



## 32nd Biennial Conference of ICKL Hungarian Dance University, Budapest, Hungary

### Biographies of presenters

**Béatrice Aubert.** After graduating in dance at Conservatoire national supérieur de musique et de danse Lyon, she began to dance in different companies (both in contemporary or baroque dance). She obtained her Teaching Diploma in contemporary dance in 1992 and in classical dance the following year. She taught in several schools including Bayonne-Côte Basque Conservatoire, then 5 years in Casablanca (Morocco) at the International School of Music and Dance. She is currently in Brittany teaching these two disciplines. She discovered Laban notation at Conservatoire national de musique et de danse de Paris from 1994 to 1999 with Jacqueline Challet-Haas, and graduated in 1999. She is the author of several scores (Dominique Bagouet, Claude Brumachon, Francine Lancelot, Béatrice Massin, Brittany folk dances, amongst others). She regularly gives conferences and trainings on Laban notation. She is a Fellow of ICKL.

**Vesna Bajić Stojiljković.** PhD. Professor of choreology, Academy of Dance AMEU, Slovenia; Professor of ethnochoreology and choreographic composition, Belgrade Dance Institute, Serbia. Founder and artistic director of the Academic Cultural-Artistic Society (AKUD) *Kolo* in Koper, Slovenia (2007). Co-author of two monographs entitled *Desanka Desa Đorđević* (2014) and *Branko Marković* (2017). PhD thesis entitled *Processes of (re)defining structural, dramaturgical and aesthetic aspects of stage presentation of traditional dance and dance-music in Serbia* (2017, Faculty of Music, University of Arts, Belgrade). Focus on stage folk dance and music, choreography, analysis, choreographic principles, Kinetography Laban, Serbian and Balkan dance and music.

**Léa Bonnaud-Deborde** studied contemporary dance and English in Poitiers (France), and now works in the Nouvelle-Aquitaine and Occitanie regions. A performer and choreographer for her own projects and for several dance and interdisciplinary companies, she also contributes to dance projects in schools, and teaches Contact Improvisation. She graduated in Kinetography Laban at Conservatoire national de musique et de danse de Paris in 2018. There, she found resources to nourish her interest in using signs to analyze physical expressions of the body, in history – especially postmodern dance, and in the relation between dance and visual arts.

**Isabel Brandt** is a recent graduate of The Ohio State University with a BFA degree in Dance. During her undergraduate career, Brandt was involved in the Labanotation reconstruction projects of Anna Sokolow's *Rooms* and Martha Graham's *Steps in the Street*. In the summer of 2021, Brandt was granted a research fellowship to research and create a descriptive guide to the unprocessed world dances in the Dance Notation Bureau Collection archives. For her senior research distinction project, she explored the process of dance reconstruction and the pertinent role of dance notation by reconstructing and performing a solo from Martha Graham's *Diversion of Angels*.

**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 the book *Dance Science and Somatics: Mind-Body Principles for Teaching and Performance*. Brodie was a 2010 Fulbright Scholar in Egypt, teaching at the Cairo Academy of the Arts. In 2016 she was awarded another Fulbright to teach and choreograph at the Jāzeps Vītols School of Music and the Latvian Academy of Culture in Riga, Latvia.

**María del Carmen Correa Beltrán.** Dancer and dance teacher with 27 years of professional experience. She was a dancer for 23 years at the *Compañía Nacional de Danza* (CND), where she performed the principal roles of the most important ballets. She has collaborated with dance teachers and choreographers as Guillermo Arriaga, Nellie Happee, Jaime Blanc, Rolando Beattie, Tatiana Zugazagoitia, David Howard, Fernando Alonso, Melissa Hayden, and Asary Plisetsky. In Mexico, she earned the FONCA's scholarship *Programa Creadores Escénicos* in the category of *Trayectoria* in 2013 and 2019. Currently, she teaches workshops on body consciousness and teacher training for artists. She holds a BA in Artistic Education (ESAY-CENART 2013), and currently she finishes her dissertation from the Master in Dance Research (CENIDID, 2019).

**Sinibaldo De Rosa** explores the role of body movement for people at the margins across multiple performance practices and ethnographic contexts. He earned a PhD in Drama at the University of Exeter, a ResMA in Turkish Studies at Leiden University and a BA in Cultural Anthropology at the University of Bologna. He is a member of the Society for Dance Research Executive Committee and of the artist-led collective Interval, a Swedish massage therapist and a carer for the elderly. He is currently completing an advanced diploma in Movement Notation (Laban) at Conservatoire national de musique et de danse Paris while notating Yeşim Coşkun's *4Kapı 40Makam* (2011) through the support of an Ivor Guest Research Grant and a Study Grant from the British Institute in Ankara.

**Natalie Diggins** is an award-winning specialist Drama and movement educator, production manager, and co-director of WAMED Festival from Perth, Western Australia. She has a particular interest in the contemporary and folkloric dances of Egypt. Natalie is a certified Language of Dance<sup>®</sup> Master Practitioner and holds a Bachelor of Communications (Drama and Media double major), Graduate Diploma of Education, Certificate IV in Training and Education, and a Certificate II in Creative Industries: Live Production.

**Dávid Dudás** graduated from the Hungarian Dance Academy as a Dancer and Coach (of Hungarian folk dance) in 2019. He feels very lucky being a student and an instructor at the same time at the university. At the moment, he is doing his master's course as a Hungarian folk dance teacher. This is his last semester. There he can learn from János Fügedi, taking 8 semesters of Kinetography during his studies. For his bachelor's degree, he wrote his thesis about the dances of the outstanding peasant dancer, János "Poncsa" Fekete from the Transylvanian village Bogártelke. As a dancer his aims are to improve and study the analysis of folk dances with the use of Kinetography and develop the folk dance methodology created by Péter Lévai.

**Ambre Emory-Maier** is BalletMet's Director of Education, Equity and Community Engagement and BalletMet 2 Associate Director. She stages and curates Edwaard Liang's works. Recent reconstructions from Labanotation include George Balanchine's "3rd Theme" from *The Four Temperaments* and *Tchaikovsky Pas De Deux* for BalletMet 2, *Songs From the Hebrides* (Schurman) for SUNY Geneseo, excerpts from Charles Weidman's *Brahms Waltzes and Rainbow Etude* by Donald McKayle. She completed her MFA at The Ohio State University, an MA in Dance Reconstruction and Directing from City University of New York and a BA in Communications from SUNY Geneseo. She is certified to teach Labanotation.

**Lou Forster.** Curator, art historian, and dramaturg, Lou Forster works at the intersection of dance and human sciences. In 2014, he initiates an ambitious project about the choreographer Lucinda Childs. He curates the first retrospective exhibition about her work, and supports the donation of the choreographers' papers at the Centre national de la danse. He is currently writing his dissertation at the School for Advanced Studies in the Social Sciences. Since 2018, his knowledge about dance benefits from the research program "Chorégraphie" of the Institut national d'Histoire de l'art where he works as PhD fellow. He graduated (1st cycle) from Kinetography Laban at Conservatoire national de musique et de danse de Paris in 2020. In 2010, he founded with the choreographer Lenio Kaklea, *abd* to develop projects that explore the intersection of dance, research and critical theory.

**Mara Frazier** is an Assistant Professor and Curator of Dance at The Ohio State University Libraries, Thompson Special Collections, Lawrence and Lee Theatre Research Institute. In this role, she partners with students, faculty and community members to support teaching and research in the areas of Labanotation, dance, and the movement arts. She holds a teaching certification in Labanotation and an MFA and BFA in dance from Ohio State and is the United States Treasurer of the International Council of Kinetography Laban. Mara has reconstructed Albrecht Knust's *Walzer*, excerpts from Anna Sokolow's *Rooms*, and *Steps in the Street (Chronicle)* by Martha Graham from the Labanotation score.

**János Fügedi**, (1953) PhD, habil., professor at the Hungarian Dance University (HDU), director of the HDU's Research Centre, senior research fellow at the Institute for Musicology. His main research area is notation theory and Central European folk dance; he has published several papers and books on these topics. He teaches Laban Kinetography at the HDU. He has been a member of the ICKL since 1989, chaired the organization's Research Committee between 1995 and 1997, and chairs the Board of Trustees from 2005 up today. He is the current president of the Hungarian Choreology Association. In recognition of his work, he received the Hungarian Golden Cross of Merit in 2020.

**Willow Green** is a senior at Kenyon College, majoring in Dance and English with a Creative Writing concentration. They studied elementary and intermediate Labanotation with Professor Julie Brodie and earned their Elementary Labanotation Certification. As Professor Brodie's Kenyon College Summer Scholar, they assisted with archival research on Latvian folk dances and co-presented *Danči! Reading Notation of Latvian Folk Dances* at the 2019 ICKL Conference. Additionally, they are a Curatorial Associate Leader at Gund Gallery and have assistant taught in multiple positions throughout their time at Kenyon, including as an Arabic Apprentice Teacher and for the Kenyon Educational Enrichment Program.

**Dániel Horváth-May** graduated from the Hungarian Dance Academy as a Teacher of Dance (Hungarian folk dance) in 2020. There he was able to learn from János Fügedi, taking 8 semesters of Kinetography during his studies. He wrote my thesis about the dances by the outstanding peasant dancer Márton 'Kántor' Tamás (1936-2017) from the Transylvanian village Szék. His aim is to advance the analysis of folk dances further with the use of Kinetography.

**Henrik Kovács** is a docent at the Hungarian Dance Academy as Kinetography, and folk dance methodology teacher. He earned his first degree at the Szent István University as a rural development agriculture engineer in the theme of how could a folk dance ensemble develop a local community. His next degrees are folk dance teacher BA and MA at the Hungarian Dance Academy. 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. In 2019 he earned his ethnography PhD at the University of Debrecen. Teacher from the age of 14 as assistant one of the best amateur folk dance ensemble in Hungary. Later teach in several folk dance groups, courses, and dance camps in the Carpathian Basin. Participated in the Leonardo, Euroestetica program. Author of several dance methodology, and Kinetography study.

**Péter Lévai** graduated in 1979 with a degree Hungarian folk dancer. He worked as a professional dancer in the Hungarian state folk ensemble, the Kodály Chamber Dance Ensemble and the Budapest Dance Ensemble. He has been teaching since 1981 in the Carpathian Basin and abroad. Since 1998 he has been a methodological lecturer at the Hungarian Dance Academy. His main research interests are movement development, the interpretation of the basic movement and motif structures of Hungarian folk dance parallel development with a new dance teaching methodology including the improvisation possibilities. He has lectured on this topic at several foreign and Hungarian scientific conferences, and has published several books in which he uses Labanotation as a basis for interpretation.

**Elliot Gordon Mercer** is a Visiting Assistant Professor of Dance at Kenyon College. His work has been published in *Dance Research Journal*, *TDR: The Drama Review*, and the *Routledge Encyclopedia of Modernist Dance*. Mercer received a PhD in Interdisciplinary Theatre and Drama from Northwestern University and completed a Labanotation Teaching Certification at the Ohio State University.

**Zsuzsanna Teodóra Márkli** is a traditional dancer, started her dance career 13 years ago and followed the practice of amateur dancing in different dance ensembles. She is also a teacher in her hometown Kecskemét. She holds a BA of the Hungarian Dance Academy (HDA) as traditional dancer and teacher assistant. At present she attends the HDA's MA course for a traditional dance teacher diploma. She has been familiar with the Laban system of notation since her high school education, and made research in the subject for her BA thesis.

**Gábor Misi** is a computer programmer MSc. He was a performer in an amateur traditional dance group in Hungary for 15 years and led field works filming dance in 20 Transylvanian villages. He taught Kinetography Laban for 5 years at the Hungarian Dance Academy. He is a contributor of the Institute for Musicology of the Hungarian Academy of Sciences. He is a fellow member of the International Council of Kinetography Laban (ICKL). He is a member of the International Council for Traditional Music (ICTM) Study Group on Ethnochoreology and a founding member of the Hungarian Society of Ethnochoreology. His research areas include analytical methods for Central European traditional dances, theory of Kinetography Laban and computer-aided dance analysis.

**Anna Opłocka-Perko**. Performer, dance and Pilates teacher, dance researcher. Master's Degree in Tourism and Recreation, Postgraduate Studies in Theory of Dance (The Frederic Chopin University of Music). Finished Choreology and Kinetography workshops (The Institute of Choreology, led by Roderyk Lange) Member of Warsaw Laboratory of Kinetography, Member of the Polish Forum of Choreology. She is the author of article about Kinetography in Polish publications. 2012 Graduated internship The Ex Nunc: Ex Nunc Centrum voor Moderne Dans Den Haag - training methods and techniques of Laban Based Modern Dance and Laban Movement Analysis. She is scholarship holder in 2019 of the Polish Ministry of Culture and National Heritage for her original project "Kinetography meetings".

**Sungu Okan**, PhD, is an ethnomusicologist and lecturer at Mimar Sinan Fine Arts University Istanbul State Conservatory. Exploring the culture of movement and music of Anatolia is her main area of interest. She has done fieldworks in Anatolia and neighbor countries; recorded folk music, dances and rituals. She shot a short documentary about the sound region of Beyoğlu in İstanbul. Her lectures at the conservatory focus on the relationships of music, movement and culture. She writes concert program notes for Borusan Istanbul Philharmonic Orchestra, produces and hosts classical music programmes at TRT Radio-3. She completed her PhD in 2020 on "The Collaboration of Igor Stravinsky and George Balanchine; An Analysis of *Agon* Ballet Over the Labanotation Score". She is a member of ICKL since 2015.

**Foteini Papadopoulou** (Folkwang alumna) is a freelance choreographer based in North Rhine-Westphalia working on “composing by analyzing” since 2011. For her latest stage work *Frank & Rita* (2019) Papadopoulou was inspired by Maya Deren’s writings for the film *Ritual in Transfigured Time* (1946). In 2020 she completed a journal type of research in transforming and remembering movement. During the pandemic Papadopoulou has devoted herself to further artistic researches: *With close-ups with wide-angle lenses* (2021) she looked closer at the relationship between details and the whole of an art work and in 2022 she is experimenting with “movement conlanging”.

**Hanna Raszewska-Kursa**, graduated 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), the Choreology and Kinetography training (the Institute of Choreology, 2011). In 2022 she defended with distinction her doctoral dissertation entitled “Comicality in Dance and Choreography Art in Poland in 21st Century”. Dance critic and researcher; freelancer. In 2011-2019 academic lecturer (Theories of Dance, 20th-21st Century Dance History). Member of the Polish Forum of Choreology, the Forum of Dance, the ICKL, founder of the “Thought in the Body” Foundation and the Warsaw Laboratory of Kinetography.

**Raymundo Ruiz González** is Research Assistant of Ann Hutchinson Guest at the LOD UK. He earned the EMJMD Choreomundus: International master in Dance Knowledge, Practice and Heritage. He is a LOD Certified Specialist and he studied Advanced Labanotation at the DNB. He is the co-editor of the phonogram *Cantares de Ceremonia y Toques de Obligación en el Rito Actual de los Concheros* (2018) and is co-author of *Catálogo de Mariachis y Repertorios Grabados* (2014). His main research interests are dance notation systems and movement analysis of traditional dances. Currently he studies the Second Superior Cycle in Kinetography Laban at Conservatoire national de musique et de danse de Paris, and he is part of the Board Members of Multílogos.

**Hannah Russ** earned her BA degree in Dance and Chinese Area Studies from Kenyon College in 2018, where she found a deep interest in the use of Labanotation as a tool for movement preservation, research, and the creative/choreographic process. She has since earned certification in elementary and intermediate Labanotation and completed the Teacher Certification Course in China following the 2018 ICKL conference. After receiving a Fulbright Student Research/Study grant in 2018, she enrolled as a Student at the Nanjing University of the Arts where she spent 10 months conducting research on Labanotation in China. Since 2021, she has been working part time at the Dance Notation Bureau as an administrative assistant and *Library News* Editor.

**Machiko Sato** is a postdoctoral researcher at Ochanomizu University, Tokyo, Japan, specializing in representational art theory. Her research focuses on theatrical dance studies mainly in the early 20th century, and dance notation studies of Kinetography Laban, Stepanov and Nijinsky's music note system, and so on. Since 2018, she has also been involved in archiving dance of intangible cultural heritage through digital technologies as interdisciplinary research with information science and robotics.

**Kyung-Eun Shim** is a lecturer at the department of Arts of the University of Hongk. In 2016, she completed her PhD with “Groupe de Recherche Apprentissage et Contexte” (GRAC), an interdisciplinary research group, at École des hautes études en Sciences sociales (EHESS) in France. Earlier, she studied Laban notation at Conservatoire national de musique et de danse de Paris and graduated (proficiency diploma) in 2008. Her main research interests lie in the fields of motion analysis, cultural semiotics and dance education.

**Gábor Szél** has been an amateur traditional dancer for 15 years, now he is a professional dancer at the Hungarian State Folk Ensemble. He holds a BA degree of the Hungarian Dance Academy as dancer and dance assistant; at present he attends the HAD’s MA dance teacher training course. He also has experience in Asian martial arts and achieved the 3rd level master of WingTsun KungFu instructor of the International WingTsun Association and has an advanced level physical education graduation.

**Valda Vidzemniece**, choreographer and educator, has been teaching Dance Composition and Dance History at the Jāzeps Vītols Latvian Academy of Music Department of Choreography since 2008. She has a BFA and MFA in Choreography from *JVLMA* and is currently working toward her doctoral degree. Vidzemniece has numerous publications on her research theme – *Modern dance in Latvia in the First Part of the 20th Century*. As a professional dancer and choreographer, Vidzemniece has worked in different dance genres and styles; she was artistic director of the dance company *Allegro* from 1997-2010.

**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, a MFA and PhD from Texas Woman's University, and is certified professional notator and teacher of Labanotation. She has received grants from the National Endowment for the Arts, state and local governments to teach, restage, notate, and preserve dance. She serves on the Board of the Dance Notation Bureau in New York, New York and has served on the Board of the International Council of Kinetography Laban/Labanotation as Treasurer and as Vice Chair. Williams is a Fellow of ICKL.