member of National Jury for Swiss Dance Prizes, Expert for Professional Dance Education in Switzerland and for Dance at the Johnson Foundation. Founder and director of Hermesdance (www.hermesdance.com), based in Bern, Switzerland.



HUBERMAN MIRIAM

She combines choreology, injury prevention, dance history and dance education in most of her work as teacher, choreological counselor, lecturer and writer. BA in History (Universidad Nacional Autónoma de México, 1986). MA in Dance Studies (Laban Centre for Movement and Dance, 1991). She has made two dance videos, *Con m de mar, mujer y muerte* (2008) and *Lágrimas de mar* (2010). Currently, she teaches Choreological Movement Analysis at the Academia de la Danza Mexicana.



HULL DEBORAH

MFA, CLMA. She is a San Francisco-based teacher, performer, and choreographer. She currently teaches French and Spanish at the Hamlin School, where she created and then directed the dance program for over a decade. Hull performed as a dancer for many years with Maxine Moerman Dance Theater, and she continues to collaborate choreographically with New York-based theater artist Lisi De Haas and San Francisco composer Jude Navari. She holds a BA in French from Amherst College, an MFA in Dance from Arizona State University, and certification in Laban/Bartenieff Movement Analysis from the Integrated Movement Studies Program (IMS).



KARIN VESNA

She finished basic studies (school years 2000-2005) at the Academy of Art in Novi Sad, Group for Ethnomusicology, in the class of Professor Nice Fracile. In April 2015 she completed her PhD at the Faculty of Music in Belgrade, Group for Ethnomusicology, under the supervision of Professors Olivera Vasic and Dimitrije O. Golemovic. Since October 2009, she has been working as an assistant to Prof. Nice Fracile (Ethnomusicology) and to Prof. Selena Rakocevic (Ethnochoreology). She is a member of the following international associations: International Council for Traditional Music - Study Group on Ethnochoreology (ICTM); International Council of Kinetography Laban (ICKL), Society of Dance History Scholars (SDHS) and collaborator in several projects.



KIBIRIGE RONALD

Born in the oldest and biggest traditional drum-makers' village in East Africa -Mpambire Village to a peasant family he grew up as a traditional instrument maker, traditional folk singer and dancer. Founded Peace Africa Children's Ensemble in 2001. Received two government scholarships to pursue a Diploma in Music, Dance and Drama, and a BA (Music), from Makerere University, a European Commission funded scholarship to pursue an MA in Dance Knowledge, Heritage and Practice from a consortium of four European Universities coordinated by NTNU – Norway. He co-founded the Uganda Folk Arts Research Organisation (UFARO) in 2013, and is presently an assistant Lecturer in Dance at Makerere University in 2014.



KOVÁCS HENRIK

Lecturer of the Hungarian Dance Academy. Degrees: Rural development agriculture engineer (theme: How could a folkdance ensemble develop a local community, Szent István University); Folkdance teacher BA (Hungarian Dance Academy); Public education leader (Budapest University of Technology and Economics); Folkdance teacher MA (Hungarian Dance Academy); And in process pedagogy PhD (Eötvös Lóránd University). Amateur dancer from the age of 6. Teacher from the age of 14 as assistant one of the best amateur folkdance ensemble in Hungary.

Later teach in several folkdance groups, courses, and dance camps in the Carpathian basin. Teacher of the Hungarian Dance Academy the age of 24. Participated in the Leonardo, Euroesthetica program. Author of several dance methodology and Kinetography studies.



LAUMOND JEAN-PAUL

IEEE Fellow, he is a roboticist. He is Directeur de Recherche at LAAS-CNRS (team Gepetto) in Toulouse, France. His research is devoted to robot motion. In the 90s, he was the coordinator of two European Esprit projects PROMotion (Planning Robot Motion) and MOLOG (Motion for Logistics), both dedicated to robot motion planning and control. In the early 2000s he created and managed Kineo CAM, a spin-off company from LAAS-CNRS devoted to develop and market motion planning technology. Kineo CAM was awarded the French Research Ministry prize

for innovation and enterprise in 2000 and the third IEEE-IFR prize for Innovation and Entrepreneurship in Robotics and Automation in 2005. Siemens acquired Kineo CAM in 2012. In 2006, he launched the research team Gepetto dedicated to Human Motion studies from three perspectives: artificial motion for humanoid robots, virtual motion for digital actors and mannequins, and natural motions of human beings. He teaches Robotics at École Normale Supérieure in Paris. He has edited three books. He has published more than 150 papers in international journals and conferences in Robotics, Computer Science, Automatic Control and recently in Neurosciences. He was the 2011-2012 recipient of the Chaire Innovation technologique Liliane Bettencourt at Collège de France in Paris. His current project Actanthrope (ERC-ADG 340050) is devoted to the computational foundations of anthropomorphic action.



LEPCZYK BILLIE

Professor of Dance in the School of Performing Arts at Virginia Tech, she received her Ed.D. from Columbia University where she was a Teachers College Fellow and Certifications as Professional Notator, Labanotation Teacher, and Laban Movement Analyst from the Dance Notation Bureau. Dr. Lepczyk is a Fellow and Chair of the Board of Trustees of ICKL and member of the Dance Notation Bureau Board of Directors. She is co-editor of four volumes of *Dance: Current Selected Research* and serves on the Review Boards for *Journal of Movement Arts Literacy* and *The Virginia Journal*. Her scholarship is in movement analysis and dance style research.



LOUREIRO ANGELA

Angela Loureiro's artistic and pedagogical experience has been inspired by Laban's approach of movement since 1978, first within the contemporary dance company Atores e Bailarinos do Rio de Janeiro. She graduated in Laban Movement Analysis by the Laban/Bartenieff Institute of Movement Studies (1995) and in Kinetography Laban by the Conservatoire national supérieur de musique et de danse de Paris (1999). Angela Loureiro has lived in France since 1988, where she works with different population groups in private and public institutions. She is

author, with Jacqueline Challet-Haas, of *Exercices Fondamentaux de Bartenieff – une approche par la notation Laban*, and of *Effort – l'alternance dynamique*. Her next project, supported by the Centre national de la danse, deals with diagonals of body and space.



LU MEI-CHEN

She serves as Director of Library Services and Webmistress for the Dance Notation Bureau and is a Reconstructor and Certified Teacher of Labanotation; MFA in Dance Performance and Labanotation, The Ohio State University (OSU); BA, Hunter College, CUNY; AA, Tainan University of Technology, Taiwan. Lu studied Labanotation and received Elementary Labanotation Teacher Certification at The Ohio State University in 2002. While she was at OSU, she also worked as student supervisor in the Music and Dance Library. She has been the writer and editor for the Library News. Lu joined the Dance Notation Bureau in 2002.



MACÍAS PALOMA

She is a Spanish dance performer, teacher and researcher. She dances in her own dance company. BA in Economics (UNAM, 2000). MS and PhD in Engineering (UNAM, 2004 and 2013). Certified LOD teacher. She studied Laban's Active Movement Analysis (LAMA) with Jorge Gayon and currently she is doing the Certification Program in Laban Movement Studies (LIMS). She teaches Motif Writing, Laban Movement Analysis, Teaching of Spanish Dance and Research Methodology at the Escuela Nacional de Danza "Nellie y Gloria Campobello" and the Escuela Nacional de Danza Clásica y Contemporánea.



MITCHELL GABRIAL

She is a senior at Kenyon College in Gambier, Ohio, where she recently returned after spending a semester studying abroad in Rome. Mitchell is a double major in anthropology and dance and spent the past summer conducting anthropological research with a Kenyon professor. She has studied many forms of dance, focusing particularly on ballet and modern dance. Mitchell is certified in Elementary Labanotation by the Dance Notation Bureau and is currently working toward her Intermediate certification in Labanotation.



MUÑOZ PONZO PABLO

Dancer, choreographer, Bachelor of Visual Communication Design (LDCV-Farq-Udelar / Licenciatura en Diseño de Comunicación Visual - Facultad de Arquitectura - Universidad de la República, Uruguay) and Graphic Designer (Universidad ORT Uruguay). He studied dance in Uruguay, Argentina, Brazil, and the United States. As a choreographer he has created and managed the works *Brote*, *Grasa*, *Primas hermanas*, *Polifónica*, *un shopping de ideas* (Mexico DF 2014 tour), *Muda*, and *Caer al mundo*. Recently he was granted the Justino Zavala Muniz scholarship from the Ministry of Education and Culture of Uruguay. He was assistant of an Uruguayan dance file project (<https://archivodanza.wordpress.com>), and he currently serves as a Grade 1 teacher in Visual Communication Design Workshop and Research Methodologies in LDCV. photo © Daniel Cheico



NAKAMURA MINAKO

She is an associate professor of the Graduate School of Humanities and Sciences (Department of Dance and Dance Education), Ochanomizu University, Tokyo (Japan). She is also a guest researcher of Art Research Center of Ritsumeikan University, Kyoto (Japan). She is studying the dance technique and structure of Balinese (Indonesian) dance, and also Dance & Technology; Motion capture, the Development of "Laban (Labanotation) XML" and "Laban (Labanotation) Editor".



PAPADOPOULOU FOTEINI

She is a choreographer and movement researcher based in Essen, Germany. She studied dance at the Folkwang Hochschule (2005-2009). In March 2013 she obtained her MA in Dance Composition specializing in Movement Notation Movement Analysis after two and a half years of study with Dr. Henner Drewes (Institute of Contemporary Dance, Folkwang University of the Arts). Her choreographic handwriting ranges between abstract and theatrical narrativity of movement and she produces her own projects, e.g. the dance theatre piece *Body of Words*.



PENROSE MARA

She is a Dance Specialist at the Arts and College Preparatory Academy in Columbus, Ohio and on faculty at BalletMet Dance Academy, teaching technique, Labanotation, composition, improvisation, repertory, and ballet. Penrose previously taught in the Department of Dance at The Ohio State University. She holds an MFA in Laban Studies and a BFA in dance performance from Ohio State, where she reconstructed Knust's *Walzer* (1933) as her culminating project. She recently served as Project Coordinator for an original site-specific work by Stephan Koplowitz and was on the faculty of the 2014 Labanotation TCC at Ohio State's Dance Notation Bureau Extension.



RIGGS LEYVA RACHAEL

She is a dance director, notator, scholar, and teacher. She earned her MFA in Dance Directing, and PhD candidacy in Dance and Literacy Studies at The Ohio State University. She holds Advanced Theory and Intermediate Teaching certifications through the Dance Notation Bureau, and is teaching faculty for the Teacher Certification Course in Labanotation. Riggs Leyva notated the first Labanotation score of Trisha Brown's choreography, a duet from *M.O.*. Her research explores novel approaches to documenting and archiving dance. Riggs Leyva has taught and staged works from score at The Ohio State University and Denison University.



RUIZ GONZÁLEZ RAYMUNDO

He has a BA in Folk Dance from the National School of Folk Dance (2012). He has danced with various Folk Dance Groups in Coahuila and Mexico City, and with them traveled to various states in Mexico and the United States. He was a member of the Association of Folk Choreographers of Mexico (2005 to 2012). With the Sound Library of the Instituto Nacional de Antropología e Historia (INAH) he collaborated in the issue of the discs 55 and 57, where he worked with Dr. Jesús Jáuregui, an Anthropology specialist in the field of Mariachi. Currently he is artistic director of the Yumari Folk Dance Company and is studying a MA in Dance Research in the CENIDID (Centro Nacional de Investigación, Documentación e Información de la Danza José Limón).



SALARIS PAOLO

He received his Degree in Electrical Engineering from the University of Pisa in 2007. He earned the Doctoral degree in Robotics, Automation and Bioengineering at the Research Center "E. Piaggio" of the University of Pisa in June 2011. He has been Visiting Scholar at Beckman Institute for Advanced Science and Technology, University of Illinois, Urbana-Champaign (USA) from March to October 2009. Following two years as a Postdoctoral Fellow at the Research Center "E. Piaggio" from 2011 to 2013, he is now in a Postdoctoral position at LAAS-CNRS in Toulouse, working on motion segmentation and generation for humanoid robots.



SAPIR TIRZA

She was from 1968 a student and colleague of the late Professor Noa Eshkol, who invented the Eshkol-Wachman Movement Notation system (EWMN). She was a member of the Movement Notation Society (Israel) 1969-2008, and participated in the preparation of many of its publications. Since 1978 she has taught Movement Notation at Seminar Hakibbutzim College of Education, Technology and the Arts, Tel Aviv. She served from 2000 to 2007 as Head of the School of the Arts of Dance at the college and today she heads the Research Centre for Movement Notation and Dance Languages.

In 1986 she founded the RikudNetto dance group, of which she is choreographer and working within the frame of EWMN. Since 2002 she has developed the 'Sapir system' for the strengthening of learning skills, attention and concentration through movement and EWMN. Her published books include among others compositions of several dance cycles that have been performed by RikudNetto, and a theoretical book *About Time in EW Movement Notation* (with John Harries, 2009).



SIMONET NOËLLE

Dancer and teacher, she has been teaching Kinetography Laban at the Conservatoire national supérieur de musique et de danse of Paris since 2000, after her own studies with Jacqueline Challet-Haas in the 1990s. She has been a Somatic Movement Educator in Body Mind Centering® since 2012. She builds different projects dealing with notation with her company Labkine, making bridges between creation, research and pedagogy. She is Fellow of ICKL.



WEBER LYNNE

She serves as Executive Director of the Dance Notation Bureau in New York City, New York, and is Certified Professional Notator and Teacher of Labanotation; Certified Movement Analyst; B.F.A. in Dance, University of Wisconsin, Milwaukee; M.B.A. from the Wharton School and M.S.E. in Computer Science at University of Pennsylvania, notator of 15 works including Joffrey, Massine, Posin, Wagoner, Sokolow, and full-evening length *Sleeping Beauty*. Danced professionally with Milwaukee Ballet Company and other ballet, modern, opera, and operetta companies. Choreographed for the Public Theater. Managed consulting projects at (now) KPMG and was a Vice President at Goldman Sachs.



WILLIAMS VALARIE

She serves as Associate Dean, College of Arts and Sciences, Director of Ohio State University's Urban Arts Space, and Executive Director of The Arts Initiative overseeing the institution-to-institution partnership between Royal Shakespeare Company and Ohio State, and the Town and Gown Advisory Committee for the Arts. She is Professor of Dance, received her BFA from The Juilliard School, her MFA and PhD from Texas Woman's University, is a Certified Professional Notator and Teacher, and ICKL Fellow. She serves on the Board of Trustees of the Dance Notation Bureau in New York City, New York; International Council of Kinetography Laban Labanotation; and Opera Columbus.



Naoko Abe, Vesna Karin, Raphaël Cottin, Minako Nakamura and Shelly Saint-Smith
27th ICKL conference, Budapest, Hungary, 2011 © Pascale Guénon



Viviane Serry, Kevin Coker, Andy de Groat, Pat Graf, Harry Sheppard and Kathy Ray in Andy de Groat's *Fan Dance*, 1978 © Lois Greenfield



EVENTS

FRIDAY 24TH JULY: OPENING RECEPTION

FAN DANCE - LA DANSE DES ÉVENTAILS (1978)

Choreography by Andy de Groat / 4'30"

Music by Michael Galasso

Performed by Raphaël Cottin, Anne-Emmanuelle Deroo, Anne-Sophie Lancelin, Thomas Lebrun, Lea Scher, Noëlle Simonet

Kinetographic score by Raphaël Cottin



© Clef de sole

"Based on a walking sequence from the ballet *Red notes* the year before (1977)... *Fan dance* (*La Danse des éventails*) is a strange mixture of unusual but simple steps, complicated by precise arm movements and a random, constantly changing space.

The piece was presented for the first time in two important New York City performance spaces for new dance, music and theatre forms... The Kitchen and Danspace / Saint Mark's Church... in 1978.

The design of this "Chinese puzzle" is an apparently contradictory mix of set and free movements. Considered by some to be a kind of "signature" of the Red Notes Company... This short piece has been seen in all kinds of conditions and distributions... 4 dancers in a "soft attack" morning walk around Montauban... Other versions from 6 to more than 30 dancers... amateurs, students, professional companies... In Sao Paulo, Roubaix, Aix-en-Provence, Milano, Paris, Helsinki etcetera.

A short hymn to geometrical beauty, dancing musicality,... physical, mental and sensorial coordination... group discipline and personal freedom.

This piece is dedicated to Wilfride Piollet."

Andy de Groat

This dance has been notated a few years ago by Raphaël Cottin and the score, reviewed for this conference, has been turned into a printed booklet. We propose to those who want to, to work on the score during the conference in order to be able dance this short piece together on 30th July, during the last event of the week. Copies of the score will be available at the welcome desk for the volunteers (If there are too many of us, we'll dance this piece outside!). Thank you for your curiosity!

PRESENTATION OF THOMAS LEBRUN, ANGELA LOUREIRO AND RAPHAËL COTTIN'S WORKSHOP

Based on the work of Thomas Lebrun

Performers and music: to be decided during the workshop



© Frédéric Iovino

Four days for going through excerpts of Thomas Lebrun's Lied Ballet with him before breathing new life into them, through the prism of movement analysis, with Angela Loureiro and Raphaël Cottin. These explorations are just as many reasons for discovering the basics that Rudolf Laban called Weight, Flow, Time and Space, and for pondering our own experiences as regards movement and choreographic qualities. This presentation is danced by trainees of the workshop.

See also Thomas Lebrun bio in the CCNT section, Angela Loureiro and Raphaël Cottin bios in the attendees section.

THE DESPERATE HEART (1943)

Choreography by Valerie Bettis / 8'

Music by Bernardo Segall, performed by Xavier-Charles Catta, piano

Text by John Malcolm Brinnin

Performed by Emmanuelle Gorda

Restaged by Noëlle Simonet from Rose Anne Thom's Labanotation score realised in 1976.

"It was darkness... and a great hurry of silence then
Only the cold stone hung in the breast
And backward and forward... no answer
The wooden roof of the world seemed close... easy to touch perhaps to break...
But the hard hands were full of stones.
Brightness was backward and the bright look of love
Trapped in its only time... time past... now... and forever.

The voice was love voice then... the darkness saying
my dear, my dear
The darkness saying... my dear, my dear... in the great hurry of silence."

Excerpt from The Desperate Heart, John Malcolm Brinnin

THE END - EXCERPT FROM ROOMS (1954-55)

Choreography by Anna Sokolow / 5'50"

Music by Kenyon Hopkins

Musical recording (2008) by Sylvain Rifflet (artistic direction, saxophone, clarinette),
Sylvain Gontard (trompette), Franck Woeste (piano), Gildas Boclé (contrebasse),
Karl Jannuska (batterie).

Restaged and performed by Noëlle Simonet

from Ray Cook's Labanotation score (1975) and special advises by Jim May, artistic
director of the Sokolow Theater Dance Ensemble.

Rooms deals with the psychic isolation and unfulfilled desires of people living in the big city. The jazz score by Kenyon Hopkins catches the pulse and beat of modern society. An enduring masterpiece of twentieth-century art.

"Rooms is a powerful, deeply penetrating exploration of man's aloneness...Miss Sokolow has given her subject stunning theatrical treatment through movements which are striking as pure dance action but also revelatory of the individual dreams of each of the participants."

Walter Terry, Herald Tribune, 1956

L'ÉTOILE JAUNE (THE YELLOW STAR),

EXCERPT FROM *LA CONSTELLATION CONSTERNÉE* (THE APPALLED CONSTELLATION) (2008)

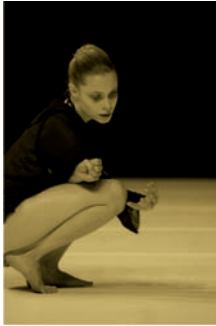
Choreography by Thomas Lebrun / 10'

Danced by Anne-Sophie Lancelin

Music by Samuel Barber: *Adagio for Strings*

Lighting design by Jean-Marc Serre

Production: The Illico Company, with support from Danse à Lille / CDC



© Frédéric Iovino

This portrayal of a star saw the day in a historical context as black as a star is bright. Anne-Sophie and her dance have that gentle, innocent beauty that can contain deeprooted, anger and force. The peaceful, diffuse rays of living youth are set against boiling rage and pride that's sincere and that has a right to be there. Innocence, rage and pride are feelings and states connected with an era of massacred humanity, where stars had stopped representing dreams. Instead they represented the nightmare of a people, the horror of war and the madness of one man. But a star cannot be caught or fenced in. It never goes out.

DE PEUR, (BY FEAR) EXCERPT FROM *TROIS DÉCENNIES D'AMOUR CERNÉ* (2013)

Choreography by Thomas Lebrun / 20'

Danced by Raphaël Cottin and Anne-Emmanuelle Deroo

Music by Smith and Burrows, Seb Martel, Dez Mona

Production: Centre chorégraphique national de Tours - direction Thomas Lebrun

Coproduction: Le Vivat, scène conventionnée danse d'Armentières



© Frédéric Iovino

Trois décennies d'amour cerné (meaning something like Three decades of love fenced in) is made up of three solos and a duet evolving in liaison, in transmission, in discord, in contradiction and relentlessly... on the emergence and evolution of Aids: Fenced in by risks, fear, doubt and loneliness.

Fenced in by fear... A woman and man.

Two bodies to and from between raw force and fragility, approaching each other slowly, afraid to trust and afraid to act. A pathway towards nakedness, towards sincerity; letting go, going towards pleasure. A moment that is fearful, but full of rich, drumming intensity.

SATURDAY 25TH & MONDAY 27TH JULY - CNSMDP

As Paris Conservatoire (Conservatoire National Supérieur de Musique et de Danse de Paris) is in France, the only place delivering a higher diploma in Kinetography Laban, for the 29th conference we have made a special partnership with the CNSMDP in order for the students to meet the ICKL community as well as to share a part of their work. The two first events will be put on by CNSMDP, so as to end the day with a dance!

25TH: EVENT #1

◇ Nijinsky's *L'Après-midi d'un faune* (1912)

Danced by Maud Pizon (La Grande Nymphe - The Chief Nymph) and Camille Gerbau (Le Faune - The Faun)

Dancer in Sacre # 2, the Dominique Brun's reconstruction of Nijinski's Rite of Spring , Maud Pizon wanted to experience the embodiment of the Laban score of l'Après-midi d'un faune (notated by Nijinski and translated in Labanotation by Ann Hutchinson Guest and Claudia Jeschke) as an helpfull standpoint for her notating work of Dominique Brun's piece as part of her study at CNSMDP.

27TH: EVENT #2

◇ Le duo des Caresses extrait de *L'Apocalypse Joyeuse* (1991)

Choreography by Christian Bourigault

Danced by Camille Gerbeau and Camille Bobelin

◇ Hexentanz - *La Danse de la sorcière* - The Witch Dance

Choreography by Mary Wigman

Danced by Candice Thomann

Recreation by Mary Anne Santos Newhall after Mary Wigman

WEDNESDAY 29TH - JULIE BRODIE & BALINDA CRAIG-QUIJADA

YOU CAN'T DRESS ME UP BUT YOU CAN TAKE ME ANYWHERE (1982)

Choreography by Maggie Patton / 4'

Music: *Veloce* by Claude Bolling

Danced by Balinda Craig-Quijada

Notated score (in progress) by Julie Brodie



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Maggie Patton (1940-2012) attended the University of Illinois and earned a master's degree at The Ohio State University, where she became dance faculty. She established the company DanCentral, choreographed for Ohio Light Opera, Columbus Light Opera, and was founder of the dance program at Kenyon College. Excerpted from an evening-length work, You Can't Dress Me Up But You Can Take Me Anywhere is a collage of the dance forms that shaped Patton's choreographic style, including precise musicality, quick-as-lightning footwork, relaxed upper body, and wit-- add tap dancing, some Charleston, and a flying leap into the unknown and it's all uniquely Maggie.

TENANT OF THE STREET (1938)

Choreography by Eve Gentry / 7'

Danced by Julie Brodie

Notated score by Mary Corey

Restaging by Julie Brodie and Gabriel Mitchell

Coaching by Mary Anne Santos Newhall and Trisha Bauman

Eve Gentry (1909-1994) was born Henrietta Greenwood in California. Gentry joined Hanya Holm's company in New York City in 1936 and later founded her own dance company, Eve Gentry Dancers. A teacher for the High School for Performing Arts and The New Dance Group, Gentry was also a founder of the Dance Notation Bureau and the Institute for Pilates Method. Tenant of the Street (1938) is Gentry's seminal depression-era solo based on the imagery of Kathe Kollwitz's art. Tenant depicts a homeless woman on the fringes of society, drawing the audience's eye to a figure often ignored through stark, dramatic choreography and a dynamic use of space.

TUESDAY 28TH JULY - CHÂTEAU DE CHENONCEAU



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Property of the Crown, then royal residence, Chenonceau Castle is an exceptional site not only because of its original design, the richness of its collections, its furniture and its decorations, but also because of its destiny, since it was loved, administrated and protected by women, who were all extraordinary and who, for the most part have marked history.

The “Château des Dames” was built in 1513 by Katherine Briçonnet, and successively embellished by Diane de Poitiers then Catherine de Medicis. Chenonceau was protected from the hardship of the revolution by Madame Dupin. The iron, but very feminine, fist in the velvet glove has always preserved Chenonceau during times of conflict and war in order to make it forever a place of peace.

Chenonceau Castle has an exceptional museum collection of the Old Masters’ paintings: Murillo, Le Tintoret, Nicolas Poussin, Le Corrège, Rubens, Le Primatice, Van Loo... as well as an extremely rare selection of Flanders Tapestries from the 16th century. Throughout its history, this emblematic Castle has always attracted talent and inspired great artists.

At Chenonceau Castle, the flower display in every sumptuously furnished room adds to its elegance. The room of Five Queens, the living room of Louis XIV, the grand gallery overlooking the River Cher, fabulous kitchens constructed in the piers of the bridge, the Green Cabinet of Catherine de Medici... Step by step, Chenonceau takes you back in time to share its dreams and reveal its secrets.

A visionary castle, from the Renaissance up until the Age of Enlightenment, Chenonceau has always benefited from innovation, heir of the greatest thinkers and philosophers of the time. Today, its guests, who come from all over the world, discover the quality of its reception, thanks to a free visit or audio guide with iPod video (in 11 languages).

<http://www.chenonceau.com/index.php/en>

THURSDAY 30TH JULY - CHÂTEAU D’AZAY-LE-RIDEAU

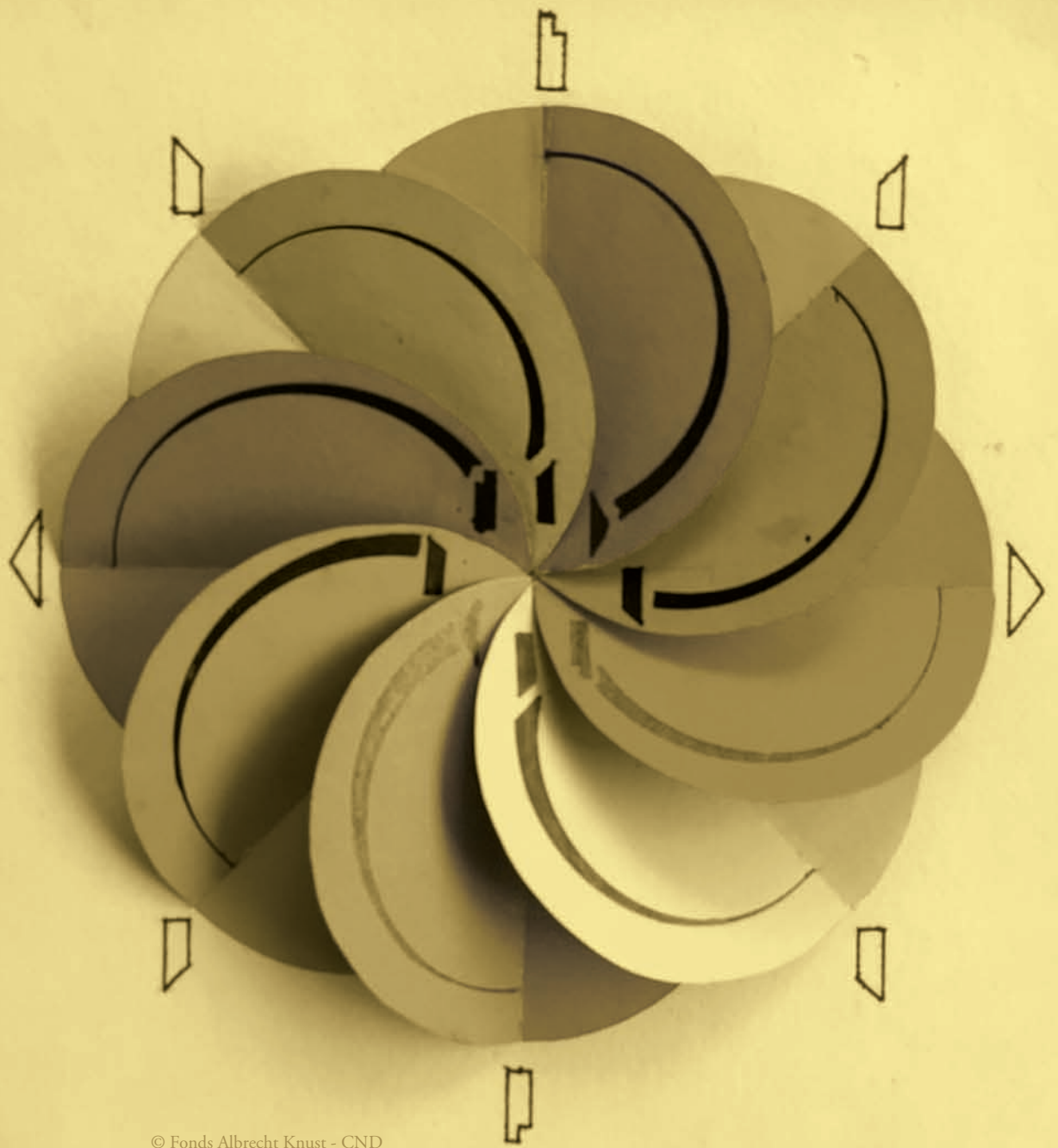


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This year, the Centre français des monuments nationaux commissioned Thomas Lebrun an in situ choreography for several historic sites. This work, scheduled this Fall, will take place in several castles of the Loire: Bourges (Castle of Jacques Cœur), Châteaudun and Azay, and will be broadcast in other French monuments such as the Mont Saint-Michel. This partnership between

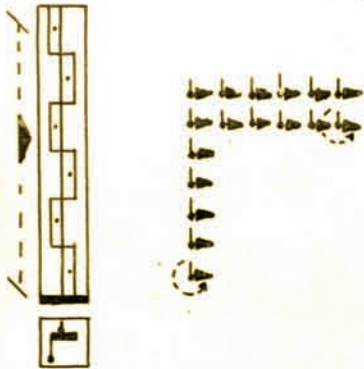
CCNT and National Monuments offers us a unique opportunity to end this 29th conference. We will benefit indeed a site visit, especially privatized, followed by dinner in the castle rooms.

Built on the foundations of a medieval fortress in the heart of Touraine, the Château d’Azay-le-Rideau is the creation of a wealthy financier of François I, Gilles de Berthelot. Standing in the centre of a romantic park, this masterpiece of 16th-century architecture has preserved, with the passing years, all the refinement, elegance and grace of an exceptional Renaissance château. On the Unesco World Heritage list.



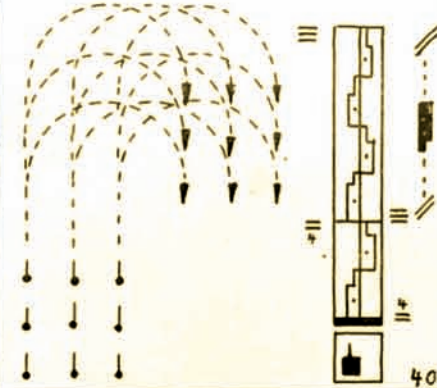
© Fonds Albrecht Knust - CND

Weg am Platz.



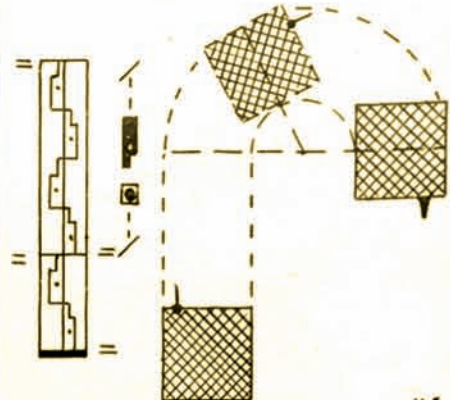
39

Einzelwege.



40

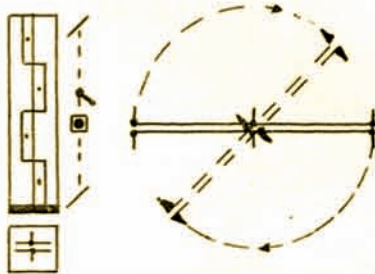
Verschiebung.



41

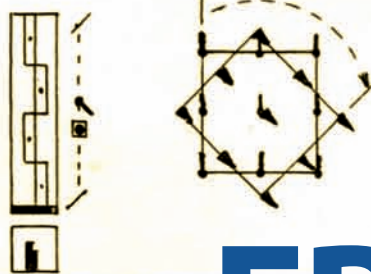
Verschiebung auf der Stelle:

a. Doppelreihe mit verschiedenen Front.



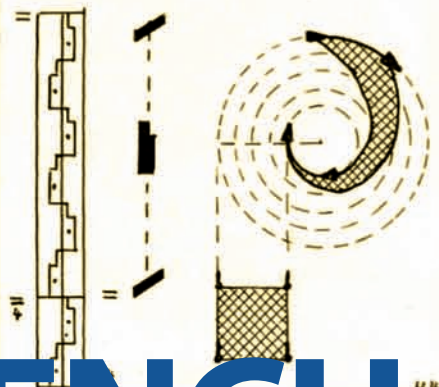
42

b. der Gruppe:



43

Quellung.



44

Quellung einer Ringscheibe.



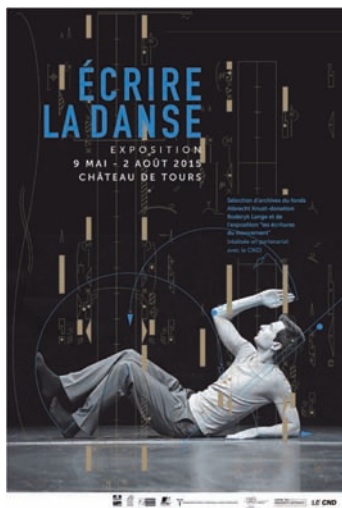
Bewegungen

A B C ---- = verschiedene Gruppen eines Tanzes;

a, b, c ---- = Teilgruppen gleichzeitig wirkend;
1, 2, 3 ---- = Teilgruppe nacheinander wirkend;
I, II, III ---- = Abschnitte eines Tanzes.

**FRENCH
RESOURCES**

EXHIBITION “ÉCRIRE LA DANSE” exhibition commissioner: Raphael Cottin



Emmanuel Eggermont in Raimund Hogue's
L'Après-midi © Rosa Frank

The CCNT chose to give the Kinetography and ICKL conference a higher visibility by organizing an exhibition at the Château de Tours, in partnership with the CND and the city of Tours.

This exhibition consists of three elements: the first is a selection of the exhibition “Les écritures du mouvement” produced by the CND in 2006, the second is presenting unpublished documents of the Albrecht Knust archives - Roderyk Lange donation (deposited at the CND) and the third is dedicated to the contemporary use of Kinetography, through the realization of the score of *Lied Ballet*, the last work of Thomas Lebrun.

Presented for the first time in this form, this exhibition invites you to discover, through the presentation of unpublished letters, testimonials, scores, photographs and films, the richness of the dialogue established between dance and a system of notation, one which offers both a rediscovery of the dances of the past and a different perspective on those of today.

LE CND

The CND is a creation centre dedicated to artists and an art centre dedicated to dance. Founded in 1998, it fulfils three key missions: artistic creation, heritage protection, training and professional services.

THE MULTIMEDIA LIBRARY

The multimedia library offers diversified collections: 28 000 works, 1 500 periodicals including 470 current titles, 5 000 videos available for immediate viewing, over 800 hours of live video recordings of the CND's activities, and 1 000 CDs and musical scores.

Artist files, location files and special collections and historical archives (Archives of the Ballet Atlantique-Régine Chopinot, the Four Solaire, the Carnets Bagouet, Catherine Diverres, Francine Lancelot, Rudolf Noureev, Hideyuki Yano, Andy de Groat, Archives of Albrecht Knust and Lisa Ullman relating to the Laban dance notation system, etc.)

Collections relating to theatres and other organizations: Archives of the Aix Dance Festival, the Théâtre Contemporain de la Danse (TCD), or the Institut de Pédagogie Musicale et Choréographique (IPMC)

The resource centre is associated with the Bibliothèque nationale de France for dance (France's National Library) and the CNCs Moulins-sur-Allier, the CND's Library is also a member of SIBMAS and ENICPA.

GRANTS

The Centre national de la danse is in charge of a support scheme entitled “Aide à la recherche et au patrimoine en danse” (“Dance Research and Heritage Grant”), created in 2006 by the French Ministry of Culture and Communication. From 2006 to 2014, amongst the granted projects, 38 dance scores have been notated from various genres (baroque, ballet, neo-classical, modern, contemporary, hip hop, jazz...), as well as scores from other dance cultures. Dance notation has also been eventually used in other projects such as pedagogical and anthropological topics. The special collection “Aide à la recherche et au patrimoine en danse” in the library of Centre national de la danse is housing all granted scores. This collection is available on request for consultation.

NETWORK

The Centre national de la danse has set up a website giving access to professional notators’ profiles (currently 45 entries), as well as news in the field. Three to four meetings open to notators and notation students are organized yearly on technical topics, professional practices, notation(s) history, transdisciplinary projects, etc.

CND.fr

CNSMDP

CONSERVATOIRE NATIONAL SUPÉRIEUR DE MUSIQUE ET DE DANSE DE PARIS

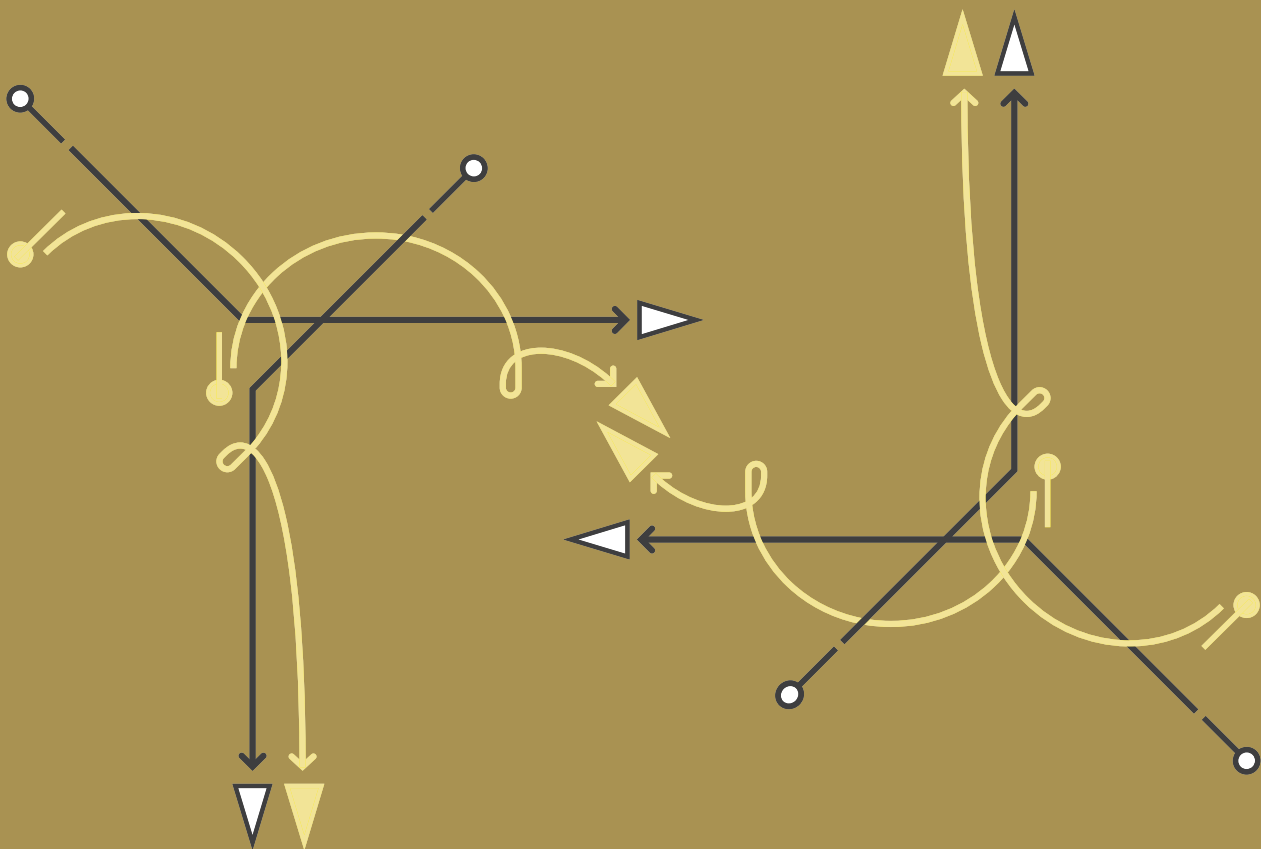
Founded in the fervour of the French revolution, the Paris Conservatoire has, since its inception in 1795, trained the greatest French musicians and remains synonymous with the highest international professional standards. Classical dance was introduced in the 1920s, and in 1990, classical and contemporary dance and movement notation – Laban, led by Jacqueline Challet-Haas early as 1990 followed in 1999 by Noëlle Simonet, and Benesh since 1995, led by Eliane Mirzabekiantz – were integrated into the curriculum. Today, the Division of Choreographic Studies counts some 200 students ranging in age from 13 to 40. Preparatory courses, first and second cycle level courses are offered, and those who wish to do so may attend the University Paris VIII with a view to obtaining a Bachelor’s degree in Performance Arts. The Dance Division’s international network counts major dance schools and companies throughout Europe, North America and Asia such as the Institut del Teatre in Barcelona, the Juilliard School in New York, the Vaganova School in Saint Petersburg or K-Arts (Korea National University of Arts) in Seoul.

The curriculum in Kinetography Laban currently has a two-year undergraduate cycle and a two-year proficiency cycle, which should become a Master as from September 2016. This course includes a specialized training in Kinetography and also offers an introduction to other Laban fields that include writing: Symbolisation (Motif notation), Space, Effort and Shape.

www.cnsmdp.fr



Raphaël Cottin, Maxime Camo, Tatiana Julien, Léa Scher and Anne-Emmanuelle Deroo © Frederic Iovino



INFO



TOURS, THE HEART OF LOIRE VALLEY AND ITS CASTLES

Tours is an old Gallo-Roman town located between two rivers, the Loire and the Cher, an exceptional location in the heart of the renowned Loire Valley. With its preserved historical and architectural heritage, Tours is a captivating city, full of charm. The city knows how to keep its heritage while looking towards the future.

Nowadays, Tours metropolitan area, with a population of more than 300 000, is a modern pole of attraction, vibrant, dynamic and economically on the rise.

From 1430 to 1600, Tours and Loire Valley were the main residency for the French Kings. Thus, the city holds treasures it was able to preserve. One should absolutely discover the Old City and its Plumereau square, the quarter of the Saint Gatien Cathedral and the Loire banks, as well as some museums and monuments. And further, one should not miss a visit to the most known castles of France: Chambord, Chenonceau, Chaumont-sur-Loire, le Clos-Lucé, Amboise, Beauregard, Cheverny and Blois. Since 2000, Tours and Loire Valley have been part of the UNESCO World Heritage sites, as a cultural landscape.

It takes less than one hour by train from Paris to reach Tours by high-speed train (TGV) and one hour and a half from Roissy-Charles de Gaulle international airport (direct line train from airport).

The CCN is 10 minutes bus from the city centre.

Loire Valley on UNESCO website : <http://whc.unesco.org/en/list/933>

Visiting Loire Valley : <http://www.touraineloirevalley.co.uk>

PRACTICAL INFORMATION - TOURS AND THE CCNT

Your friend during the conference will be the **BUS, LIGNE 5**,

- direction TOURS SUD, PARC GRANDMONT to go to the CCNT,
- direction SAINT-PIERRE-DES-CORPS, SAINT-PIERRE GARE to come back to the City Centre (Hotels, Notre-Dame-La-Riche, Shopping, Bars, Restaurants, Train station...)
- The bus stop of Tours train station is GARE VINCI
- The bus stop of Tours city Hall is JEAN JAURES
- The bus stop of Notre-Dame-La-Riche is CLOCHEVILLE
- The bus stop of Hôtel Rabelais is RABELAIS
- The bus stop of CCNT is GENERAL RENAULT

For Notre-Dame-La-Riche, you can also take **LIGNE 4** at DAMES BLANCHES stop (direction VÉNIEN to go to the CCNT, stop at GENERAL RENAULT)

DISTANCES

Train Station > CCNT: 2,55 km

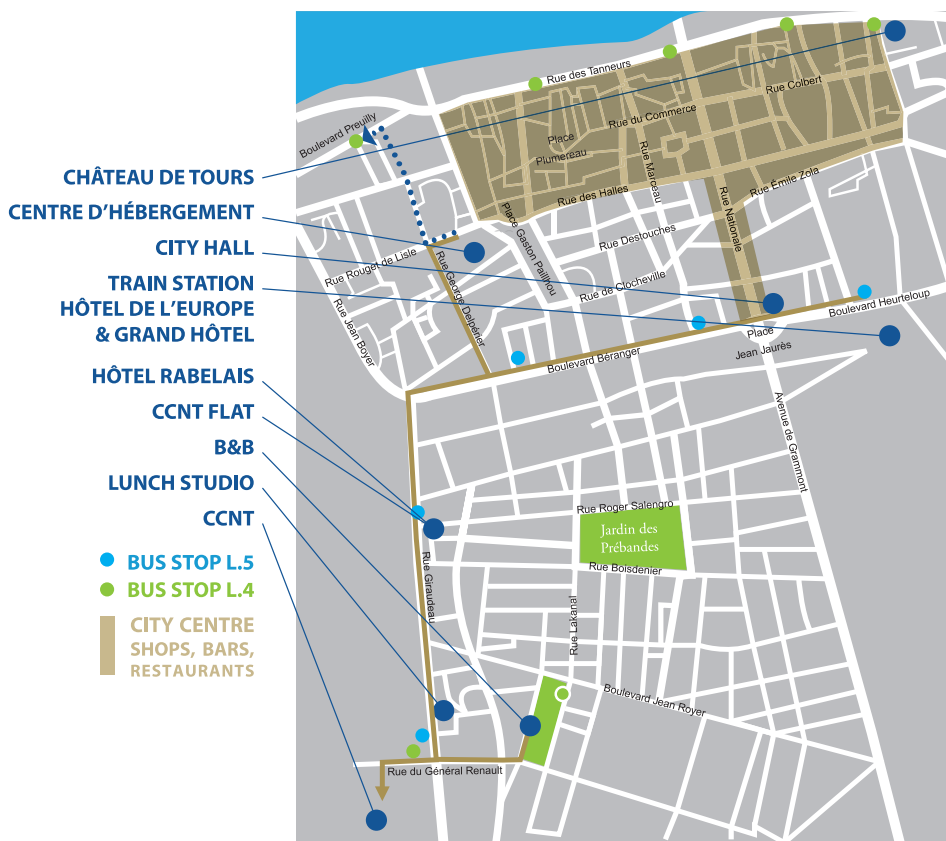
City Hall > CCNT: 2,3 km

Château de Tours (exhibition) > CCNT: 3,5 km

Centre d'Hébergement > CCNT: 2,2 km

Hôtel Rabelais > CCNT: 940 m

B&B > CCNT: 730 m



HELPFUL NUMBERS

GENERAL DOCTOR

Jean-François Dailloux | 4 rue de la Victoire | +332 47 39 55 65

DENTIST

Isabelle Munoz | 3 rue de Bordeaux | +332 47 64 85 78

DRUGSTORES

Pharmacie Saint-Eloi | 58 rue Giraudeau | +332 47 37 53 94 [close to Hotel Rabelais]

Pharmacie Giraudeau | 2 place Henri Langlois | +332 47 76 06 06 [close to CCNT]

Pharmacie Vinci | 2 place Général Leclerc - +332 47 05 52 78 [close to Train station]

SAMU / EMERGENCY MEDICAL AMBULANCE UNIT

15

FIRE DEPARTMENT

18

POLICE

17

BLUE CARD LOSS

+33 892 705 705

POLICE STATION

72 rue Marceau | +332 47 60 72 05

OTHER PRACTICAL INFORMATION

TOURISM OFFICE

78 rue Bernard Palissy | +332 47 70 37 37

TAXI

+332 47 20 30 40

LES HALLES DE TOURS / MARKET

Place Gaston Paillhou - Open Tuesday to Sunday morning

MARCHÉ DES HALLES / MARKET

Place Gaston Paillhou - Wednesday and Saturday morning

FOOD GROCERY

19 place Jean Jaurès [Centre commercial Galerie du Palais] - Open Monday to Saturday from 9am to 7pm

BARS / TOBACCO OPEN EVENING AND WEEKEND

LE BERGERAC

93 rue Colbert | +332 47 66 68 96

LE SAINT-CLAUDE

6 place du Général Leclerc | +332 47 05 55 25 - Until 1:00 am [close to Train station]

LA CIVETTE

4 rue du Change | +332 47 05 74 30 - Until 2:00 am

ORGANIC STORES

COOP NATURE

17 rue Chalmel | +332 47 66 77 77 - Open Tuesday to Saturday from 9am to 1pm & from 2:30pm to 7pm, Monday from 2:30pm to 7pm

PLEINE FORME

10 rue Grandière | +332 47 20 49 17 - Epicerie Bio Council, dietetic follow, natural health. Cosmetics. Bio Epicerie - Open Monday from 2pm to 7pm, Tuesday to Saturday from 9am to 7pm

RESTAURANTS

LA CUISINE DE GEORGES

20 rue Georges Courteline | +332 47 36 92 04 - Closed Sunday / Open from 12am to 8pm

LA DEUVALIÈRE

18 rue de la Monnaie | +332 47 64 01 57 - Closed on Sunday midday, Sunday and Monday all day / Open from 12am to 2pm and from 7pm to 10pm

L'ATELIER GOURMAND

37 rue Etienne Marcel | +332 47 38 59 87 - Open from 12am to 2pm & from 7:30pm to 10:30pm (11pm Friday & Saturday)

LE PETIT PATRIMOINE

58 rue Colbert | +332 47 66 05 81 - Closed Monday & Tuesday / open from 12am to 2pm & from 7pm to 10pm

LA TABLE DU GRAND MARCHÉ

25 place du Grand Marché | +332 47 64 10 62 - Closed Monday & Tuesday / open for lunch from 12am & for dinner from 7pm

CRÊPERIE LA BIGOUDEN

3 rue du Grand Marché | +332 47 64 21 91 - Open from 12am to 2pm & from 7pm to 10:30pm

CHEZ PAULETTE

8 place de Châteauneuf | +332 47 05 28 64 - Open Monday to Saturday from 9am to 3pm & Thursday to Saturday from 6pm to 11am

BRASSERIES

LE SINGE VERT

5 rue Marceau | +332 47 20 02 76 - Closed Sunday / open from 12am to 2pm & from 7pm to 10pm except Wednesday from 12am to 2pm

BRASSERIE BURÉ

1 place de la Résistance | +332 47 05 67 74 - Open 7/7 from 12am to 2:30pm & from 7pm to 12pm

LE MARCHÉ GOURMAND

27 rue du Grand Marché | +332 47 64 50 38 - Open 7/7 from 12am to 2:30pm & from 7:30pm to 10:30pm except Friday & Saturday closed to 11pm

WORLD FOOD

EL DOURO - Portuguese cooking

16 rue de la Grosse Tour | +332 47 38 50 90

PARFUM CULTURE - Japanese cooking

63 rue Blaise Pascal | +332 47 05 13 66 - Open for lunch, Tuesday to Saturday from 12am to 2pm & from 7pm to 9:30pm

LA BEKAA - Libanese cooking

80 rue Colbert | +332 47 61 27 01 - Open daily for lunch and dinner

LE PALMIER - Moroccan cooking

22 rue Bretonneau | +332 47 64 60 49 - Closed on Monday midday

LE ZAFFERANO - Italian cooking

7 rue de la Grosse Tour | +332 47 38 90 77 - Closed Sunday & Monday

VANNE - Korean cooking

26 rue Georges Courteline | +339 65 10 88 81 - Closed Monday & Sunday

HIMALAYA - Indian cooking

23 rue de la Monnaie | +332 47 64 92 17 - Open from 12am to 2:30pm & from 7pm to 11:30pm

BARS & CAFÉS

LE SERPENT VOLANT

54 rue Grand Marché | +332 47 38 59 10 - Open Monday to Saturday from 1pm to 2am

CAFÉ NARBÉY

9 rue de la Monnaie | +332 47 10 19 77 - Open Monday to Saturday from 6pm to 2am

LE P'TIT'BLANC

23 place Gaston Paillhou | +332 47 61 09 77 [wine bar]

LE HAMAC

21 rue Rôtisserie | +332 47 05 25 71 [bar à cocktails, ambiance antillaise, cocktail bar]

LE CORSAIRE

187 avenue Grammont | +332 47 05 20 00 [bar à cocktails, cocktail bar]

BAR TABAC LE DU BELLAY

202 rue Boisdénier | +332 47 61 26 03 (close to Hotel Rabelais) - Open Monday to Saturday from 6:30am to 8pm

GOURMET ADRESSES

WINE SHOP

LES BELLES CAVES

Les Halles centrales | +332 47 38 73 18 www.lesbellescaves.com - Open Tuesday to Friday from 9am to 1pm & from 3pm to 7pm without break, Saturday from 9am to 7pm

ÉPICERIES FINES DELICATESSEN

LA BALLADE GOURMANDE

26 places du Grand Marché | +332 47 75 11 65 - www.labaladegourmande.com - Open Tuesday to Saturday from 10am to 1pm. & from 3pm to 7pm - Delicatessen dedicated to the most outstanding regional specialties

CHEZ HARDOUIN

70 rue Bernard Palissy | +332 47 05 12 87 www.hardouin.fr - Open Monday to Saturday from 7am to 7pm without break - The house Hardouin perpetuated since over a hundred years the traditional recipes of the Touraine deli meat.

PASTRIES

LA CHOCOLATÈRE

70 rue Bernard Palissy | +332 47 05 12 87 www.la-chocolatiere.com - Open Monday to Saturday from 9:30am to 7pm without break, Sunday from 9:30am to 1pm

L'EXPÉRIENCE MACARON

7 rue du Commerce | +332 47 27 02 02 www.experience-macaron.com - Open Tuesday to Friday from 10am to 7pm, Monday from 3pm to 7pm & Saturday to 10am to 7:30pm - Patrick Migeon, pastry chef (apprentice Gaston Lenôtre) offers a wide range of macaroons and sweet, delicious and original : classic flavors and also savory.

BRIOCHERIE LELONG

13 place du Général Leclerc | +332 47 05 57 77 - Open Monday to Saturday from 7am to 7pm without break - Since 1907, known from all inhabitants of the city and located in front of Tours train station, the briocherie offers delicious buns, stuffed or not, sweet or savory.

BISCUIT

LA CURE GOURMANDE

1 place Plumereau | +332 47 05 00 42 www.curegourmande.com - Open Monday from 11am to 7pm ; Tuesday to Saturday from 10am to 8pm, Sunday from 12am to 8pm - Since 1989, the Cure Gourmande delight all gourmands of biscuits, confectionery and chocolates manufactured in its workshops.



Raphaël Cottin and Anne-Emmanuelle Deroo in Thomas Lebrun's *Trois décennies d'amour cerné*, 2013 © Frédéric Iovino

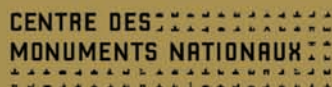
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