



International Council of
Kinetography Laban
Labanotation

Conference 2019 | Ciudad de México



GUIDEBOOK

GUIDEBOOK



**WELCOME
BIENVENIDOS**

Ann HUTCHINSON GUEST
President and Core Member
International Council of Kinetography Laban

What an honour and pleasure it is to have our biennial ICKL conference once again in Mexico City, the previous time being in 2007. This year is also the 60th Anniversary of the founding of ICKL and our 31st conference. Very rewarding is the increasing interest in Laban's legacy around the world; our focus is, of course, specifically on the notation system he originated – Kinetography Laban/ Labanotation. We salute Laban by continuing to apply this system to all needs, finding, when the occasion arises, a way to describe an action not previously encountered. The system is alive and growing!

Looking back, we see how during World War II, the three centers where the system was being developed were cut off from each other. Thus, in the early days, the conferences focused on unification. Then new ideas came from specific needs. In notating Graham technique, the 'foot on the walk' could not be written with direction symbols but needed to focus on the action of the ankle, the contraction and then the extension. Laban's main concern had been with describing directions, not with anatomical description. From T'ai Chi Chuan came the need to describe an action in terms of its relation to a part of the body, for instance, 'the right arm (hand) is horizontally forward of the left hip.' Such descriptions became known as 'DBP' – Direction from Body Part. When translating other systems of notation into Labanotation, we realized that because Laban had provided us with a 6/6 scale for contracting, we had 30°, 60° and 90° but were unable to describe a 45° angle. A new set of signs, related to the 6/6 signs but distinctly different, was evolved and accepted into the system. As different, unusual descriptions of movement are encountered, our system is flexible enough to provide the solutions.

At the more recent ICKL conferences emphasis has been more on practitioners meeting to exchange ideas, discuss teaching methods, sharing notating challenges and the appropriate application of the system for specific needs.

I conclude by wishing you all an enjoyable and fruitful conference!

The National School of Ballet and Contemporary Dance of the Instituto Nacional de Bellas Artes (INBA), is celebrating forty one years of experience in dance education, since its foundation and has reached national and international recognition and artistic projection. The ENDCC offers a wide range of academic programs for the training of professionals, such as ballet dancers, contemporary dancers, ballet teachers and choreographers. The high standard of the educational training allows graduates to fully integrate into the professional field of Mexico and other countries.

The faculty members are prominent teachers who have relevant trajectories in dance, and other disciplines and different perspectives of knowledge and creation, who incorporate to their teaching their academic and artistic experience, since they are dancers, choreographers, musicians, actors, directors, composers, light designers, academic specialists in dance history, kinesiology, choreology, production, plus a group composed of nutriologists, psychologists, and physical conditioning instructors.

Programs include in their curricula Motif Writing, Laban Movement Analysis and Choreographic Analysis. These skills are being applied to creation and analysis of the ballet and contemporary dance repertoire. The Laban specialists of the five programs in the ENDCC have been Pilar Urreta, Clarisa Falcón, José Guadalupe Rodríguez, Luz del Carmen Torres, Sonia Oliva, Evangelina Villalón, Rodolfo Hechavarría, Paloma Macías and Gabriela González Rubalcava, all certified in LOD, Labanotation and or Laban Movement Analysis from Language of Dance Centre, Laban-Bartenieff Institute of Movement Studies, Dance Notation Bureau and Laban Center of London.

The curricula of the different programs allows the students to be furnished with a continuous performance and choreographic scene practice, which has constituted the principal axis of the educational models. The constant practice on stage at theater “Raúl Flores Canelo”, the Experimental Forum Black Box and Plaza de la Danza has resulted in the formation of dancers, choreographers and teachers with an enormous professional experience.

The ENDCC hosted the 25th Biennial Conference of Kinetography and Labanotation in 2007, in Mexico City, organized by Clarisa Falcón. In 2009, ENDCC held the 1st Encounter Laban, organized by Pilar Urreta with the participation of international figures, professors and students from several states of the Mexican Republic.

Now, in 2019, the ENDCC will host the 31st Biennial Conference of Kinetography and Labanotation, with Paloma Macías as onsite organizer. It is important to mention that during the last twelve years, the Laban community in Mexico has grown and consolidated, thanks to the initial work of many current ICKL members. We hope that this Conference will represent an impulse to the new generations of Mexican dancers, teachers and choreographers.

Ofelia CHÁVEZ DE LA LAMA

Director

Centro Nacional de Investigación, Documentación e Información de la Danza José Limón

The José Limón National Center for Dance Research, Documentation and Information (Centro Nacional de Investigación, Documentación e Información de la Danza José Limón/Cenidi Danza) with great pleasure welcomes the distinguished professors and guests who will honor us by their attendance to the the Conference 2019 of the International Council of Kinetography Laban/Labanotation, in Mexico. Since its foundation in 1983, Cenidi Danza has developed academic work in research of dance; its aims are to promote and nurture a wide range of lines of investigation and produce publications that analyze the conceptual and aesthetic proposals which define the variety of dance styles in the different historical periods; documentation to safeguard the sources and materials which preserve the memory of the great figures and periods of the dance scene; diffusion through academic and scenic activities and education through the postgraduate program, Masters in Research of Dance (MID), seminars, courses and workshops.

Cenidi Danza José Limón counts with certified specialists in Choreology and several researchers are interested in Rudolf Laban's legacy and have produced publications: Anadel Lynton, Josefina Lavalle, Alejandra Ferreiro, Kena Bastián, Elizabeth Cámara, Hilda Islas, Gabriela Gonzalez Ruvalcaba, Dolores Ponce, Jorge Gayón and Miriam Huberman. Cenidi Danza since its foundation as CID Danza has promoted Laban's heritage. In 1985 Bodil Genkel gave two courses of Kinetography Laban, as well as Miriam Huberman who gave Labanotation courses and workshops. The founder and director Patricia Aulestia promoted the teaching of Labanotation by Adela Adamova and Rodolfo Sorbi throughout the Mexican Republic. The Diploma of Introduction to Movement Analysis and Labanotation directed to professors and researchers of INBAL took place in 2001 and 2002. The trajectory of Language of Dance LOD in Mexico dates from year 2000 when researchers from Cenidi Danza José Limón, Josefina Lavalle and Alejandra Ferreiro started the certification courses at Language of Dance Center in London and later established courses in Mexico City bringing specialists in 2003 who provided certification in level 1 to twenty teachers from schools of INBA and other institutions. Cenidi Danza has fostered the introduction of LOD as a formal educational program to teachers and graduates from INBAL. In 2006 ten Mexican specialists were certified and since then, LOD became part of the curricula in several dance programs of Superior schools of Dance of INBAL and has influenced the training of professional dancers, choreographers, teachers, becoming a driving power for academic improvement. Cenidi Danza commemorates its 36 anniversary and on this occasion, it will be wonderful to host and witness a gathering of the ICKL community, to learn the accomplishments and to hear about the future goals. We hope this meeting will serve to start a new dialogue and reflexion. This will be an emotion laden meeting. For many it will mark a first occasion. For all it will be a period of renewed friendship and fruitful work stretching the bonds between our countries.





INSTITUTO NACIONAL DE BELLAS ARTES Y LITERATURA (INBAL)

In 1946 the National Institute of Fine Arts and Literature (INBAL) dependent on the Ministry of Education (Secretaría de Educación Pública) was founded and since 2015 it is integrated to the Ministry of Culture (Secretaría de Cultura). The aim of INBAL is the creation, research, formation of professional artists and diffusion of art, and the organization and development in all the areas of Fine Arts. The current director is Lucina Jiménez López.

To accomplish its educational task the National Institute of Fine Arts and Literature has a system dependent from the Subdirección General de Educación e Investigación Artísticas (SGEIA), in charge of Claudia del Pilar Ortega, that includes schools in initial artistic education, high school in arts and humanities, professional schools that offer superior artistic education programs, and schools and research centers that have developed postgraduate programs.

In the education system Laban's legacy has contributed to research and teaching of ballet, contemporary dance, folk dance, Spanish dance, choreography and theatre programs and has acquired an enormous relevance representing an expanding field.

CENTRO NACIONAL DE LAS ARTES (CENART)

The National Center for the Arts (CENART) is dependent of the Ministry of Culture (Secretaría de Cultura). In 1994 the magnificent new architectonic complex designed by seven of the world world renowned Mexican architects was inaugurated. Its aims have been to produce and explore new models and approaches to artistic education, research and promotion; to encourage interdisciplinarity in art; to foster the integration of new technologies in art; and to create spaces for academic and artistic cooperation among institutions in Mexico and abroad. The current director is Ángeles Castro Gurría.

The Center hosts five professional schools of INBAL: the National School of Ballet and Contemporary Dance, National School of Theatre, Superior School of Music, National School of Painting, Sculpture and Engraving “La Esmeralda”. The school of cinema, Centro de Capacitación Cinematográfica/CCC depends on the Ministry of Culture and is also located in CENART.

CENART also hosts four National Centers for Research, Documentation and Information of INBAL: in dance, Centro Nacional de Investigación, Documentación e Información de la Danza José Limón/Cenidi Danza, in music, Centro Nacional de Investigación, Documentación e Información Musical Carlos Chávez/CENIDIM, in theatre, Centro Nacional de Investigación, Documentación e Información Teatral Rodolfo Usigli/CITRU and in visual arts, Centro Nacional de Investigación, Documentación e Información de Artes Plásticas/CENIDIAP. The four centers are lodged in the Torre de Dirección e Investigación, designed by architect Ricardo Legorreta.

The performing spaces and theaters at CENART are theater “Raúl Flores Canelo”, theater of the Arts, Experimental Forum Black Box, “Antonio López Mancera” Forum, theater “Salvador Novo”, Auditorium Blas Galindo, Plaza of Arts and Plaza of Dance. CENART also includes exhibit halls, a Multimedia Center, and The Library of Fine Arts.

This year, CENART is celebrating the 25th anniversary and it is a great honor to host the 31th Biennial Conference 2019 of ICKL. The relevance of this international event emphasizes the contribution to our academic and artistic mission.

LABAN'S LEGACY IN MEXICO

Mexico has a very rich and diverse tradition of dance. Its roots go back to prehispanic times and, while some original dances managed to survive the Spanish conquest to our days, others merged with dances of European and African ascent during the colonial period. During the nineteenth century the influence of French social dances increased and ballet was introduced. After the Mexican Revolution all the cultural expressions were regarded officially as a means for strengthening the national identity. In dance this was translated into a promotion of folk dance, and by mid-twentieth century, when modern dance was introduced by Waldeen and Anna Solokow, into a preference for choreographies whose subject matter had nationalistic overtones.

The earliest documents that register dance were verbal descriptions made by Franciscan priests. Colonial manuscripts containing verbal descriptions of social dances have been found. In the twentieth century, Marcelo Torreblanca and Yolanda Fuentes each developed a notation system to record Mexican traditional dance steps, and Xavier Francis created a method for contemporary dance that was related to Labanotation.

Labanotation first became known in Mexico during the 1960s, when Bodyl Genkel, a Danish dancer and choreographer who had studied at Dartington Hall with Kurt Jooss and Sigurd Leeder, included dance notation as part of her choreography classes and later published a textbook. Two students of hers, Josefina Lavalle and Evelia Beristain, made their own version to record Mexican traditional dances and taught it in various dance schools. It was in the 1980s when the first generation of Mexican dancers trained at the Laban Centre for Movement and Dance, the Dance Notation Bureau, the Laban/Bartenieff Institute of Movement Studies and the Centre National d'Écriture du Mouvement returned to Mexico and began teaching Labanotation and Movement Analysis. Amongst them were Pilar Urreta, Miriam Huberman, Clarisa Falcón, Sylvia Fernández and Jorge Gayón. At the same time, CID-Danza (the forerunner of CENIDI Danza) invited Adela Adamova and Rodolfo Sorbi to teach Labanotation not just in Mexico City but throughout the country as well. From then on, each passing decade has witnessed a steady increase in dance, theater and music schools at university level that offer Laban-related subjects; in dancers and teachers who are being certified in Labanotation, Movement Analysis and Laban's Active Movement Analysis, and Language of Dance; and in the application of Laban's legacy to research, education, technical training (ballet, contemporary dance, folk dance, Spanish dance), choreography, documentation and dance criticism.

In 2007, ICKL held its 25th biennial conference in Mexico City.

SCHEDULE



CENART



ICKL EVENT OVERVIEW

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.

Papers, Workshops, Panels include a question and discussion period (generally 10 minutes are suggested; it can be more for Workshops or Panels).

Ignite Talks are short, structured, fast-paced talks in which speakers have 5 minutes to present slides.

FORMAT

● Technical Session	30' to 120'
● Paper	30'
● Short Paper	20'
● Ignite Talk	5'
● Other Events / Panel	45' to 60'
● Workshop	50' to 60'
● Meeting	60'
● Break, Lunch	
● Events & Performances	

All sessions will be held at the **Escuela Nacional de Danza Clásica y Contemporánea**.

Performances July 22 and July 26 will be at **Plaza de la Danza**.

Performance July 24 will be at **Teatro Raúl Flores Canelo**.

Lunches will be served at restaurant **El Set**, Canal 22, on **CENART** site.

GENERAL SCHEDULE (subject to be changed)

MONDAY 22

9:00-10:00	REGISTRATION
10:00-10:30	OPENING TALK
10:30-11:00	PAPER LEE, TSUNG-HSIN; WILLIAMS, VALARIE (USA)
11:00-11:30	BREAK
11:30-12:00	PAPER MACÍAS GUZMÁN, PALOMA (MEXICO)
12:00-12:30	PAPER HARRINGTON DELANEY, PATTY (USA)
12:30-2:10	LUNCH
2:10-2:40	TECHNICAL SESSION RESEARCH PANEL PRESENTATION
2:40-3:00	SHORT PAPER LENFANT, VINCENT; BASTIEN, MARION (FRANCE)
3:00-3:30	PAPER HUBERMAN, MIRIAM (MEXICO)
3:30-4:00	BREAK
4:00-5:00	WORKSHOP GAYÓN, JORGE (MEXICO)
5:00-5:20	PERFORMANCE <i>Tres Sonos de Jalisco</i>
5:20-6:30	AFTERWORK GATHERING

TUESDAY 23

9:30-10:00	PAPER MEGILL, BETH (USA)
10:00-10:30	PAPER LANCOS, JONETTE; EMORY-MAIER, AMBRE (USA)
10:30-11:00	PAPER BIORET, OLIVIER (FRANCE)
11:00-11:30	BREAK
11:30-11:40	IGNITE TALKS
11:40-12:00	SHORT PAPER LENFANT, VINCENT (FRANCE)
12:00-12:45	PANEL WILLIAMS, VALARIE; EMORY-MAIER, AMBRE (USA)
12:45-2:10	LUNCH
2:10-4:40	TECHNICAL SESSION
4:40-5:40	GENERAL MEETING #1

WEDNESDAY 24

9:30-10:20	WORKSHOP HEILAND, TERESA (USA)
10:20-12:40	TECHNICAL SESSION
11:00-11:30	BREAK
12:40-2:10	LUNCH
2:10-2:30	SHORT PAPER MACHADO DE ALMEIDA, MARCUS (BRAZIL)
2:30-2:50	SHORT PAPER CARRASCO, MAURICIO (CHILE/AUSTRALIA)
2:50-3:05	SHORT BREAK + IGNITE
3:05-3:25	SHORT PAPER KOVÁCS, HENRIK (HUNGARY)
3:25-3:45	SHORT PAPER SKOCZELA, MALGORZATA (POLAND)
3:45-4:00	BREAK
4:00-5:00	CENART TOUR
5:00-5:30	PERFORMANCE <i>Una simple variable</i> , chor. Ysey Appleton
5:30-6:30	RECEPTION

THURSDAY 25

9:00-5:00 CULTURAL OUTING
Meeting point: 8:45 at CENART

FRIDAY 26

SATURDAY 27

9:30-10:30 WEBER, LYNNE (USA)	WORKSHOP	9:30-10:30 BRODIE, JULIE, WITH WILLOW GREEN (USA)	WORKSHOP
10:30-11:00 McEWING, KEITH (NEW ZEALAND)	PAPER	10:30-11:00 RASZEWSKA-KURSA, HANNA (POLAND)	PAPER
11:00-11:30	BREAK	11:00-11:30	BREAK
11:30-11:50 LOYER, ANAÏS (FRANCE)	SHORT PAPER	11:30-11:50 FALCÓN VALERDI, CLARISA (MEXICO)	SHORT PAPER
11:50-12:10 HERRERA CORADO, BEATRIZ (GUATEMALA)	SHORT PAPER	11:50-12:10 MACHADO DE ALMEIDA, MARCUS (BRAZIL)	SHORT PAPER
12:10-12:40 ABE, NAKO (JAPAN/AUSTRALIA)	PAPER	12:10-12:40 RUSS, HANNAH (USA)	PAPER
12:40-2:10	LUNCH	12:40-2:10	LUNCH
2:10-2:40 YOO, SI-HYUN (USA/KOREA)	PAPER	2:10-2:15	IGNITE TALK
2:40-3:10 HUBERMAN, MIRIAM; GAYÓN, JORGE; MACÍAS GUZMÁN, PALOMA (MEXICO)	PAPER	2:15-2:45 FERREIRO PÉREZ, ALEJANDRA; LIMÓN SILICÉO, MARISOL (MEXICO)	PAPER
3:10-5:10	TECHNICAL SESSION	2:45-3:15 RUIZ GONZÁLEZ, RAYMUNDO (MEXICO)	PAPER
	BREAK	3:15-3:45	BREAK
		3:45-4:15	TECHNICAL SESSION RESEARCH PANEL CONCLUSION
		4:15-5:15	GENERAL MEETING #2

5:30-5:50 PERFORMANCE
Manitoto, chor. M. E. Heredia Altamirano

7:30 CLOSING DINNER

DETAILED SCHEDULE (subject to be changed)

SUNDAY, JULY 21

- 5:00 to 6:30 PM Board Meeting #1
For Board Members only
- 6:30-7:30 Fellows Meeting #1
For Fellows only

MONDAY, JULY 22

- 9:00 to 10:00 AM Registration
- *Session chaired by Marion Bastien*
- 10:00-10:30 Opening Talks
- 10:30-11:00 Paper
LEE, Tsung-Hsin (Joda); WILLIAMS, Valarie (USA)
**The Importance of Laban as Seen Through
the Voices of Generation Z**
- 11:00-11:30 Break
- *Session chaired by Raymundo Ruiz González*
- 11:30-12:00 Paper
MACÍAS GUZMÁN, Paloma (Mexico)
Laban in Mexico: Creating a Didactic Proposal
- 12:00-12:30 Paper
HARRINGTON DELANEY, Patty (USA)
**Using Concepts of Motif and LMA as a Framework
for Movement Exploration**
- 12:30-2:10 Lunch
- 2:10-2:40 Technical session
Research Panel Presentation

- Session chaired by Valarie Williams*
- 2:40-3:00 Short Paper
LENFANT, Vincent; BASTIEN, Marion (France)
Describing and Indexing Scores: A Pilot Project
 - 3:00-3:30 Paper
HUBERMAN, Miriam (Mexico)
Structuring a Choreological Counseling Workshop with a Dance Company
 - 3:30-4:00 Break
 - Session chaired by Teresa Heiland*
 - 4:00-5:00 Workshop
GAYÓN, Jorge (Mexico)
Building a Human Size Icosahedron
 - 5:00-5:20 Event
Performance: Tres Sonos de Jalisco, Mexican folk dances
Place: Plaza de la Danza
See p. 39 for details.
 - 5:20-6:30 Event
Place: ENDCC
Afterwork gathering

TUESDAY, JULY 23

- Session chaired by Si-Hyun Yoo*
- 9:30-10:00 Paper
MEGILL, Beth (USA)
Cultivating Embodied Readers and Expanding the Reach of Dance Literacy Online
 - 10:00-10:30 Paper
LANCOS, Jonette; EMORY-MAIER, Ambre (USA)
A 1952 Labanotation Score Enlivens Historical Modern Dance
 - 10:30-11:00 Paper
BIORET, Olivier (France)
Notating Daniel Larrieu's Pieces
 - 11:00-11:30 Break

- Session chaired by Noëlle Simonet*
- 11:30-11:35 Ignite Talk
TANG, Yiran (China)
The Application of Labanotation in Yunnan Lanterns-Inspired by Dongba Dance Notation
 - 11:35-11:40 Ignite Talk
RUSS, Hannah; BRODIE, Julie (USA)
Enhancing Dance Education and Community Engagement through the Staging of Vaslav Nijinsky's *L'Après-midi d'un faune* from Score
 - 11:40-12:00 Short Paper
LENFANT, Vincent (France)
A Script That Says Nothing? The Use of a Score to Restage and Study a Choreographic Piece
 - 12:00-12:45 Panel
WILLIAMS, Valarie; EMORY-MAIER, Ambre (USA)
A Look at the Collaborative Staging of George Balanchine's Tschaikovsky *Pas de Deux*
 - 12:45-2:10 Lunch
 - 2:10-4:40 Technical Session
(110 minutes + 30 minutes break)
 - 4:40-5:40 General Meeting #1
All Members

WEDNESDAY, JULY 24

- Session chaired by Hannah Russ*
- 9:30-10:20 Workshop
HEILAND, Teresa (USA)
Jazz Score Written Three Ways
 - 10:20-12:40 Technical Session
(110 minutes + 30 minutes break)
 - 12:40-2:10 Lunch

- Session chaired by Henner Drewes*
- 2:10-2:30 Short Paper
MACHADO DE ALMEIDA, Marcus (Brazil)
Reflections on the Poetic Functions of Labanotation
 - 2:30-2:50 Short Paper
CARRASCO, Mauricio (Chile/Australia)
Laban in Music. The use of Labanotation in Daniel Zea's Sound Choreographies: The Body Operating as a Sound Trigger and Producer
 - 2:50-3:00 Short Break
- Session chaired by Susan Gingrasso*
- 3:00-3:05 Ignite Talk
BRASSEUR, Blandine; LENFANT, Vincent (France)
The Challenge of Notating Puppetry for Training, Preservation and Transmission
 - 3:05-3:25 Short Paper
KOVÁCS, Henrik (Hungary)
Prenotation: Dance Symbols in Childhood
 - 3:25-3:45 Short Paper
SKOCZELA, Małgorzata (Poland)
Kinetography Laban as a Tool for Creation: A Personal Approach
 - 3:45-4:00 Short Break
 - 4:00-5:00 Event
Guided Tour of CENART
 - 5:00-5:30 Event
Performance: *Una simple variable*, chor. Yseye Appleton
Place: Teatro Raúl Flores Canelo
See p. 40 for details.
 - 5:30-6:30 Event
Reception
Place: Teatro Raúl Flores Canelo

THURSDAY, JULY 25

- 9:00-5:00 Event
Cultural outing to pre-hispanic city of Teotihuacan
(UNESCO World Heritage site)
Meeting point: 8:45 at CENART
See p. 42 for details.

FRIDAY, JULY 26

- Session chaired by Olivier Bioret*
- 9:30-10:30 Workshop
WEBER, Lynne (USA)
Remy Charlip's *Twelve Contra Dances*: A Tool Available for Teaching Labanotation through Reading
 - 10:30-11:00 Paper
McEWING, Keith (New Zealand)
Kellom Tomlinson, a Rediscovered Workbook, and a Modern "Translation" of Beauchamp–Feuillet Dance Notation
 - 11:00-11:30 Break
 - Session chaired by Julie Brodie*
 - 11:30-11:50 Short Paper
LOYER, Anaïs (France)
To Write the Improvisation: *Dances Construction*, Simone Forti
 - 11:50-12:10 Short Paper
Herrera Corado, Beatriz (Guatemala)
Breaking down Touch: Movement Analysis of Contact Improvisation
 - 12:10-12:40 Paper
ABE, Naoko (Japan/Australia), with collaborative authors
Amanda CARD, Sue HEALEY, Lian LOKE, Dagmar REINHARDT,
David RYE, Mari VELONAKI (Australia)
Using Kinetography Laban for Analyzing Fetch's Collaborative Motion in the Course of the Interaction
 - 12:40-2:10 Lunch
 - Session chaired by Patty Harrington Delaney*
 - 2:10-2:40 Paper
Yoo, Si-Hyun (USA/Korea)
Exploring the Issues around the Standardization of Motif for Laban Movement Studies
 - 2:40-3:10 Paper
HUBERMAN, Miriam; GAYÓN, Jorge; MACÍAS GUZMÁN, Paloma (Mexico)
Updating Vera Maletic's "Survey of Interpretation of Laban's Classification of Effort and Its Terminology"
 - 3:10-5:10 Technical Session
(90 minutes + 30 minutes break)

- 5:30-5:50

**Performance with students: *Manitoto*,
chor. María Eugenia Heredia Altamirano**
Place: Plaza de la Danza.
See p. 44 for details.

Event

- 6:00-7:00

For Fellows only

Fellows Meeting #2

SATURDAY, JULY 27

- Session chaired by Henrik Kovács*

● 9:30-10:30

BRODIE, Julie, with Willow GREEN (USA)

Danči! Reading Notation of Latvian Folk Dances

Workshop

- 10:30-11:00

RASZEWSKA-KURSA, Hanna (Poland)

Warsaw Laboratory of Kinetography: History, Activities, Goals, Plans

Paper

- 11:00-11:30

Break

- Session chaired by Mara Frazier*

● 11:30-11:50

FALCÓN VALERDI, Clarisa (Mexico)

The Teaching of Labanotation in Mexico

Short Paper

- 11:50-12:10

MACHADO DE ALMEIDA, Marcus (Brazil)

Overview of Kinetography Laban/Labanotation in Brazil

Short Paper

- 12:10-12:40

Russ, Hannah (USA)

**Investigating the Development of Labanotation
in Collegiate Dance Programs in China**

Paper

- 12:40-2:10

Lunch

- Session chaired by Siân Ferguson*
- 2:10-2:15

BRODIE, Julie, with Willow GREEN (USA)

Laban-Based Associates Network

Ignite Talk
 - 2:15-2:45

FERREIRO PÉREZ, Alejandra; LIMÓN SILICÉO, Marisol (Mexico)

Trajectory of Language of Dance in Mexico

Paper
 - 2:45-3:15

RUIZ GONZÁLEZ, Raymundo (Mexico)

Laban's Dancing Script: A Motion Toward the Network of the Laban's System of Movement Notation

Paper
 - 3:15-3:45

Break
 - 3:45-4:15

Research Panel Conclusion

Technical Session
 - 4:15-5:15

All Members

General Meeting #2
 - 7:30

Closing Dinner

Meeting points:

7:30 PM at CENART - transfer in van (20 people);

7:30 PM at Holiday Inn Coyoacán - transfer in van (20 people);

or 8:00 PM onsite: Restaurant Ave Maria, Jardín Centenario no. 10, Centro Histórico de Coyoacán.

See p. 46 for details.

Event

BIOGRAPHIES

Naoko ABE is a sociologist, specialising in social interaction and human movement, with a research focus in Robotics. She obtained a PhD in Sociology from École des Hautes Études en Sciences Sociales (EHESS) in Paris in 2012. In 2011, she obtained a teaching certificate for kinetography Laban from the Conservatoire de Paris (CNSMDP). In 2015, she was a Postdoctoral Fellow at the Laboratory for Analysis and Architecture of Systems - French National Centre for Scientific Research (LAAS-CNRS) in Toulouse. In 2016-2017, she was a Renault-Junior International Research Fellow at the EHESS France-Japan Foundation (FFJ). Since July 2018, she has been a Research Fellow at the Centre for Robotics and Intelligent Systems, the University of Sydney.

Marion BASTIEN studied notation in France and in the United States. She has notated works by Appaix, Bagouet, Bastin, Bournonville and Decouflé; has taught notation at the Conservatoire de Paris, Université Paris 8 and Paris 10; and has restaged solos and choral works. In 2004, she joined the Centre National de la Danse in Paris, an institution sponsored by the French Ministry of Culture, where she works on research and dance heritage projects. Bastien has been a member of the European Seminar for Kinetography (1985-1994) and of the International Council for Kinetography Laban since 1987. She became an ICKL Fellow in 1995 and has contributed to ICKL as Secretary (1996-2001 and 2013 to date) and Chair (2005-2007).

Olivier BIORET is a dancer, choreographer and notator. Trained at the Conservatoire de Paris (CNSMDP) for both contemporary dance and notation (with Noëlle Simonet), he has danced with choreographers like Claire Jenny, Béatrice Massin and Hervé Robbe. Choreographer for the company FACE-B, he created *Les Glycines-Samarcande*, *Un autre Saint Sébastien*, *Hortichorégraphie* and *Précoces Récoltes*. He has notated works of Lucinda Childs and Daniel Larrieu, and restaged pieces of Karin Waehner and Doris Humphrey. He is now lecturer at the CNSMDP.

Blandine BRASSEUR trained in dance and in acting. Since 2004, she has performed in France and internationally for ballet, hip hop and contemporary companies and in theater pieces. Holder of the French State diploma (DE), she teaches in several acting and dance academies in France and Australia. In 2018, she graduated in kinetography from the Conservatoire de Paris (CNSMDP). As a student, she notated *Mammame* by Jean-Claude Gallotta, and restaged *Hexentanz* by Mary Wigman as recreated by Mary Anne Santos Newhall as well as “Panic” and “Escape” (excerpts from *Rooms*) by Anna Sokolow. Furthermore she collaborated with the research chair ICiMa at the International Puppetry Institute.

Julie BRODIE, Professor of Dance at Kenyon College, earned BFA/MFA degrees at the University of Illinois. She completed Labanotation studies at The Ohio State University and is a Certified Movement Analyst. Brodie has published in *The Journal of Dance Education* and co-authored *Dance Science and Somatics: Mind-Body Principles for Teaching and Performance*. Brodie was a 2010 Fulbright Scholar in Cairo, Egypt,

and in 2016 she was awarded another Fulbright to teach and choreograph in Riga, Latvia. Brodie is currently working on researching and notating Latvian folk dances. She was elected an ICKL Fellow in 2017.

Mauricio CARRASCO, attended the Catholic University in Santiago where he graduated in classical guitar. He holds two Master degrees from Geneva Conservatory and a PhD from University of Melbourne. He has given master classes and lectures in Conservatoriums and Universities in Argentina, Australia, Brazil, Colombia, Chile, France, Italy, Portugal and Switzerland. He has been a resident artist at the French Cité des Arts and at Centre Intermondes, Bundanon Trust in Australia, CMMAS in Mexico and HH Art Spaces in India. He is a member of the Swiss Ensemble Vortex and teaches transdisciplinary studies at the Austral University in Chile.

Ambre EMORY-MAIER, Director of Education and BalletMet 2 Associate Director, completed her MA in Dance Reconstruction and Directing from City University of New York. Currently, she is completing her MFA at The Ohio State University. Ambre has worked for Charlotte Ballet, the University of Hartford and Hartford Ballet. Her most recent article, "The Wiggle Jig: A Comprehensive Outreach Program Developed by BalletMet" was published in April 2016 in *Dance Education in Practice* journal.

Clarisa FALCÓN VALERDI, studied ballet in Mexico and Cuba, contemporary dance in New York at the Merce Cunningham Studio and the Nikolais and Louis Dance Lab. She danced in different independent ballet and contemporary dance companies. She worked briefly in the National Dance Company of the INBA. She has worked in the main dance schools of Mexico and has been invited to teach in Guatemala, El Salvador and Bolivia. She is currently a teacher of ballet, contemporary dance, motif notation and Labanotation at the National School of Dance Nellie and Gloria Campobello of the INBA and at the School of Dance of Mexico City. She has a bachelor's degree in pedagogy and a master's degree in education. She holds the teachers certification in Labanotation of the Dance Notation Bureau.

Alejandra FERREIRO PÉREZ graduated from the Academia de la Danza Mexicana (ADM) as a teacher and performer of folkloric dance. She has a Bachelor in Artistic Education in Dance as well as a Master in Education and Artistic Investigation from the Instituto Nacional de Bellas Artes (INBA). She received her doctorate in Social Sciences from the Universidad Autónoma Metropolitana. She is a Language of Dance Certification Specialist and Somatic Movement Educator and belongs to the National System of Researchers. She worked as a teacher mainly at the ADM and since 1995 has been a researcher at the Cenidi-Danza José Limón. She teaches in the Master of Desarrollo Educativo at the UPN.

Jorge GAYÓN, PhD, is a movement-actor, choreographer/stage director, choreologist, and ethnoscenologist who specializes in expressive movement. He is the author of

the Laban-Decroux project, in which Laban's movement analysis tools are applied to the study of Etienne Decroux's actor training method. This project led him to the conception of the LAMA (Laban's Active Movement Analysis) perspective for training performers and composing/coaching performances. A member of the ICKL since 1995, he has collaborated with the Laboratory for Research on Performing Arts (CNRS-France) and CENIDI-Danza "José Limón" (INBA-Mexico) and is a founding member of the Centro Mexicano de Estudios Coreológicos, A.C.

Willow GREEN is a rising junior at Kenyon College studying Dance and Arabic. Willow focuses their dance studies on inclusive practices and community building, and they are interested in dance as a communal form of storytelling. Additionally, they serve on Kenyon's LGBTQ+ and Transgender committees and serve as a peer mentor through Kenyon's KEEP scholarship. When they're not studying, they enjoy volunteering at Kenyon's student-run farm and writing poetry.

Patty HARRINGTON DELANEY is an Associate Professor at Southern Methodist University. She holds certifications in Laban Movement Analysis/Bartenieff Fundamentals, Directing from Labanotation Score and Motif Writing and was awarded Professional Notator status by the Dance Notation Bureau. Her Labanotation scores include José Limón's *La Malinche*, Leni Wylliams' *Sweet in the Morning*, and Pilobolus' *Alraune*. Her educational DVD on *La Malinche* won a Silver Award at the Houston International Film Festival and *The University of Texas Press* and *Dance Chronicle* have published her writing. She has worked with the American Dance Legacy Institute to create educational materials for their Etude Project. Her choreographic credits include numerous musicals, television commercials, industrials and concert works. She was a founding member of Dancers Unlimited, a repertory company that remained an active force in the cultural life of Dallas for 25 years.

Teresa HEILAND, PhD, CLMA, was Associate Professor at Loyola Marymount University from 2004-2019. By the Fall of 2019 she will join University of North Carolina at Greensboro. Her focus is pedagogy, dance education, LMA, somatics, and developing artist-scholars. She researches how learning evolves through using notation. She is founder of the *Journal of Movement Arts Literacy* and has published in *JODE*, *RIDE*, *Journal of Imagery Research in Sport and Physical Activity*, *Dance: Current Selected Research*, and *Geographies of Dance*. She choreographs using notation and has staged Nijinsky's *L'Après-midi d'un faune* and *Parsons Etude*. She reviews for *LA Dance Review* and *Bachtrack* and is a Language of Dance® Certification Specialist and a Certified Beginning Level Labanotation instructor.

Beatriz HERRERA CORADO is a dancer, writer, and researcher. She holds a BA in Anthropology and Literature and completed the program Choreomundus: International Master in Dance Knowledge, Practice and Heritage in 2018. She is experienced in western contemporary dance and her dance practice in contact improvisation prompted her

inquiry, based on ethnochoreology and phenomenology, into whether the backgrounds of practitioners remain immanent in improvisatory practice. She has participated in multicultural performances and site-specific interventions including museum galleries in Norway, Hungary, and London. She has also staged choreographic works in Guatemala City. She has published a book of poetry, *Hacia la tempestad* [Magna Terra Editores, 2016]. Currently, Beatriz is an independent researcher in collaboration with Centro de Danza e Investigación del Movimiento at Universidad Rafael Landívar in Guatemala City.

Miriam HUBERMAN combines choreological studies, injury prevention, dance history and dance education in her work. She holds a BA in History (UNAM, 1986) and an MA in Dance Studies (Laban Centre for Movement and Dance, 1991). Huberman has taught choreological studies and injury prevention in several BA and MA in Dance programs. Her articles on dance have been published in *Este País*, *Interdanza* and other cultural publications. She is a founding member of the Centro Mexicano de Estudios Coreológicos, A.C. Currently, she is giving choreological counseling to dance companies for the Dirección de Danza, UNAM.

Henrik Kovács is a lecturer at the Hungarian Dance Academy, teaching kinetography, and folkdance methodology. He earned his first degree at the Szent István University as a rural development agriculture engineer, exploring how a folkdance ensemble could develop a local community. He subsequently obtained his BA and MA at the Hungarian Dance Academy in relation to the teaching of folk dance. As a former deputy head of a dance elementary school he graduated as a public education leader at the Budapest University of Technology and Economics. Currently he is completing his PhD in ethnography at the University of Debrecen. Kovács has been an amateur folkdancer from the age of 6, and a teacher from the age of 14 as assistant one of the best amateur folkdance ensemble in Hungary. He participated in the Leonardo, Euroesthetica program and is the author of several articles on dance methodology and kinetography.

Jonette LANCOS. Professor of Dance, State University of New York at Geneseo, received the *Chancellor's Award for Excellence in Teaching* and *Alumni Honorary Lifetime Membership Award*. Graduating from Boston Conservatory, BFA, State University of New York at Brockport, MA, MFA, she is a national/international teacher, choreographer and scholar, receiving reviews in *Dance Magazine*, *Dance Teacher Magazine*, and presenting at national and international conferences. Recipient of the Delta Kappa Gamma *Women Educator's Achievement Award*, *Pi State Dr. Elsa Brookfield Scholarship*, and Art Council's *Artistic Achievement Award*. Her book *Reclaiming Charles Weidman: An American Dancer's Life and Legacy* is published by Edwin Mellen Press.

Tsung-Hsin (Joda) LEE is a PhD candidate in Dance Studies in the Department of Dance, The Ohio State University. His research interests focus on Taiwanese perspectives on global dance circulation through dance events. He holds a certificate of elementary

Labanotation and has taught Analysis at OSU for six semesters. He holds an MA from the Graduate Institution of Dance, Taipei National University of the Arts, Taiwan.

Vincent LENFANT currently studies kinetography Laban in the proficiency cycle at the Conservatoire de Paris (CNSMDP). During his notation course at the Conservatory, he restaged Totem Ancestor by Cunningham, solos from *The Green Table* (the Death and the Profiteer) by Kurt Jooss, choreographies by Jean C  bron (*I am alone with the beating of my heart*, *Starting point* and an excerpt of *Espace*) and some exercises taught by Gundel Eplinius. He also notated works by Rachid Ouramdane and Emio Greco. In 2016, Vincent Lenfant obtained a Master in dance studies (Universit   Paris 8). In his thesis/dissertation, he analyzed how the Lyon Opera Ballet restaged *One Flat Thing, reproduced* by William Forsythe in 2014.

Marisol LIM  N SILIC  O is a dancer, teacher and dance researcher. She graduated from the National School of Folk Dance as Bachelor and Professional Dancer in Folk Dance, is a Certified Specialist in the Language of Dance (LOD), and is part of the LODC Mexico team. She has participated as a teacher and choreographer in the professional training in Folk Dance at the National School of Folkloric Dance and the School of Fine Arts of Chimalhuac  n. She coordinates the Dance courses in the Bachelor of Arts and Humanities at the Artistic Education Center of the National Institute of Fine Arts of Mexico.

Ana  s LOYER is a researcher in dance at the Nice C  te d'Azur University, France, in the second year of her PhD, under the direction of Marina Nordera and Jo  lle Vellet. Her research focuses on the question of the place of the interpreter in a choreographic reconstruction from score in kinetography. She completed her studies in kinetography Laban at the Conservatoire de Paris (CNSMDP) in 2017 and is a teacher of Motif Writing and introduction to kinetography Laban at Nice C  te d'Azur University.

Marcus Vinicius MACHADO DE ALMEIDA is Professor at the Federal University of Rio de Janeiro (UFRJ), in the Department of Body Art at the Physical Education School where he teaches "Philosophy and Dance", "Music and Movement" and "Notation for Dance". He holds a Master in Visual Arts from the Federal University of Rio de Janeiro, and the PhD in Physical Education from the State University of Campinas. He received a postdoctoral fellowship in Psychology from the Fluminense Federal University and was certified in Laban Movement Studies (CMA) by the Laban/Bartenieff Institute of Movement Studies (LIMS). He has completed Labanotation courses at the Dance Notation Bureau. He also serves as Coordinator of the Bachelor in Music Therapy (UFRJ).

Paloma MAC  AS GUZM  N, PhD, is a spanish dancer, teacher and researcher. She studied Spanish dance with Ana Mar  a S  nchez, Manolo Vargas and Mercedes Amaya. She is a CMA and a certified specialist in Language of Dance. She teaches theoretical and practical subjects at the National Institute of Fine Arts. She has

created reading exercises and a record of Oscar Tarriba's Spanish dances using motif writing. She is a founding member of the Centro Mexicano de Estudios Coreológicos A.C.

Keith McEWING studied various forms of dance, including Baroque dance with Wendy Hilton and Jennifer Shennan after completing a Bachelor of Music degree at Victoria University of Wellington (New Zealand). Becoming proficient in the Baroque dance notation system Beauchamp–Feuillet, he then studied with Roderyk Lange at the Centre for Dance Studies (Jersey Is.) in 2008 and at Fundacja Instytut Choreologii (Poznan) in 2009. Keith is a music curator at the National Library of New Zealand, and teaches Taiji Quan as well as Renaissance, Baroque, Ballroom and Latin dance. In 2008-09 he completed a Master of Arts thesis on the Baroque-dance form, the Chaconne. Keith presented at ICKL Conference in Beijing on notating Taiji Quan.

Beth MEGILL is a professor at Moorpark College with a specialty in modern, jazz, choreography, improvisation and dance notation. She founded Megill & Company in 2001 with her sister Heather and has produced four original musicals and ten evening length dance programs. The mission of MeCo is to create dance works that are vibrant, quirky, meaningful, intellectual and entertaining. Beth is also active in CDEA and NDEO, frequently presenting on dance literacy and jazz dance pedagogy. She is founder of LAdancereview.org and enjoys tweeting about life, dance and art at @bethmegill.

Hanna RASZEWSKA-KURSA graduated with a Master's Degree in Polish Literature Studies (the Warsaw University, 2006), a diploma of Postgraduate Studies in Theory of Dance (the Frederic Chopin University of Music, 2011) and completed the choreology and kinetography training workshops (the Institute of Choreology, led by Roderyk Lange, Urszula Loba-Wilgocka, 2011). Since 2016 she has been a PhD candidate at The Institute of Art of the Polish Academy of Sciences. She lectures on theories of dance and on 20th-21st century dance history and also works as a dance critic. Raszevska-Kursa is a member of the Polish Forum of Choreology and of ICKL, and serves as chairperson of the "Thought in the Body" Foundation (main program: Warsaw Laboratory of kinetography).

Raymundo RUIZ GONZÁLEZ is a Mexican folk dance researcher and teacher. He completed his MA in Dance Research (2015) at the Cenidi Danza (2015) and his BA in Mexican Folk Dance (2012) at the National School of Folk Dance. Currently, he is enrolled in the Choreomundus: International Master in Dance Knowledge, Practice and Heritage with an ErasmusMundus+ scholarship. With the Sound Library of the Instituto Nacional de Antropología e Historia (INAH) he collaborated on the 55th and 57th discs, working alongside Jesús Jáuregui, an anthropologist specializing in the Mariachi. His main research interests are the dance notation systems of traditional dances and the analysis of Mexican dances.

Hannah Russ, earned her BA degree from Kenyon College in May 2018 with a double major in Chinese Area Studies and Dance. She began studying Labanotation with Professor Julie Brodie at Kenyon and has since earned certification in elementary and intermediate Labanotation. She also participated in and completed the Teacher Certification Course in China following the 2018 ICKL conference. After receiving a Fulbright Student Research/Study grant, she enrolled as a student at the Nanjing University of the Arts where she will spend 10 months conducting her research on Labanotation in China.

Małgorzata SKOCZELAS, from Poland, is a dancer, researcher, performer, lawyer, and interpreter. While working with the body she seeks inspiration in movement awareness techniques, theatre pedagogy and within her kids. In those seemingly distant areas she is most perfectly juxtaposed and embraced. Skoczelas proves that one can be creative in every area of interest. As such, the means and skills acquired on any job may be perfectly blended into the forms of her artistic expression. She has taken part in projects in Poland and abroad and is a member of the following organizations: Polish Choreology Forum, Warsaw Laboratory of Kinetography, ICKL. Skoczelas examines the relationships between the ordinary means of everyday communication and movement.

TANG Yiran is currently an undergraduate student at The Nanjing University of the Arts (NUA), majoring in “choreology”, the study of dance history and writing of dance criticism. She attributes her interest in Laban studies to the famous Chinese dancer, Dai Ailian. Some relatively short time ago, in her dance history class, her teacher spoke about how Dai Ailian had devoted herself to the research and promotion of Labanotation in China, igniting Tang’s curiosity about the subject. As a result, she began to study more about Laban and Labanotation. At the end of 2018, she completed two of the three LIMS Certification Program introductory courses: Introduction to Bartenieff Fundamentals and Introduction to Laban Movement Analysis. Starting this year, she began learning Elementary Labanotation.

Lynne WEBER, Executive Director and Board Chair of the Dance Notation Bureau since 2005, is a Certified Notator, Reconstructor, Teacher, (Elementary-Professional levels), and Certified Movement Analyst (CMA). She notated works of Tudor, Massine, and Joffrey, and full-length *Sleeping Beauty*. She danced with the Milwaukee Ballet Company and modern, opera, and operetta companies and choreographed for the Public Theater. Lynne earned an MBA from the Wharton School, an MSE in Computer Science from the University of Pennsylvania, and a BFA in dance from the University of Wisconsin, Milwaukee and was Adjunct Faculty in Information Technology, Touro College.

Valarie WILLIAMS, professor of dance at The Ohio State University, is a 1987 United States Presidential Scholars in the Arts honorable mention recipient in ballet, holds a BFA from The Juilliard School, an MFA and PhD from Texas Woman’s University, and

is a certified professional notator and teacher of Labanotation. She studied at the Paris Opera Summer Study in Évian-les-Bains, France; toured with Lincoln Center Institute Touring Programs for four years serving as dance captain; and performed with the Dallas Opera and Sharir Dance in Austin, Texas. She served as Associate Dean for OSU'S Arts and Sciences from 2006-2018, and she has received grants from National Endowment for the Arts to restage, notate and design content for CD-ROMs/DVD-Videos. She has served on the board of the Dance Notation Bureau in New York since 2014 and has previously served on the Board of the International Council of Kinetography Laban/Labanotation as Treasurer and Vice Chair. Williams is a Fellow of ICKL.

Si-Hyun Yoo, MA, PhD, is a Certified Movement Analyst as well as a certified Labanotation teacher. She studied Korean dance at Ewha Womans University in Korea, and Motif Writing and Labanotation at The Ohio State University. She received her PhD in Art Education at the OSU with Manuel Barkan Dissertation Fellowship Award in 2000. She has notated a number of traditional Korean dances and taught at many Korean Universities. She worked on the national research project "Oral History of Korean Arts" for the Korea National Archives of the Arts, and served as a head researcher at The Korea Dance Resource Center. She is a co-founder of the Korea Laban Movement Institute in Seoul, Korea, and currently works as the Director of Education at the Laban/Bartenieff Institute of Movement Studies in New York.



ATTENDEES & ONSITE ORGANIZATION

LIST OF ATTENDEES

ABE, Naoko. Member, Japan/Australia
BAI, AiLian. Member, China
BASTIEN, Marion. Fellow, France
BELIAEVA, Natalia. Member, France/Russia
BIORET, Olivier. Member, France
BRODIE, Julie. Fellow, USA
CARRASCO, Mauricio. Member, Chile/Australia
CASAVAN, Connor. Member, USA
COTTIN, Raphaël. Fellow, France
DREWES, Henner. Member, Germany
EMORY-MAIER, Ambre. Member, USA
FALCÓN VALERDI, Clarisa. Member, Mexico
FERGUSON, Siân. Fellow, USA
FERREIRO PÉREZ, Alejandra. Member, Mexico
FRAZIER, Mara. Member, USA
GAMBA, Claude. Member, France
GAYÓN, Jorge. Member, Mexico
GINGRASSO, Susan. Member, USA
GREEN, Willow. Member, USA
GUGGENHEIM, Carla. Member, USA
HARRINGTON DELANEY, Patty. Fellow, USA
HEILAND, Teresa. Member, USA
HERRERA CORADO, Beatriz. Member, Guatemala
HUBERMAN, Miriam. Member, Mexico
KOVÁCS, Henrik. Member, Hungary
LANCOS, Jonette. Member, USA
LAORRABAQUIO SAAD, Alejandra. Member, Mexico
LENFANT, Vincent. Member, France
LIMÓN SILICÉO, Marisol. Member, Mexico
LOYER, Anaïs. Member, France
LUIS GONZÁLEZ, Lidia. Member, Mexico
MACHADO DE ALMEIDA, Marcus Vinicius. Member, Brazil
MACÍAS GUZMÁN, Paloma. Member, Mexico
McEWING, Keith. Member, New Zealand
MEGILL, Beth. Member, USA
OPŁOCKA, Anna. Member, Poland
PŁOCH, Richard Allan. Member, USA
RASZEWSKA-KURSA, Hanna. Member, Poland
RICHTER, Michael. Member, USA/Mexico
RUIZ GONZÁLEZ, Raymundo. Member, Mexico
RUSS, Hannah. Member, USA

SIMONET, Noëlle. Fellow, France
SKOCZELAS, Małgorzata. Member, Poland
TANG, Yiran. Member, China
WEBER, Lynne. Fellow, USA
WILLIAMS, Valarie. Fellow, USA
YOO, Si-Hyun. Member, USA/Korea
ZAMORA BOUGON, Rocio. Member, Mexico/France

ONSITE ORGANIZATION

ESCUELA NACIONAL DE DANZA CLÁSICA Y CONTEMPORÁNEA

Head of ENDCC: Carmen BOJÓRQUEZ TAPIA
Paloma MACÍAS GUZMÁN. Academic vice principal and onsite organizer
Sonia OLIVA QUIÑONES. Artistic vice principal
Francisco GÓMEZ VILLAVERDE. Administrator
Arturo BAUTISTA AMÉZQUITA. Physician

Volunteers: Jorge BECERRA RODRÍGUEZ*, Rodrigo COLCHADO**, Fernanda FRANCO**,
Arelí GUERRERO GODINEZ*, Ximena GÓMEZ GÓMEZ*, Lis Del Carmen LÓPEZ**,
Edwin RODRÍGUEZ**, Dulce Carmín ROSALES BASILIO**, Isay SILVA**, Iliana VALVERDE**

Students or graduates in:

- * Escuela Nacional de Danza Clásica y Contemporánea
- ** Escuela Nacional de Danza Folklórica
- ** Universidad Autónoma Metropolitana

CENIDI DANZA JOSÉ LIMÓN

Head of Cenidi Danza: Ofelia CHÁVEZ DE LA LAMA. Onsite organizer
Ana Laura ROSAS VERA. Administrator

Collaborators Cenidi Danza: Mario GARCÍA, Cinthya OYERVIDES, Joshua YBERRI

Special thanks to:

Subdirección General de Educación e Investigación Artísticas. Head: Claudia del Pilar ORTEGA, Laura HERNÁNDEZ PLATAS, Juan José CRUZ
Centro Nacional de las Artes. Associated General Director: Ángeles CASTRO GURRÍA
Miriam HUBERMAN, Alejandra FERREIRO, Ivonne ORTIZ, María Guadalupe ARREZ
SÁNCHEZ, Luz Elena MORENO LÓPEZ, Silvia SORIA, Gerardo MORALES, Aimee GARCÍA, Claudia ZAMUDIO, Mireya LUNA



EVENTS



MONDAY, JULY 22, 5:00 PM
PLAZA DE LA DANZA

Tres Sones de Jalisco

These dances are performed in the western area of Mexico, usually by male-female couples. One of their principal features is the complex footwork, derived from Spanish dances, but also from indigenous and african influences. The corporality of this dances is intense, and includes turns, trajectories and sometimes, a defiant attitude. The performers in this stage are ballet students of the first grade of the special plan for males developed by ENDCC. They learned them during the past school year. Teaching Mexican folk dances to ballet students is not only a way to strenght the ties with our traditional repertoire, it is also an opportunity to extend the expressive possibilities of the students. In this case, the use of weight and the development of advanced coordination skills were the major challenges.¹

Dancers

Ballet students in ENDCC :
Ariel Torres Codero,
Isaac Navarrete Lazcano,
Mauricio Pinacho Velázquez,
and Santiago Lafont Pérez Loera

Teachers

Alberto Montes, Cristina Castro

Duration 8 minutes

- After the performance, from 5:20 to 6:30, afterwork gathering at ENDCC.

¹ Source: Chamorro Escalante, J. Arturo. 2006. *Mariachi antiguo, jarabe y son. Símbolos compartidos y tradición musical en las identidades jaliscienses*. Secretaría de Cultura, Gobierno del Estado de Jalisco, Guadalajara.

WEDNESDAY, JULY 24, 5:00 PM
TEATRO RAÚL FLORES CANELO

Una simple variable / A simple variable

A research from the theory of chaos on the openness to the random or unpredictable in the life of the human being.

Direction and choreography	Yseye Appleton
Dancers	Tamara Barquet, Diego Cardiel Castro*, Francisco Javier Cruz Murillo**, Astrid García, Zurisadai González Fuente♦, Marco A. Hernández Rojas**, Pepe Jaimes**, Juan Antonio Mosqueda*, Patricia Rivera■, and Rosa Villanueva**
Music	Rodrigo Garzón
Illumination design	Jorge Becerra**
Video	Ángel Iván Ruiz
VJ	Alma Delhia Bermúdez M. @petite_delhi
Production assistant	Yumana Tannous*
Teachers advisers	Eduardo González, Ana Laura López, Joaquín López Chapman “Chas”, and Francisco Muñoz
Teachers in workshops	Alfonso López Aguilar, Sofía Vogüel, and Mabel Petroff
Thanks to	Lidya Romero and Gabriela Hernández

Duration 20 minutes

- * Students in ENDCC
 - ** Students in Mexican Dance Academy (Academia de la Danza Mexicana)
 - ** Students of the Bachelor's Degree in choreography in ENDCC
 - Beneficiary of the Scenic Creators Program of the National Fund for Culture and the Arts, 2018
 - ♦ Beneficiary of the Contemporary Dance Production Center Program -(Ceprodac)-, 2017, of the National Fund for Culture and the Arts
-
- Before the performance, from 4 to 5: guided tour of Cenart.
 - After the performance, from 5:30 to 6:30, reception in the theater lobby.



Chaos often breeds life, when order breeds the usual
Henry Adams

“The tireless search of the human being for a supposed order in the environment of a chaotic universe, confronts us with an uncertain existence, but it is open to multiple possibilities and evolution”. The choreographic proposal is addressed through contemporary dance, video and video mapping. This interdisciplinary experience invites us to reflect on the universe and our place within it.

Yseye M. APPLETON. Scenic artist. Born in Mexico City on 1983. He started his studies on arts in CEDART “Diego Rivera”, and learned the Limón technique with Ana González, Laura Zermeño and Oscar Velázquez. He studied in “The Limón Institute” and “Peridance” in New York with Jim May, Alan Danielson, Geraldine Cardiel and Pamela Wagner, and in “Les Ateliers de Danse Moderne” in Montreal, Canada. He also assisted to the courses of the dancers of Wim Vandekeybus and with David Zambrano and Damien Jalet, as well as different techniques of contemporary dance and Circus. He is a member of the company Contradanza since 2000, as a dancer and choreographer.

THURSDAY, JULY 25 OUTING

Pre-Hispanic City of Teotihuacan

The holy city of Teotihuacan ('the place where the gods were created') is situated some 50 km north-east of Mexico City. Built between the 1st and 7th centuries A.D., it is characterized by the vast size of its monuments – in particular, the Temple of Quetzalcoatl and the Pyramids of the Sun and the Moon, laid out on geometric and symbolic principles. As one of the most powerful cultural centres in Mesoamerica, Teotihuacan extended its cultural and artistic influence throughout the region, and even beyond.

Teotihuacan and its valley bear unique testimony to the pre-urban structures of ancient Mexico. Human occupation of the valley of Teotihuacan began before the Christian era, but it was only between the 1st and the 7th centuries A.D. that the settlement developed into one of the largest ancient cities in the Americas, with at least 25,000 inhabitants.

The city's urban plan integrated natural elements of the Teotihuacan Valley, such as the San Juan River, whose course was altered to cross the Avenue of the Dead. This north-south oriented main reference axis of the city is lined with monumental buildings and complexes, from which the Pyramids of the Sun and the Moon, as well as the Great Compound with the Temple of Quetzalcoatl (also known as Temple of the Plumed Serpent) stand out. One characteristic of the city's civil and religious architecture is the "talud-tablero", which became a distinctive feature of this culture. Furthermore, a considerable number of buildings were decorated with wall paintings where elements of worldview and the environment of that time were materialized. The city is considered a model of urbanization and large-scale planning, which greatly influenced the conceptions of contemporary and subsequent cultures.

At the peak of its development the city stretched out over 36 km². Outside the ceremonial centre, which, despite its imposing size, represents only 10% of the total surface, excavations have revealed palaces and residential quarters that are of great interest at, for example, La Ventilla, Tetitla, Zacuala, and Yayahuala to the west, and Xala and Tepantitla to the east. The city was razed by fire and subsequently abandoned during the 7th century.¹

Teotihuacan site was designated a UNESCO World Heritage Site in 1987.

¹ Source: UNESCO (whc.unesco.org/en/list/414)



- 08:45 Meeting Point at CENART
- 09:00-10:30 Transfer to Teotihuacan
- 10:30-1:00 Visit of Temple of Quetzalcoatl, Avenue of the Dead, Pyramid of the Sun, Pyramid of the Moon and Quetzalpapalotl.
- 1:00-3:00 Lunch at restaurant Gran Teocalli (www.granteocalli.com.mx)
- 3:00-5:00 Transfer back to Ciudad de México

It is essential to bring drinking water, to wear a hat or cap, sunscreen, comfortable shoes (sneaker type) with anti-slip soles, and in rainy season, rain poncho or some type of raincoat.

Tour with *Paseos Culturales* of INAH (Instituto Nacional de Antropología e Historia).

FRIDAY, JULY 26, 5:00 PM
PLAZA DE LA DANZA

*Manitoto*¹

This choreography is a free versión of the original story of the “alebrijes”, which are representative creations of mexican crafts.

Pedro Linares López, a cardboard artisan falls ill, and fantastic animals guide him from his bed to a supernatural place. There, his illness dissappears and those creatures call themselves “alebrijes”. Pedro returns completely healthy to the real world, and he decides to give life to the “alebrijes”, creating them for the rest of his life.

Choreography	María Eugenia Heredia Altamirano*
Dancers**	Valeria Belmonte, Donají Chávez, Adriana Díaz, Regina Fernández, Michelle Goded, Yeshova Masse, Natalia Mazzoco, Sofía Olivares, Ángela Ramos, Yazid Rocha, Valentina Ruiz, Pablo Salazar, and Mauricio Velásquez
Alternate dancers**	José María Herrera, María Fernanda Ramos, and Valentina Ruiz
Original music and sonorization	Javier Sandoval**
Voice	Frida Silva
Lighting	Ivonne Ortiz
Wardrobe design	Diana Muñoz
Wardrobe realization	Esther Orozco and Diana Muñoz

Duration 10 minutes

- * Ballet teacher in ENDCC
- ** Most dancers are students of ballet in ENDCC
- ** Pianist and music teacher in ENDCC

¹ Colorful animal, zapoteco language, xvi century. See de Córdoba, Juan, 1578, *Vocabulario en lengua çapoteca*.



*Manitoto (animal de muchos colores)
durante la noche mágica.
Animal de mil colores en la noche va
dentro del bosque de la fe (y la esperanza).*

*En el bosque, en los sueños de la ilusión
mágicos sueños son, bailarán mi canción.
Jugarán y bailarán mi canción.*

*Manitoto (animal de muchos colores) nos llevó al lugar.
Animal de mil colores en la noche va
lejos, donde se une la luna y el mar
Nos llevó donde se une la luna y el mar.*

*Manitoto (colorful animal)
While the magic night happens
A thousand colors animal goes through the night
Within the forest of faith and hope.*

*In the forest, in the dreams of illusion
They are magical dreams, and they will dance my song
They will play and dance my song.*

*Manitoto, colorful animal, took us there.
A thousand colors animal goes through the night
Far away, where the moon and the sea meet
This animal took us where the moon and the sea meet.*

Javier Sandoval
December 2017



SATURDAY, JULY 27, 8:00 PM
RESTAURANT AVE MARÍA , COYOACÁN

Closing Dinner

The restaurant Ave María (avemaria.com.mx) is located at Jardín Centenario in Coyoacán, an iconic place in Mexico City.

Coyoacán (from Nahuatl: place of coyotes) has been populated since pre-Hispanic times, when it was a settlement on the southern shore of Lake Texcoco. During and after the conquest it was Spain's headquarters for several years; some of the oldest Spanish buildings still standing in Mexico are located here. The city was independent until the mid-20th century, when it was subsumed into Mexico City. Even today the district has retained its colonial charm, and when strolling in the old town center it is easy to forget that one is immersed in the megalopolis of greater Mexico City.

Meeting points

Transfer in vans (20 people/van): 7:30 PM at CENART and 7:30 PM at Holiday Inn.

Or 8:00 PM onsite: Restaurant Ave Maria, Jardín Centenario no. 10, Centro Histórico de Coyoacán.

ICKL



ICKL ORGANIZATION

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**.

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Cover illustration: Pablo Muñoz Ponzo



Pablo Muñoz Ponzo graduated from Facultad de Arquitectura, Diseño y Urbanismo, Universidad de la República (UDELAR), Uruguay, with a BA in Visual Communication Design. His thesis “Cuerpos escritos y diseñados. Los sistemas de notación de la danza como problema de Diseño de Comunicación Visual” was published by UDELAR in 2016. Most recently he graduated from the MA in Liberal Studies at the Graduate Center of the City University of New York (CUNY) with the thesis “Dance of exile. The Sakharoffs’ visual performances in Montevideo (1935-1948)”. For the design of ICKL Conference 2019 visual, he was inspired by a series of lithographs, *Carnival in Mexico*, done by Guatemalan-born artist Carlos Mérida in the 1940s. View portfolio at: <http://behance.net/polifon>.

Illustrations

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Escuela Nacional
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