



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

# Isten hozott!

# Welcome!

## Hungarian Dance University

The State Ballet Institute, which opened in September 1950, became the Hungarian Dance Academy on 1st July 1991 and has been called the Hungarian Dance University since 1st February 2017. The institution was reorganised as part of higher education in 1983 and has operated a primary school (later a secondary school for eight grades) right from its establishment. As the school has had a dormitory, too, we could introduce a unique model in Hungarian arts higher education. Qualifications to be obtained were constantly rising to a higher level: from 1950, the institution functioned as a school of an intermediate level, from 1975 as one similar to those in higher education, from 1983 with a narrower profile in higher education, from 2006 as an academy of higher education with BA and MA programmes and finally, from 2017 as a university running BA and MA programmes.

The roots of arts higher education in Hungary can be traced back to the second half of the 19th century. Independent institutions for training actors, musicians, and artists in fine and applied arts were firmly established by the turn of the century. Their successors are the University of Theatrical and Film Arts, the Liszt Ferenc Academy of Music, the Hungarian University of Fine Arts and the Moholy-Nagy University of Art and Design. With regard to dance art, this process of development started only after a long delay, after the 2nd world war.

There was no systematic school-based dance artist training in Hungary until the middle of the 20th century. To educate future dancers for the Corps de Ballet, the Hungarian Royal Opera House maintained a ballet school from as early as 1884, but it had no fixed curriculum. It was ballet master Ferenc Nádasí who, in 1937, introduced a training programme split for different grades and a system of requirements. In January 1950, the government supplemented the ballet school of the Opera House with the School of Dance Art. When in September 1950, the two institutions merged, the State Ballet Institute was born.

The Hungarian Dance University has diverse domestic and international relations alike. There is practical cooperation with the theatres of the capital, domestic professional ensembles, the dance departments of various theatres, and several modern and contemporary ensembles. Secondary schools of dance art partner with us from many towns all over the country. The University is a member of the Seat of Rectors of Art Universities (MERSZ) and the Association of Hungarian Dance Artists.

Our university has accepted foreigners for long decades. We keep in touch with several dance artist institutions worldwide; the most intense ties are with the academies in Vienna, Dresden, Moscow, Oulu, Beijing, Rotterdam, Saint Petersburg and Zagreb.

Our ballet masters teach ballet methodology regularly at universities abroad (Zagreb, Maribor), and many guest lecturers and masters visit us from other countries. Our students are warmly welcome and perform with convincing results at major international ballet competitions and festivals (Vienna, Lausanne, Lecce, Beijing, Saint Petersburg, Varna).

Each year we have large numbers of foreign students, primarily in the classical ballet specialisation and also in the Institute of Choreography and Dance Teacher Training. Their education can take various forms meeting their needs and qualities, ranging from a certificate of attendance to degrees of BA or MA.

The annual summer course organised since 1986 meets the requirements and is most popular with international students, but many of our own students also take part in it. Thinking about the future, a unique programme of dance afternoons for the lower classes of primary schools was compiled in 2016.



Photo: Pál Csillag



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

### Schedule

#### SUNDAY 17

6:00-8:00 PM **Opening Reception** ([see p. 32](#))

#### MONDAY 18

9:00-10:00 **Registration**

10:00-11:00 **Opening Session**

János Fügedi (Hungary)

**Notations and Understandings of the Small Vertical Motions of the Body:  
Bouncing, Pulsation, Spring?**

Long Paper

Chair: Valarie Williams

*Pause*

11:30-12:30 Dávid Dudás (Hungary)

**The Role of the Arm's Movement, the Notation and the Employment of Its  
Variations in the Legényes**

Workshop

Chair: Raphaël Cottin

*Lunch*

2:00-2:50 **Technical Session #1**

Chair: Raphaël Cottin

*Pause*

3:20-4:40	<b>Technical Session #2</b> Gábor Misi (Hungary) <b>Black Pin or White Pin?</b> Workshop (1 hour), followed by technical discussion	Chair: Raphaël Cottin
TBA	Fellows meeting (Fellow only)	

## TUESDAY 19

9:20-10:50	Zsuzsanna Teodóra Márkli (Hungary) <b>Orthographic Changes of Laban Kinetography in Hungary</b> Short Paper  Dániel Horváth-May (Hungary) <b>Decoding a Dance: The Requirement of Applying Kinetography for Dance Analysis through the Example by a Peasant Dancer</b> Long Paper  Kyung-Eun Shim (Korea) <b>The Kineto-Cartography Embodied in Traditional Rites of Islanders: Focusing on the Jangjwa-RI Dangjae Rituals of Wando Island, Jeollanam-Do in Korea</b> Short Paper  Léa Bonnaud-Deborde (France) <b>Re-Discovering an Oral Tradition Dance Culture through Dance Scores</b> Short Paper	Chair: Raymundo Ruiz González
	<i>Pause</i>	
11:20-12:20	Julie Brodie (USA) and Valda Vidzemniece (Latvia) <b>More Danči! Reading Notation of Latvian Folk Dances</b> Workshop	Chair: Dániel Horváth-May
	<i>Lunch</i>	
1:50-3:00	Béatrice Aubert-Riffard (France) <b>“Suite of dañs-tro Fisel” Heritage and Creation</b> Paper and Workshop	Chair: Hannah Russ
	<i>Pause</i>	
3:30-3:50	Gábor Szél (Hungary) <b>Relation of Positions and the Upper Body during Consecutive Changes of Double Support into Opposite Directions</b> Short Paper	Chair: Olivier Bioret



- 3:50-5:00      **Technical Session #3**  
 Lynne Weber and Siân Ferguson (USA)  
**Notating Hip Hop Dance and the Way symbols are Being Used to Represent this Complex Style of Movement**  
 Chair: Olivier Bioret
- 6:30              **Dance concert** ([see p. 32](#))

## WEDNESDAY 20

- 9:20-10:50      Julie Brodie, Elliot Mercer, Claire Goldberger and Erika Abe (USA)  
**Yvonne Rainer's *Trio A* as an Evolving Artifact: Memory, Notation, and Pedagogy**  
 Long Paper
- Lou Forster (France)  
**From Kinetography Laban to Minimalism: Lucinda Childs' Evolution in Dance Literacy (1953-1978)**  
 Long Paper
- Foteini Papadopoulou (Greece/Germany)  
**Movement Journals/Moving Journals: Looking Back at a Year of Journaling with Kinetography Laban**  
 Long Paper  
 Chair: János Fügedi
- Pause*
- 11:20-12:20      Hannah Russ (USA)  
**"The Partisan" Solo: Learning the Part from Score**  
 Workshop  
 Chair: Hanna Raszewska-Kursa
- Lunch*
- 1:50-3:00        **Technical Session #4**  
 Cottin, Raphaël (France)  
**Updating Secret Turn Sign**  
 Chair: Julie Brodie
- Pause*
- 3:30-4:10        Ambre Emory-Maier, Mara Frazier, Valarie Williams (USA)  
**A Look at the Collaborative Process of DaNCe2U #mentalhealth**  
 Panel and Workshop  
 Chair: Sungu Okan

4:20-5:00	<b><i>In Memoriam</i></b>
TBA	Board meeting (Board members only)
7:00	<b>Music Concert</b> ( <a href="#">see p. 34</a> )

## THURSDAY 21

8:00-5:00	<b>Cultural Outing to Visegrád and Szentendre</b> ( <a href="#">see p. 36</a> )
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## FRIDAY 22

9:20-11:00	Henrik Kovács (Hungary) <b>Where Is the Forward? Empirical Research on the Body Scheme from the Perspective of Laban Kinetography</b> Short Paper
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Sinibaldo De Rosa (Italy/UK)  
**Movement Notation, Performance and Positionality: An Ethnographer's Perspective**  
Long Paper

Natalie Diggins (Australia)  
**The Saiidi Project: Using Language of Dance to Observe, Learn, Create and Perform Saiidi**  
Short Paper

Vesna Bajić Stojiljković (Slovenia/Serbia)  
**Application of Kinetography Laban in Defining the Terminology for Dance Education and Folk Dance Practice in Serbia**  
Long Paper

Chair: Mara Frazier

*Pause*

11:30-12:30	Raymundo Ruiz González and María del Carmen Correa Beltrán, (Mexico) <b>From the Mother Earth Zapata Was Born. Reading Excerpts from the Birth Section of Guillermo Arriaga's Zapata</b> Workshop
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Chair: Siân Ferguson

*Lunch*

2:00-3:00	Péter Lévai (Hungary) <b>Possible Interpretation Motifs and a Teaching Method of Improvisation in a Hungarian Traditional Dance</b> Workshop
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Chair: Béatrice Aubert-Riffard

*Pause*



3:30-4:20      **Technical Session #5**

Chair: Raphaël Cottin

TBA      Fellows meeting (Fellow only)

## SATURDAY 23

9:20-11:00      **The New Activities of CNEM (France)**  
Ignite Talk

Anna Opłocka-Perko (Poland)  
**The Pathway of Kinetography Laban in Poland**  
Long Paper

Hanna Raszewska-Kursa (Poland)  
**Meeting with International Community. How ICKL Influenced My View of Kinetography and My Attitude Towards My Activity**  
Long Paper

Sungu Okan (Turkey)  
**Looking Forward with Kinetography Laban: Studies from Turkey**  
Long Paper

Chair: Julie Brodie

*Pause*

11:30-12:30      Machiko Sato, Ryo Hakoda, Ayana Murakami, Naoki Wake, Kazuhiro Sasabuchi, Minako Nakamura, Takeshi Oishi, Takayuki Itoh, Katsushi Ikeuchi (Japan)  
**Digital Reconstruction of Ballet Movements from Dance Scores: A Focus on Stepanov's Music Note System and Labanotation**  
Long Paper

Mara Frazier and Isabel Brandt (USA)  
**Digital Librarianship with Dance Notation Scores**  
Long Paper

Chair: Foteini Papadopoulou

*Lunch*

2:00-3:10      **General Meeting** (all members)

7:00      **Closing Dinner** ([see p. 38](#))

## Abstracts

### MONDAY 18

János Fügedi (Hungary)

#### **Notations and Understandings of the Small Vertical Motions of the Body: Bouncing, Pulsation, Spring?**

Long Paper

A characteristic movement feature of traditional dances—perhaps only of traditional dances among the wide variety of dance genres—is a constant, metric change of the vertical level of the center of weight united in an opposite movement pair, small in range, which usually adopts to the pulse of the accompanying music. In most of the cases, the vertical change is a result of the resilient flexing and extending the supporting legs; a special class of vertical pulsation is performed by the flexion and extension of the ankle joint alone (without the participation of the knee and hip joint), while the dancer is supporting at a level higher than the whole foot.

The proposed presentation surveys and discusses how the literature of movement analysis of the Laban kinetography investigates the subject matter introduced above. All the sources characterized the movement performed by the multiply joints of leg as a dynamic one; Albrecht Knust and Ann Hutchinson Guest called it “bouncing,” Mária Szentpál referred to it as “spring.” Attention is called that even if there are occasions when “bouncing” is resembling unsupported movements (jumps), all the sources discussed them while the body was constantly supported—either in stance or during steps.

One of the greatest difficulties of comprehending the offered analyses and notation of movements by the investigated literature is that there is no visual source identified—supposedly due to technical capabilities of the age. Comprehension of analysis and the proper reconstruction of notation are based on preliminary knowledge of the movement phenomenon in question.

The presentation aims to call attention to the need of clear representation of movement when discussed as subject of notation. It will present video examples on the special movement characteristics discussed in the abovementioned sources completed with the observations and analysis by non-kinetographer dance analysts. Problems of notating the movement phenomena are going to be discussed as well.

Dávid Dudás (Hungary)

#### **The Role of the Arm's Movement, the Notation and the Employment of Its Variations in the Legényes**

Workshop

During notating of the original Hungarian folk dances, the notators payed little attention to notating the movements of arms. However, when analyzing the archived film recordings, it can be noticed that some dancers not only accompany legs movements with their arms to maintain balance, but also perform essential independent movements sequences during the dance. When the *legényes*, the most developed form of Hungarian solo male dances is analyzed, it becomes evident that certain arm movement sequences accompanying the movement of the legs return consistently, often in varying rhythm. The planned workshop will present the problems of recognizing, identifying, and notating the arm movements of an outstanding original dancer with some focus on methodological solutions for teaching parts of the legs and arms simultaneously.

Gábor Misi (Hungary)  
**Black Pin or White Pin?**  
Technical Session #2 / Workshop

The session presents the different approaches to indicate feet positions and the possible meaning of the black and the white pin sets shortly.

After this some notation riddles are given for notators to examine how to notate certain foot positions or steps. Which pin should be applied to draw the simplest kinetogram in Kinetography Laban/Labanotation. Black pin or white pin?

## TUESDAY 19

Zsuzsanna Teodóra Márkli (Hungary)  
**Orthographic Changes of Laban Kinetography in Hungary**  
Short Paper

Several indications of Kinetography Laban/Labanotation have changed during the development of the system. Kinetography reached Hungary comparatively early after its announcement in 1928. By 1938, it appeared in Olga Szentpál's modern dance school, where it was used and taught by 1939 and scores created in 1941. The presentation first reviews the kinetographic signs applied in a scores of a complete choreography created by Mária Szentpál, daughter of Olga Szentpál, which were used when the complete and correct symbol system of Kinetography Laban was not yet known in Hungary. Mária Szentpál, published a continuously renewed series of notation textbooks between 1955 and 1971 and followed the introduced changes by ICKL. The presentation reviews the orthographic changes published by Szentpál in her final series of *Táncjelírás* (Dance Notation). The changes will be interpreted theoretically and examples displayed as appeared in the Appendix. The dates of the introduction of changes are also included in Szentpál's volume. They show that Szentpál introduced the new signs in accord with the biennial ICKL conferences. Beyond signs changed only once, there were indications changed several times over the years. Most of the changes introduced by Szentpál can be attributed to the year 1956. This is presumably due to the fact that Knust published his volume *Abriss der Kinetographie Laban* in 1956. Szentpál certainly had access to this publication in some way in 1956.

Due to the size of the material, changes represented only in Szentpál's first volume will be discussed. The presentation represents the beginning of a larger work, the aim of which is to assess the changes in the use of Hungarian kinetography and to make the early remarks understandable.

Dániel Horváth-May (Hungary)  
**Decoding a Dance: The Requirement of Applying Kinetography for Dance Analysis through the Example by a Peasant Dancer**  
Long Paper

The goal of the presentation is to show the indispensable necessity of using kinetography in dance analysis through a case study of the dances by the outstanding peasant dancer Márton 'Kántor' Tamás (1936-2017) from the Transylvanian village Szék. In the analysis, twelve separate recordings of the dancer will be investigated, which represent four different dance types. During the presentation, these improvised dances will be analyzed, then the dances of the same type compared with each other. The next step will be the comparison of all twelve dance processes. As dances are analyzed this way, conclusions can be drawn on the structure of dances and their motifs. It is important to emphasize that only the use of kinetography makes it possible to investigate in great detail the structure of the motifs themselves. The presentation will reveal a way to experiment with creating motifs and dances that correspond to the internal rules by which Márton Tamás built up his dances. By the method mentioned above, the analyst can "decode" the dance and create new dances representing the dancer's original approach, which preserves the creative background, while the results still appear as new performances.

Kyung-Eun Shim (Korea)

### **The Kineto-Cartography Embodied in Traditional Rites of Islanders: Focusing on the Jangjwa-Ri Dangjae Rituals of Wando Island, Jeollanam-Do in Korea**

Short Paper

The purpose of this study is to seek to explore the semantic system contained in it by exploring the interrelationship between body and environment, by using gestures accompanying rituals Jangjwa-ri Dangjae as a study object. In order to do so, this study defines the concept of 'Kineto-cartography' (the combined words between Kinetography and Cartography) as the cultural geographic embodied through human bodies.

This study was conducted through literature research, field trip, and participatory observation. Through a numbers of field trips, a natural Rapport was formed with the residents of Wando Jangjwa-ri. After obtaining their prior consent, participatory observation was carried out during the preparation period. Processing and evaluation of data collected in the form of field journals, photographs, gesture transcription, transcripts, and video recordings were all carried out in two stages. The first step was to analyze the layered structure of the entire process of the ritual through video protocol analysis and to analyze symbolic gestures by Kinetography Laban. In the second stage, the constituent factors of the Jangjwa-ri Dangjae in Wando were explored according to the conceptual kineto-cartography formed as a result of the first step of the study. At this ICKL conference, I will only report the results of the first step.

As a result of the first stage of the analysis, the observation of Jangjwa-ri Dangjae areas was categorized into large, medium, and small. The major categories are ground, gesture, body, and group. The ground(터Teo) was divided into village, island(장도Jangdo) and road. The gesture was now classified into percussion music (풍물치기Punmulchigi), perform ancestral rites, and sharing food (음복Eumbok). The body(몸mom) was divided into movement and posture. The last, group activity was divided into grouping in single or in double formation, in circular shape or in freestyle. The sub-elements of middle categories were divided into each sub-class derived from 55 detailed activities that constitute the Jangjwa-ri dangjae. Then, through Kinetography Laban's motion analysis, the first symbolic gesture was found to be 'drumming'(풍물치기Punmulchigi), which is another form of strong human will of life. The second gesture is to express worship and was found to be in the form of 'bowing down', 'burning prayer papers and blowing them into the air'. The third gesture was 'squat down and eat' which means to describe a good rest after a long labor of ritual and the fourth symbolic gesture was 'moving in group' which means to describe symbiotic life.

Through this study, we come to realize that the space of everyday life can be transformed into an ecological space where the body and the environment are closely working together. Based on the kineto-cartography via the examples of Jangjwa-ri Dangjae residents, it was possible to examine the cultural value and artistic potential of the ecological performance of the body.

Léa Bonnaud-Deborde (France)

### **Re-Discovering an Oral Tradition Dance Culture through Dance Scores**

Short Paper

In this short paper, I want to present how I re-discovered the traditional dance culture of my home region thanks to dance scores. The aforementioned region is the Poitou, in west-central France; it is composed of the Vienne, Deux-Sèvres and Vendée areas, but does not exist as an administrative region anymore. The dancing tradition was being lost during the 20<sup>th</sup> century, but from the '60s, campaigns by various groups of people were held to collect memories of music and dances from elders. These interviews were documented through tape recordings and sometimes video recordings, and can be found in the *CERDO*, the documentation centre of the *UPCP-Métive* organisation.

In 2019, as I was researching dance material for a new dance piece about transmission, my mother gave me "score-like" reminder cards of traditional Poitou dances, dating back from when she participated in dance workshop led by *UPCP-Métive* instructors. Until then, I had very little interest in these dances, but the fact that these cards could be linked to a dance notation was very appealing

to me. I started deciphering them; the notation was more a codification than an analysis, but these gaps in notation were opportunities for creation, which could be taken quite far from the original dances.

However, these gaps in notation were also quite frustrating, and I had only found one Kinetography score by Jacqueline Challet-Haas (a *Varsovienne* dance) in the *CND* library. In November 2020, the *UPCP-Métive* offered me a short residency at the *CERDO* to research from their archives about these traditional dances. I found a set of scores by Jacqueline Challet-Haas, compiled within the Francine Lancelot collection, some of which matched the “score-like” cards I already had. My interest really grew, and these scores also became part of my source material for the piece.

Obviously, this learning process eluded the usual oral way of transmitting traditional dances, but working with the scores for the piece strengthened my wish not to use videos, pictures, nor direct transmission as sources, to avoid the pressure of images as models to reproduce during the creation process.

However, during the research residency, I met Jean-François Miniot, a researcher and instructor who once studied Kinetography with Jacqueline Challet-Haas, and who attempted to write staffs for some *Avant-deux* dances for a research essay. Although he was not satisfied with them, since he lacked some notions to fully transcribe them, he was nevertheless happy to find someone to read them. We then considered a future collaboration to write more dances in Kinetography, thus completing the circle for me, and of course contributing to developing the knowledge of these dances for everyone – even for those not interested at first.

Julie Brodie (USA) and Valda Vidzemniece (Latvia)

### **More Danči! Reading Notation of Latvian Folk Dances**

#### Workshop

This workshop session will present continuing research on traditional Latvian folk dances and the process of recording them in Labanotation. The presentation will provide an update on the project and the perspective of Latvian dance scholar Valda Vidzemniece, as well as background information on two recently notated dances. This will be followed by readings of the two folkdances by conference participants.

Julie Brodie and Valda Vidzemniece began collaborating on researching and notating folk dances when Brodie was a 2016 Fulbright scholar in Riga, Latvia. Initial work in this field (assisted by Hannah Russ and Willow Green) led Brodie and Vidzemniece to investigate the relationship between participatory and presentational dances in Latvia, as well as the history of common Latvian folk dances. This eventually led to a methodology for determining what to notate through comparing contemporary participatory and presentational versions of dances with notes and other archival materials from ethnomusicological and ethnochoreological expeditions and primary source material. While many variations of the dances and the lyrics are described and recorded for some of the most popular dances, Brodie and Vidzemniece look for consistencies over time and place to determine what gives a dance its unique character and what should be included in the notation (Brodie et al.).

This workshop session will introduce two well-known Latvian folk dances, *Sudmaliņas* and *Pērkoņdeja*. *Sudmaliņas* is one of the most popular folkdances in Latvia (Lasmane 108). The Rinka and Ošs version of *Sudmaliņas* published in 1934 is quite complete, lacking only a few specifics, such as a description of the partner hold and a definition of round polka (17-19). Lasmane’s interpretation of *Sudmaliņas* is based on Rinka and Ošs’ description, but adds details that make this latest interpretation of the dance useful for notation purposes (108-110). Similarly, Lasmane provides a clear and more thorough description of *Pērkoņdeja* (50) based on the 1938 version published by J. Stumbris (11). Both of these dances present the recurring question of whether to notate the most complete version of the dance as described in credible source material, or the best known and most popular version of the dance. Vidzemniece and Brodie will describe some of the questions and solutions that were made with regard to *Sudmaliņas* and *Pērkoņdeja*. ICKL participants will then be invited to share in the “danči” experience, reading the notated versions of each dance.

Béatrice Aubert-Riffard (France)  
**“Suite of dañs-tro Fisel” Heritage and Creation**  
Paper and Workshop

Since 2017 and my installation in the French Brittany country, I came in touch with a traditional folk dance group called Ensemble des Arts et Traditions Populaires du Léon, Bleuniadur. I immediately saw the richness of this style of dance, a heritage recognized in the world of traditional French dance. From that moment I went regularly to attend rehearsals and workshops given by the group to familiarize myself with the different dances of this region. From taking notes to taking work videos, the desire has come to propose to write a dance. The encounter with Fabrice David, ethnochoreologist specialized in French Brittany terroir was decisive.

In French, very few traditional dances have been written in kinetography Laban: just some dances, still practiced in the villages or in specific courses; often short and repetitive, easy to memorize and perform by everyone. But no real choreography! Bleuniadur is a traditional ballet, created 40 years ago and whose dancers are considered amateurs, because it is not their job. However their level is worthy of a professional group. The choice to write a Fisel dance suite was made by mutual agreement with Fabrice David, the choreographer Anthony Prigent and the Bleuniadur group.

The dañs-tro Fisel has been the subject of research since the 1950s. This dance is part of the closed-chain gavotte family, practiced in Fisel country, in central Lower French Brittany. It is a dance still strongly implanted in Breton culture and its town of origin Rostronen, which hosts every year, the last weekend of August since 1972, a festival which honors this dance as well as a dance competition dedicated to it. It is a three-part dance (round - ball - round) in which the single 8-beat step is repeated endlessly. It is also called "in 4 and 5", subdivision of the step on beats 4 and 5 of the dance formula. It is a very lively and technically demanding dance. Its style is characterized by the lifting of the foot under the buttock, in a dry and elastic movement, performed by the boys.

The choreographer used the danced material of the Fisel style to create a choreography, which can be qualified as contemporary, and to stage the different facets of this dance. The result is a 5mn 30 choreography for 16 dancers: 8 men and 8 women.

I will explain the process of creating this score, the difficulties encountered in the analysis of the steps, as well as the rhythmic analysis. I will also tell you about the complex architecture of the score as well as the use of group movements.

Paper to be followed by a workshop.

Gábor Szél (Hungary)  
**Relation of Positions and the Upper Body during Consecutive Changes of Double Support into Opposite Directions**  
Short Paper

While analyzing dances, I use kinetography as a necessary tool. I primarily analyze Hungarian and other nations' traditional dances in the Alpine-Carpathian region, mainly solo dances. For educational or creative purposes, I usually select what I find interesting, peculiar, or less known, even if their movement material is complex and difficult to interpret during the notation process. I prefer dances with movements that feature minor, fine details and I always try to notate them as correctly and precisely as I can.

If I meet some difficult notation issues, I peruse the textbook by Mária Szentpál and János Fügedi, and usually, I find the proper answer to my technical questions. However, there are times when I cannot find a satisfying solution. When it occurs, I usually experiment with creating a special solution (symbol or analytical approach), and I discuss it with my consultant. This presentation investigates a problem that seems requiring a special discussion.

I faced the difficulty of notating consecutive springs into positions that progressed into opposite directions. In these cases, the middle of the dancer's position deviates from the central line of the dancer's upper body. The position may vary as the dancer formulates it, but the upper body stays in place, which may be the result of the speed of the spring. As a matter of fact, it can be notated a partial weight position but I have difficulties to reproduce the leaning but still uphold, spatially static



character of the upper body. The presentation illustrates the problem in moving pictures and introduces notation possibilities for discussion.

Lynne Weber and Siân Ferguson (USA)

**Notating Hip Hop Dance and the Way symbols are Being Used to Represent this Complex Style of Movement**

Technical Session #3 / Workshop

This technical session will be about notating hip hop dance and the way symbols are being used to represent this complex style of movement. We will also discuss the issues encountered in creating hip hop scores that differ from other scores we have done. This year, we have notated a number of scores (9 are complete now; 2 are in progress; and more will be done). Examples of the style will be experienced by the session's participants.

## WEDNESDAY 20

Julie Brodie, Elliot Mercer, Claire Goldberger and Erika Abe (USA)

**Yvonne Rainer's *Trio A* as an Evolving Artifact: Memory, Notation, and Pedagogy**

Long Paper

This long paper presents Elliot Mercer and Julie Brodie's research on Yvonne Rainer's *Trio A* (1966) and its 2003 Labanotation score, including their discoveries of what in the score remains consistent, what necessitates modification, and what could be supplemented with ancillary materials to address persistent inaccuracies that appear in stagings of this dance from notation. The presentation will include historical context for Rainer's dance and the original notation; contrasts between first-hand experiences of coaching from score versus embodied knowledge; and examples of coaching materials from approved transmitters of Rainer's dances.

Initially presented as *The Mind is a Muscle, Part 1* at Judson Memorial Church, *Trio A* is an influential postmodern work that has been widely performed, assuming myriad forms. Breaking from the traditional organization of dance choreography, *Trio A* presents a series of uninterrupted, unpredictable actions performed with a "task-oriented" aesthetic. Dramatic gestures, virtuosity, and audience interaction are replaced with pedestrian movements and averted gaze, producing a spectatorial experience of neutral detachment. In 2003 Melanie Clarke and Joulkje Kolff notated *Trio A* as it was taught by Rainer in a workshop at Greenwich Dance Agency.

In 2019, Brodie staged the dance from Labanotation, setting the work on three dancers at Kenyon College. The staging from score was then coached by two of Rainer's "transmitters," dancers who are entrusted with maintaining the quality of the piece. This coaching process with Elliot Mercer and Sara Wookey revealed subtle shifts in the dance and its coaching process that have appeared over time, showing differences between the version that was notated, the version that Wookey learned from Rainer in 2010, and the version Mercer inherited from Rainer's senior-most transmitter, Pat Catterson, in 2014. This collaborative research project also revealed the ways staging this dance from score differed from staging it from embodied memory, suggesting the need for expanded ancillary materials in the score to more fully encompass Rainer's intention for how the dance is to be learned and understood by performers.

In their research, Brodie and Mercer argue that the choreographic particularities of *Trio A* necessitate a creative reexamination of the types of information included in the score that cannot be documented through the notation alone. Addressing this may suggest considerations for compiling scores for other postmodern dance works. Mercer and Brodie have permission from Clarke and Kolff to create appendices that capture changes in the piece and to include coaching tools utilized by Rainer's transmitters. The variations will be referenced by the date each transmitter learned the dance: *Trio A* 2010 (Wookey's version) and *Trio A* 2014 (Mercer's version). Rainer and Catterson were also engaged in the research process to address questions of choreographic specificity, and their reflections will create further layers in the score document. In this way, the score can become a

historical record of “acceptable” versions of the dance that have been vetted by Rainer herself, while also preserving the evolution of *Trio A*’s coaching methodologies.

Lou Forster (France)

**From Kinetography Laban to Minimalism: Lucinda Childs’ Evolution in Dance Literacy (1953-1978)**

Long Paper

Among the most significant influences that shaped Lucinda Childs as an artist, stands the four years where she studied at the Hanya Holm School of Dance between 1955 and 1959. Overshadowed by her involvement with the Judson Dance Theater (1961-1964) and the subsequent development of Minimalism (1968-1973), those formative years among the German diaspora established in New York City since the 1930’s, distinguished her from most of her fellow postmodern choreographers such as Trisha Brown, Steve Paxton, or Yvonne Rainer. Based on a cache of newly available archival documents in Lucinda Childs papers at the Centre national de la danse, and the Hanya Holm papers at the New York Public Library for the Performing Arts, I will argue that her early acquaintance with Kinetography Laban taught in Holm’s school, shaped her understanding of dance technique and literacy. When she started hiring professional dancers in the framework of her dance company at the beginning of the 1970’s to choreograph her first group pieces, she relied on this labano-wigmanian background in order to organize the collaborative work between dancers and herself. She didn’t employ Labanotation as such, but floor plans that mapped the movement of the group. She retained from Kinetography the way the page orientates the dancers’ body with the score in one’s hands, the time flow organized vertically, and the cut-outs that allow the manipulation of the signs. In this respect, track drawings not only accompanied the development of Childs’ Minimalism implementing repetition, and seriality in order to organize found movements. Literacy provided Childs with a method to analyze, submit, and embody pedestrian dance vocabularies. Investigating Childs’ complex relation with Kinetography Laban reveals the longstanding development of dance practices beyond generations and areas. My argument will rely on the material analysis of the archival documents; participant observation with the company, and Laban Kinetography; interviews with the dancers, and the choreographer.

Foteini Papadopoulou (Greece/Germany)

**Movement Journals/Moving Journals: Looking Back at a Year of Journaling with Kinetography Laban**

Long Paper

From the 1<sup>st</sup> January until the 31<sup>st</sup> December 2020 I was coming up with two movements each day: one of them was to be notated in Kinetography Laban (the „movement to notate“ of each day) and the other was to be kept alive by recalling and practising, foregoing usual memory aids of the dance practice, such as video recordings, descriptive notes, and/or sketches (the “movement to remember” of each day). The material generated at the end of the project: 366 short scores and a composition consisting of 366 parts. 732 movements in a year, whereas the more important outcome of this process is not the movements themselves, but rather the awareness and knowledge generated, the new creative perspectives that emerged, all the doubting and the searching for answers to questions, e.g. „Is movement enough?“, and „What matters to me most in/about movement?“ as well as all the various balancing acts: between being consistent and reacting to creative impulses; between the two movement strings, the movements to notate on one hand and the movements to remember on the other and how they also fought each other for my attention and often pragmatically my time; between how much is too much and how little is too little in my score and in accordance to the scope and purpose of the experiment. The subtitle of the project, a research/experiment in “processes of transforming and practices of remembering movement” turned into a research/experiment in “processes of transforming and practices of remembering” as the borders of life and task were implicitly fluid – that fluidity being conceived as part of the experiment: Observing the impact of the task on the everyday and the impact of the everyday on the task.

After presenting the specificities of the experiment, what is was and what is wasn't (about), as well as the rules according to which I generated the movement material, this paper will offer insight into the challenges as well as observations, realisations, and even - I will dare to say - revelations, of the intense process of a full year's commitment to a twofold task. In particular, this paper will examine my journey with kinetography through the 366 days of the experiment itself as well as afterwards during the post-processing phase. At the example of scores from various days representative of the spectrum of approaches throughout the year, I will elaborate on the issues I dealt with and how I dealt with, and on how this project at times became a journey of self-discovery rather than a notation project – or maybe exactly because it was one. “What shall the movement of the day be?” was what I asked myself 732 times in 2020, while I was each and every day anew reconnecting with what it is I do and why and redefining what it is I do and why.

Hannah Russ (USA)

**“The Partisan” Solo: Learning the Part from Score**

Workshop

This workshop will allow participants to partake in the process of learning an excerpt of a historical dance piece from Labanotation score. The session will include a short presentation on Russ' experience learning “The Partisan” solo from score for a collaborative project with Ann Hutchinson Guest, followed by a reading and embodiment of the score.

In the fall of 2019, Guest invited Russ to collaborate on a dance archeology presentation for the 2020 National Dance Education Organization (NDEO) Conference that would cover the famous 1932 ballet *The Green Table* by Kurt Jooss. For the presentation, Guest lectured on the history and artistic significance of the work and its score and Russ performed and taught an excerpt of “The Partisan” solo, learned from the score. For Russ, taking on this role signified much more than a performance. On one hand, it was an opportunity to explore and share the enriching process of learning movement from a Labanotation score and embodying a piece of history, and on the other, it was an opportunity to contribute to the growth of the dance education community.

Due to the impact of the Covid-19 virus, the bulk of the score learning process and presentation collaboration occurred under the restrictions of quarantine and virtual communication. The 2020 NDEO conference was also restricted to virtual access, providing a challenging, yet fruitful experience. Such circumstances brought into question the feasibility of remote dance conferences, the benefits of providing access to a potentially broader range of participants, and in particular, the advantages of Labanotation in facilitating movement and educational projects remotely.

In this session, Russ will explore the importance of Labanotation as a means through which one can embody historical movement as well as the technical benefits of theoretical conceptualization of movement through scores. She will also detail the particular advantages of this notation system in times of extreme isolation as we have seen over the past year. Finally, she will share this experience with others through a guided reading and movement session.

Ambre Emory-Maier, Mara Frazier, Valarie Williams (USA)

**A Look at the Collaborative Process of DaNCe2U #mentalhealth**

Panel and Workshop

The Ohio State University, a land-grant institution in the United States, addresses global challenges as they relate to current goals and world relevance. Restagings of 20<sup>th</sup> Century Western theatrical dance masterworks documented in Labanotation provide a means to address these societal issues. Starting in 2019, BalletMet, OSUDance, The Ohio State University Libraries, and international dance companies/trusts created a three-year partnership focused on professionalizing OSUDance students. We collaborated with BalletMet, The George Balanchine Trust, Martha Graham Dance Center, and the Conservatoire National Supérieur de Musique et Danse, Paris, France. We sought funding from multiple sources and began a process that put dance at the forefront for bringing about difficult conversations. OSU and BalletMet2 dancers collaboratively performed and toured historic

dance works to OSU's regional campuses, community venues, and OSU dancers traveled to Paris, France to perform.

DaNCe2U #mentalhealth focused on excerpts from two 20th Century Western theatrical choreographic masterworks: the ballet *The Four Temperaments* by George Balanchine with scores by Mary Corey and Ann Hutchinson and the American modern dance *Rooms* by American-Jewish choreographer Anna Sokolow with score by Ray Cook. DaNCe2U #mentalhealth toured throughout the state of Ohio fostering discussion about mental health and its stigma through performances, panels, and lecture-demonstrations of Sokolow's *Rooms* from 1954 Balanchine's *The Four Temperaments* from 1946. The performances served as the vehicle for a mental health panel afterwards whose purpose facilitated awareness and provided resources particular to distinct areas throughout the state for those who experience mental health challenges. DaNCe2u #peaceandstrife built on our project from 2019-20. Dreaming about returning to the studio after the pandemic and responding to the global political polarization, we focused on Martha Graham's *Steps in the Street*, from her 1936 work *Chronicle* notated by Ray Cook in 2004. The work had not been restaged from score, and thus our charge included checking the score.

We propose a panel that discusses the resources we utilized, how we built on previous relationships with George Balanchine Trust, Anna Sokolow Foundation, and the Martha Graham Dance Company and our desire to intertwine professional dancers and academic dancers, whose ages and life goals are similar and achieved through different pathways. We also will discuss how we worked with the dancers to elicit the individual themes from the dances and provide distinct instances from the Labanotation scores. We will read several small examples from the scores. We will discuss what the ICKL participants discover by performing the movements from the scores and relate that to DaNCe2U's overall outcome and meaning of the project.

Raphaël Cottin (France)

### **Updating Secret Turn Sign**

Technical Session #4

Created in the early 1950s by Albrecht Knust, the "secret turn" is not a real turn but a mental decision to take another direction as front. It was incorporated into LN practices in 1977. Being a marginal case, we can see that the sign used for the secret turn, derived both from the Front sign, from the Constant Cross of Axes and from the Retention in Space, uses a black pin, a pin used initially for the front signs in KIN. The proposal made on the occasion of this paper consists in adopting an update of this sign by using a flat pin, examining what changes would be caused by this pin change, in accordance with the decision voted in 1965 concerning the use of pins derived from the crosses of axes ("position signs/pin signs used in front signs, turn and twist signs should be visually akin to the key signature to which they are related," ICKL Proceedings, 1965, p. 2). This proposal would constitute a concrete continuation of the harmonization of our system.

## **FRIDAY 22**

Henrik Kovács (Hungary)

### **Where Is the Forward? Empirical Research on the Body Scheme from the Perspective of Laban Kinetography**

Short Paper

In my paper, I present an empirical study of dancers' body scheme perception. After reviewing the psychological literature, the relevant chapters of the basic works of Laban kinetography (Albrecht Knust, Ann Hutchinson Guest and Mária Szentpál) are presented.

The aim of the experiment is to map the participants' forward middle and place high sense. During the study, I ask participants in different body positions for arm gestures in the directions defined above. After evaluation, the practices recorded on the moving image are analyzed by statistical methods. I involve more than 100 participants in Hungarian folk dance for children, young people and adults. When designing the sample, I also strive for the diversity of the participants'

characteristics related to dance (number of years spent in folk dance, professional or amateur form, whether s/he studied Laban kinetography, etc.).

Before compiling the final set of exercises, I test the developed tasks on a small sample. Based on the experience, I finalize the series of exercises that I record during the personal meeting with the participants. If the epidemic situation does not allow for a face-to-face meeting, I will collect the data online.

My assumption is that there is a body scheme born with us in which the sense of direction is unchanged. The results are expected to assist practitioners of Laban kinetography in developing methodologies that make the system easier to understand for beginner Laban kinetography students.

Sinibaldo De Rosa (Italy/UK)

### **Movement Notation, Performance and Positionality: An Ethnographer's Perspective**

Long Paper

Competence in the Kinetography Laban and other Laban-derived methods became critical in the development of my ethnographic research on movement in contemporary staged adaptations of Alevi *semahs*. Through Kinetography, I documented some of the most recurring kinetic forms of the *semah* that I learned by examining relevant literature as well as during ethnographic fieldwork in various ritual, civic and artistic contexts in Turkey and Western Europe between 2009 and 2018. Notating some of these recurring forms made me more receptive to the ways they were altered, re-interpreted and transgressed in professional staged performances over the last three decades.

More than only assessing the benefits and the limits of applying Laban-methods to approach a ritual body movement system and its adaptations on the stage, in this paper I wish to reflect on how the use of notation influenced my perception and understanding of the topic examined. To start, I relate how my recourse to the Kinetography as ethnographic tool was informed by a scrutiny of how the *semahs* had been transmitted and documented on paper in the past. To acquire a broader perspective, I thus tried to gain an awareness of the presence of movement notation systems in Middle Eastern, Central Asian and more specifically in Turkish and Alevi contexts, and questioned how different national dance traditions and anthropologies made use of them. Finally, my approach was self-reflective in the sense that it has been attentive to the performative effects that notation had as a methodological strategy during fieldwork research. In fact, together with my learning of playing the *bağlama* (a long-necked lute that has a devotional significance in Alevi cultures), being able to 'kinetographize' the *semahs* allowed me to perform a convincing ethnographic posture over the many conversations I had with interlocutors and informants. In other words, my competence in notation strongly defined my positionality as a fieldwork researcher.

Accordingly, in the paper I aim at answering the following questions:

- How have the *semahs* been kinetically analysed in the past, and why?
- What strategies did I use to document the most recurring *semah* morphologies that I encountered throughout fieldwork?
- How did I perform the role of ethnographer and kinetographer during fieldwork research and how did I use notation to disseminate my research findings?

By exposing my research strategies at the intersection of studies of Dance, Anthropology and Performance and throughout different national scholarly traditions, these reflections may be useful to other scholars who may engage in 'kinetic fieldwork' and in analytical challenges akin to mine.

Natalie Diggins (Australia)

### **The Saiidi Project: Using Language of Dance to Observe, Learn, Create and Perform Saiidi**

Short Paper

The Saiidi Project explored the effectiveness of using Language of Dance® to observe, learn, create, and perform Saiidi, a folkloric style of Egyptian dance. Over the course of six weeks, participants were introduced to nine Language of Dance® concepts. I enlisted the help of artists Vanessa of Cairo and Yasser Yani. They created a series of videos discussing the history and cultural context

of the dance, as well as presenting a choreography. Local participants attended six, two-hour workshops in a studio. Intrastate, interstate, and international participants joined via separate, live, online workshops.

The movement concepts covered were Change of Support and Travelling; Direction; Springs, Accents and Dynamics; Rotation and Relating; Extension and Flexion; finishing with creating a score. Each fortnight the participants prepared a new section of choreography, ready to bring along on the Saturday to apply the concepts to.

My aim was to create a safe and nurturing learning environment as there was a wide range of participants coming together for this project. I used weekly reflections as a way to monitor progress, and a collaborative learning approach to foster a more complete understanding of the content as a group. It was important to me that my participants felt comfortable sharing, taking risks, and experimenting.

I used the cycles of LoD Literacy Processes and Six Basic Language Skills to successfully scaffold and map my project. I found the processes helpful as the framework was clear and easy to work with, which translated to clearly outlined experiences for the participants.

For example, the participants were invited to engage in two notating activities. The first one was just notating the big movement concepts they saw in the first 30 secs of Vanessa's Saiidi performance. The second notating exercise involved the participants creating their own simple score, performing it, and then exchanging scores with another group, who then performed it back to the class.

The participants finished the six weeks with another way of looking at movement, and an ability to identify big movement concepts both in and out of the dance context, which was deemed helpful. The majority of the participants, fifteen of whom wish to continue their exploration of Language of Dance®, were excited by the comprehensive pedagogical system that links the somatic to the analytical equally. The symbolic aspect of notation was seen as breakthrough for some. The big movement concepts were clear, accessible, and engaging to a wide range of people in the community. It gave them the courage to be selective and to stick with it. Its structure and content helps one focus with a clear intent.

For the field of movement literacy, my project has the capacity to underscore Language of Dance® as a useful tool to provide inroads to understanding other forms of movement, such as those from non-Western cultures.

Vesna Bajić Stojiljković (Slovenia/Serbia)

### **Application of Kinetography Laban in Defining the Terminology for Dance Education and Folk Dance Practice in Serbia**

Long Paper

Foundation of terminology for dance education and folk dance practice in Serbia has been laid in the ethnochoreological research of sisters Ljubica and Danica Janković in their first book of the comprehensive edition named *Narodne igre* (Folk Dance), published in 1934. Many followers, both in theory and in practice, have been using their terminology in dance research, education, dance practice and folk dance choreography. Until today, many different individual interpretations have been formed, which has made it very difficult to comprehend the issue of terminology as a whole.

With the establishment of the department Stage folk dance and music at the Belgrade Dance Institute, a need to redefine the terminology of Janković's sisters arose, especially for the purposes of professional dance education, dance practices (both technique and compositional process) and choreography. In the previous two years significant efforts have been made by the professional staff from that department among which there are teachers of traditional and stage folk dance, dance technique and choreography. I am the only professor who deals with Kinetography Laban and teach students from the first year of this study programme. In working on this task also students were involved.

Application of Kinetography Laban helped us to define different movement categories, derivation of movement, the moment of transferring the body weight, simultaneity of movement, retention of support, leg gestures and its different combinations, springs and its classification, etc. From the identification of the main movement categories concerning the change of support, the step and the spring, the next level was to identify dance motifs in Serbian traditional dances, to write them and



define. In naming different dance elements and motifs, which was a very complex task, the most suitable word in Serbian language is used, with an aim of its easier application and understanding in current and future folk dance practice.

Redefining the terminology of Janković sisters contributed to the retention of certain terminological settings, but also to the rejection of some. Although both Janković sisters were familiar with Kinetography Laban, they did not apply it in their scholar work, nor did they deal with the phenomenology of movement in dance theory and practice. Understanding the movement through the Laban principles enabled us to build a stable system of defining and classifying movement categories, elements and dance motifs as basis formal level of dance analysis. Through few examples of motif notation I will present the actual movement research in application of Kinetography Laban in defining the terminology for dance education and dance practices in Serbia.

Raymundo Ruiz González and María del Carmen Correa Beltrán, (Mexico)

**From the Mother Earth Zapata Was Born. Reading Excerpts from the Birth Section of Guillermo Arriaga's Zapata**

Workshop

*Zapata*, from Guillermo Arriaga, is considered the master piece of the Mexican modern dance heritage. Its importance relies not only in the artistic and interpretative requirements, but in dealing with topics as the class struggle, power struggle and indigenous survival through the evocation of the image of the national hero Emiliano Zapata and the allegory of the Mother Earth. Created in a nationalist atmosphere at the beginning of the 1950's, during the so called Golden Era of Mexican Modern Dance, *Zapata* continues living in the memory of the Mexican dancers, for almost 70 years, by means of oral transmission. In this workshop, we present an excerpt of the Kinetography Laban score of the Birth section, in the version staged by Arriaga for the *Compañía Nacional de Danza* (CND) in 2003 in the commemoration of the 50<sup>th</sup> anniversary of its creation, performed by Guillermo Ríos in the role of Zapata and Carmen Correa in the role of Mother Earth. In a first moment, we will present a short historical introduction about the piece, the style, and the choreographer. Later, we will share the score with the participants who will be paired; and then the participants will receive feedback from the embodied knowledge of Carmen Correa. Finally, we will open the discussion to reflect on what is written in the score and how this could be improved.

Péter Lévai (Hungary)

**Possible Interpretation Motifs and a Teaching Method of Improvisation in a Hungarian Traditional Dance**

Workshop

The definition of the smallest organic unity of Hungarian folk dances, the so-called motifs, by György Martin and Ernő Pesovár has been accepted by the Hungarian community of folk dancers and the whole traditional dance movement. As a continuation of the above-mentioned research, Martin also addressed the subject improvisation in traditional dances based on the established motifs.

In the dance practice, the education of Hungarian traditional dance, its various possibilities of representation, have long been trapped in the approach that they cannot get beyond the formulation of the similarities and differences of motifs by dance type and region, and improvisation stays specific to each type of dance as defined by research. Interpretation of improvisation in the verbal and musical parts is important, although dance desires even more to explore the approach on a non-verbal basis. These are:

1. Variation. Variations are guided by the existing models and the rules discovered in dances managed; the individual initiative is moderate.
2. Creative use. It is considered the true improvisation; during improvisation, new, special, unique result is achieved from a given movement topic. Individual thought (talent, form of execution) prevails in this approach.
3. Fantasy. If the presentation of forms is not linked to a specific framework of a certain dance type or genre, then we can talk about fantasy.

I would like to show an example of the interaction between community dance editing and aesthetic consciousness and individual implementation possibilities through a specific type of dance.

## SATURDAY 23

### **The New Activities of CNEM (France)**

Ignite Talk

The CNEM (for Centre National d'Écriture du Mouvement en Cinétopographie Laban) is a French non profit association created in 1959 in order to structure and support the very new training in Kinetography at the Ecole Supérieures d'Etudes Chorégraphiques (ESEC) in Paris. This association, led by Jacqueline Challet-Haas, was deeply active during 40 years and allowed, among other things, the creation of the French Grammaire de la notation Laban.

More or less dormant in the 2000s, this association has regained activity since 2019, under the leadership of Raphaël Cottin and Noëlle Simonet, joined since by fifteen people. This short Ignite Talk wants to quickly present the new activities of this group, through its website [www.cnem-laban.org](http://www.cnem-laban.org), and the resources that it makes available to everyone, in French and very soon in English. This presentation will be a slideshow presented by one of the CNEM members who will be able to attend the Conference.

Anna Opłocka-Perko (Poland)

### **The Pathway of Kinetography Laban in Poland**

Long Paper

This paper presents history of Kinetography Laban in Poland from the beginning to present time. In Poland kinetography has been used since the 1930s. It was applied by the professor Stanislaw Glowacki. He was an associate of Albrecht Knust and participated in the work on the development of the system.

After World War II professor Roderyk Lange was the first who use kinetography for documentation and dance analysis. Paper document his contribution to the constitution of the ICKL and the spreading of Albrecht Knust's approach to the dance notation. Also present dance notations of associates and students Lange's who were propagators of Kinetography Laban. Now this dance notations are heritage of polish kinetography.

Paper describes polish institutions promote and education Kinetography Laban at the present time. Activity The Institute of Choreology in Poznan founded by R.Lange in 1994.

Anna Opłocka will discuss her original project "Kinetography meetings" which is scholarship of the Polish Ministry of Culture and National Heritage realized for polish dancer and amateur in 2019.

Hanna Raszewska-Kursa (Poland)

### **Meeting with International Community. How ICKL Influenced My View of Kinetography and My Attitude Towards My Activity**

Long Paper

Warsaw Laboratory of Kinetography [Warszawska Pracownia Kinetograficzna] was established as an informal group in 2010 and in 2015 it became a program of the "Thought in the Body" Foundation. At the 31st Conference of ICKL the author (WLoK' founder) presented how does WLoK was created, how it was evolving and how it works. She also presented how Kinetography came to Poland, how was here implemented and what problems had to faced and what is facing today. Meeting with international community, recognizing various ways of functioning Kinetography in various countries and attitudes towards it, had a strong influence to the author' perspective and was an eye-opener to situation of Kinetography in Poland in terms of its past, present and future possibilities. Feedback that the author got after her presentation was important as well. At the 32nd Conference of ICKL she would like to present results of reflections stimulated by this experience.

There are three areas of thoughts:

1. Kinetography' situation in Poland. I always knew that notation is underestimated in Poland. Thanks to worldwide network I understood that reasons are not only substantive but also political. Past of the country and its fear of West still influence some parts of cultural and academic life.
2. My situation as a notator. I will probably never be professional in a way that is possible for colleagues in France or USA and other countries. I can develop my skills but in Poland probably forever I will be seen rather as a nerd than a specialist.
3. Warsaw Laboratory of Kinetography' activity. I understood that we never will have such strong impact as we would want to. Without institutional support it's impossible to bring Kinetography to schools and make it wide known as a useful tool for dance- and dance-related professions. Maybe it means that we should focus rather on our own skills and on the notation' utility for our own needs (research, creation etc.) than wasting energy to popularization the method that is still so niche. On the other hand, that reflection made me more aware how important is for WLoK to be the space of support, inspiration and cooperation. WLoK is also (and always) the context of my considerations on Kinetography, which I think I would not have without observing in the team how different relation could one have with notation, according to individual skills and needs.

In 2020 pandemic-related crisis has started in Europe, including Poland. The situation merged with the above reflections and led to change the way of functioning the WLoK. From group with one leader we transformed into the group with shared responsibilities which maybe is leading us to new future directions. But what is the future of Kinetography in Poland? If there is no change at the institutional level, there is no change at all. I see huge value of keeping this activity alive but this value works in small, individual range. I want to consider what using notation brings into professional life and everyday-life practice as well. I would like to share some intuitions around the question: is notation valuable only as scientific and artistic practical tool? Maybe it can also have a value on philosophical and political level?

Sungu Okan (Turkey)

#### **Looking Forward with Kinetography Laban: Studies from Turkey**

Long Paper

This speech will be introducing two academic works to our community, both are PhD thesis, aimed to present Labanotation and it's function to Turkish musicology, ethnomusicology and sport sciences departments' students and scholars. The first academic work to be introduced was written by Assoc. Prof. Dilek Elyağutu from Sakarya University. The thesis brings a discussion comparing the Laban Notation and the traditional method of teaching traditional dance in Turkey. In her thesis completed in 2015, Elyağutu compares both methods according to the success of teaching. In order to do this, she used the experimental method which the results are gained from testing randomly assigned groups. A working group consisting of 28 students (14 persons learning the dances by reading Labanotation, 14 persons learning with the traditional method) was chosen from Sakarya University State Conservatory's Department of Turkish Folk Dances. Shapiro-Wilk normality test was applied. The methods of teaching the dances were compared and calculated on both group and individual scales. The findings show us that the group which learned the dances over reading Labanotation got better results over both individual/group learning process/success. Elyağutu's thesis was the first example in Turkish academic studies mentioning and showing the methods and advantages of learning Labanotation. 5 years after her thesis was completed, in July 2020, I completed my own PhD thesis which was focusing on Stravinsky's ballet Agon. It was another premier example, this time for the musicology scholars in Turkey. Labanotation was of course known but not widely taught to the students in conservatories except individual efforts. A comparative analysis covering the music score and Laban score of a masterpiece like Agon, showed my colleagues that it is clearly the right approach to understand the details of a choreography. The next step was discussed during the defence meeting and my next project will be preparing a program to start teaching Labanotation to students starting from junior grades.

Machiko Sato, and Ryo Hakoda, Ayana Murakami, Naoki Wake, Kazuhiro Sasabuchi, Minako Nakamura, Takeshi Oishi, Takayuki Itoh, Katsushi Ikeuchi (Japan)

### **Digital Reconstruction of Ballet Movements from Dance Scores: A Focus on Stepanov's Music Note System and Labanotation**

Long Paper

This paper describes the digital reconstruction of ballet movements from dance scores written in Vladimir Stepanov's music note system.

In the late 19th Century, Russian ballet dancer Vladimir Stepanov (1866-1896) devised a dance notation system that used symbols resembling music notes to express human poses. The system was actively used to record the Russian Imperial Ballet's repertoires at that time, a period now known as the golden age of the Classical Ballet era. Dance scores written by dancers and choreographers active during the era are now valuable resources for accessing historical dance works of the golden age.

Research on this notation system has been limited. In the 2000s, Sergei Vikharev made a significant impact by studying the dance scores written by Nikolai Sergeev (1876-1951), the Imperial Ballet's régisseur until after the October Revolution of 1917, and successfully stage reconstructing various works of Marius Petipa, one of the most influential choreographer. However, no apparent significant progress has been made since then. Currently, this type of notation system is rarely used, and few can read the scores that were written using this system. In addition, one of the most effective ways to publish the results of dance score research is through on-stage performance. However, it is not easy to secure the cooperation of ballet companies and obtain the funding necessary to produce such performances.

In an effort to bring legibility of 19<sup>th</sup> and 20<sup>th</sup> century Russian dance scores to the artistic community, we analyzed dance scores written in Stepanov's notation system and reconstructed dance movements with a computer graphics (CG) system as follows: First, we analyzed the dance scores of the fundamental ballet steps described by Stepanov himself as well as the revised version created by Alexander Gorskii, which was used as a textbook for the Russian Imperial Ballet Academy throughout the era. Second, the physical information written in the dance scores was manually converted into a format that could be handled digitally, and then the movements were expressed by CG simulation.

Dance scores are documents that describe physical body movements on paper by abstracting them in the context. When reconstructing body movements from the scores, we had to restore the information removed during the abstraction phase. If time allows, we will discuss the measures taken for this restoration, the results of the restoration, and the foreseeable future issues that arise. In future studies, we will aim to convert the scores in digital format automatically, and we will further analyze theatrical ballet works from their dance scores and synchronize them with the music, aiming to digitally reconstruct the works.

Mara Frazier and Isabel Brandt (USA)

### **Digital Librarianship with Dance Notation Scores**

Long Paper

The dance notation archives at The Ohio State University's Thompson Library Special Collections, Jerome Lawrence and Robert E. Lee Theatre Research Institute are the result of an over 50-year collaboration between University Libraries, the Dance Notation Bureau, and the Ohio State Department of Dance (including the Dance Notation Bureau Extension for Education and Research). The new role of Curator of Dance in the University Libraries, first discussed at this conference in 2017, tasks the Curator with the work of activating, preserving, and developing the library's rich dance and movement collections and supporting outreach, teaching, and research in the areas of movement practices, dance, and dance notation with a particular focus on Labanotation/Kinetography Laban. The Labanotation/Kinetography Laban archives are a primary component of a major dance collection at the institutional repository of one of the largest research universities in the United States. Therefore, the dance notation archives situate Labanotation/Kinetography Laban as critical to academic discourse across the arts, humanities and

social sciences. The positioning of these archives under the care of a permanent curator line affords opportunities to advocate for the role of dance and dance notation in culture and the importance of dance and movement literacy for all.

This presentation will provide an overview of the dance notation collections at Ohio State including updates on recent Labanotation-related acquisitions and curatorial work; learnings from the effects of the Covid-19 pandemic; and initiatives for social justice invigorated by the recent wave of racial protest and reckoning in the United States.

As librarianship shifts away from a concept of archives as strictly physical repositories for collecting and preserving treasures and towards a critical understanding of archives as collaborative, service- and community-oriented, libraries can learn from what is already practiced in dance. In dance, embodied memory, transmission and preservation are understood, discussed and practiced with Labanotation/Kinetography Laban forming a critical component.

In this presentation, we propound a conceptualization of the Labanotation/Kinetography Laban archive as a site of collaboration, embodiment, and community access that can offer leadership for the larger field of special collections librarianship. This requires the wisdom of notators to articulate and share their unique understanding of embodied transmission, dance documentation, and archiving.

In addition, the way the dance notation community thinks about ownership, copyright, memory and preservation must take into account the digital revolution and the challenges of preserving born-digital materials—issues brought to the forefront by the physical distancing required during the Covid-19 pandemic and the sudden need for digital surrogates of physical materials. Following the logic that archives are living and caring reflections of the communities they document, I propose that members of the international dance notation community take time to reflect on their own visions for building and shaping the Labanotation/Kinetography Laban archives of the future. Towards this end, the presentation will be structured with time for dialogue on the topic of future directions and needs for notation archives, particularly in the areas of copyright, ownership, digitization and access.

## Biographies of presenters

**Erika Abe** was born and raised in Tokyo, Japan. A rising senior at Kenyon College majoring in Modern Language and Literature (French) and Dance. Started dancing ballet at age 3 and modern/contemporary dance at age 16. Introduced to Labanotation in 2019 by Julie Brodie and passed the Elementary Labanotation exam in 2019 and the Intermediate Labanotation exam in 2020. Along with Claire Goldberger, she staged *You Can't Dress Me Up, But You Can Take Me Anywhere* by Maggie Haney from the score for the Kenyon Dance Concert. She works as a Summer Research Scholar with Claire Goldberger for Julie Brodie by assisting her notation research on Yvonne Rainer's *Trio A*. She also helps with Julie Brodie's upcoming publications on Latvian Folk Dance.

**Béatrice Aubert-Riffard**. 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).

**Raphaël Cottin** studied classical and contemporary dance at the Conservatoire de 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 dances now for Thomas Lebrun at the Centre chorégraphique national de Tours (France) and tours with him in France and abroad. He obtained a research grant from the French Ministry of Culture in 2010 to work on the area of Shape in LMA, under the tutelage of Angela Loureiro (CMA-LIMS). He is also choreographer for his own company La Poétique des Signes ([www.lapoetiquedessignes.com](http://www.lapoetiquedessignes.com)). He became Fellow of ICKL in 2013 and was the onsite organizer of the ICKL conference in Tours in 2015. He is also the author of articles and scores and is strongly involved in the dissemination of movement analysis tools.

**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® 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.

**Siân Ferguson** is a dance teacher, notator and director with many years experience in the US and Europe. She trained at the Laban Centre in London. After completing her Masters Degree in Dance Research and Reconstruction at the City College of New York, she danced for several years in New York City. She has notated at venues including the Paul Taylor Dance Company, the Dance Theater of Harlem, and the Juilliard School. Her notated works can be found at the New York Public Library. She has taught at City College of New York, SUNY Purchase, Hofstra University, Stanford University and others. She staged *L'Après-midi d'un Faune* for the Oakland Ballet. She currently resides in San Jose where she teaches Contemporary Dance at San Jose Dance Theatre.

**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.

**Claire Goldberger** was born and raised in Montclair, New Jersey and is a senior at Kenyon College where she pursues a Bachelor of Arts in Dance and Art History. Claire is certified in Intermediate Labanotation and in 2021 she, alongside fellow notation student Erika Abe, staged *You Can't Dress Me Up, But You Can Take Me Anywhere* by Maggie Haney from score for the Kenyon Dance Concert. In addition to notation studies at Kenyon, Claire also participates as a performer and a choreographer. Currently, Claire works as a Summer Research Scholar for Julie Brodie, assisting with her notation research and upcoming publications on Latvian Folk Dance and Yvonne Rainer's *Trio A*.

**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, Euroesthetica 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.

**Claire Goldberger** was born and raised in Montclair, New Jersey and is a senior at Kenyon College where she pursues a Bachelor of Arts in Dance and Art History. Claire is certified in Intermediate Labanotation and in 2021 she, alongside fellow notation student Erika Abe, staged *You Can't Dress Me Up, But You Can Take Me Anywhere* by Maggie Haney from score for the Kenyon Dance Concert. In addition to notation studies at Kenyon, Claire also participates as a performer and a choreographer. Currently, Claire works as a Summer Research Scholar for Julie Brodie, assisting with her notation research and upcoming publications on Latvian Folk Dance and Yvonne Rainer's *Trio A*.

**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 Multilogos.

**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.

**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, 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.



## Events


### SUNDAY 17 – OPENING RECEPTION


 **Sport Bisztró**  
1142 Budapest, Szőnyi út 2.

 **6-8 PM**

Note that we will also have our daily lunches in Sport Bisztró, a few minutes' walk from campus.

### TUESDAY 19 – DANCE EVENT

 **Campus, building D**

 **6:30 PM**

## HODWORKS

Hodworks was founded in 2007 by Adrienn Hód. The ensemble works with freelance creators and is active in the domestic and international contemporary dance scene. A sensitive and provocatively fresh creative group based on independent artistic creativity and a high degree of focus. At the heart of their work is a body that is free of all obstacles, intermediaries, scenery, props, and theatrical

equipment. Performances always mark an unknown, new, progressive direction. What they have in common is a well-developed, well-developed language of movement during their long experimental work. The main tool of the rehearsal process is improvisation, which is transferred to the lectures in a carefully structured structure. Choreographic structures are characterized by a subtle slip between the abstract appearance and the specific meaning. A Hodworks performance is mind-boggling, enticing, but not aggressive for the viewer. It encourages questioning and doubt. It doesn't bargain. It doesn't want to like it.

Website: <http://hodworks.hu/en/en-hodworks-2/>



## ***Dawn***

Hodworks' production *Dawn* is the company's first show where the naked body is inevitably the center of attention. Contrary to the previous performances of the company, the dancers here, using the stage in a classical sense, face the tasks that are difficult for them in closed units. As the performance progresses, their bodies begin to change during heavy use, and viewers can watch it as a staged, vibrant landscape from an unusual and embarrassing proximity. Extraordinary use requires in-depth awareness, strength, sophistication and attention from dancers. Pirkad's performance thus provides stripped-down space and an opportunity to immerse ourselves in a radical experience without prejudice. The muscles that tighten on the naked bodies, the wrinkled skin, and the sight of the ever-intensifying redness on it all draw complex questions. We see the creation of movement.

Choreographer: Adrienn Hód

Original performers and co-creators: Emese Cuhorka, Júlia Garai, Csaba Molnár, Marcio Kerber Canabarro

Performers: Imola Kacsó, Márton Glaser, Jessica Simet, Máté Váth

Composer: Zoltán Mizsei

Live music: Gryllus Ábris

Music consultant: Zsolt Ahad Sörös

Consultant: Ármin Szabó-Székely, Zsolt Sörös, Marco Torrice

Light: Kata Dézsi

Co-producer: Trafó - House of Contemporary Arts

Production manager: György Ujvári-Pintér

Sponsors: Ministry of Human Resources, National Cultural Fund, Départs, EU Culture Framework Program, Budapest Capital IX. District, Off Foundation, New Performing Arts Foundation, Workshop Foundation, SIN Cultural Center



Photo: Imre Kővágó-Nagy

## WEDNESDAY 20 – FOLK MUSIC EVENT



Campus Theater



7 PM

### DŰVŐ BAND CONCERT AND TÁNCHÁZ (DANCE-HOUSE)

The band, formed in 1979, plays traditional Hungarian folk music. The repertoire includes music from all ethnic groups in the Carpathian Basin. In addition to concerts, members also collect and teach folk music. They regularly participate in prestigious domestic and foreign festivals and workshops. The band won one of the most significant Hungarian awards in 1983, the title of "Young Master of Folk Art" and twice the "Excellent Ensemble" award.

The local government of Nógrád county awarded them the Imre Madách award, and the local government of Salgótarján recognized our activities with the titles Pro-Arte and Pro-Urbe. In 2017, they received the "Prima" award from Nógrád county.

Website: <http://duvo.hu/a-duvo/> (only in Hungarian)



## **Táncház method: a Hungarian model for the transmission of intangible cultural heritage Selected in 2011 on the Register of Good Safeguarding Practices**

The Táncház ('dance-house') model of teaching folk dance and music combines traditional forms of acquisition with modern pedagogical and academic methods. Participants acquire dance knowledge from experienced members or tradition bearers by direct observation and imitation, to the accompaniment of live music, while using their own individual level of creativity to develop their competence and dancing ability. The dancing is complemented by singing instruction, handicraft activities and ethnographic presentations. Anyone regardless of age, competence or prior exposure can become an active participant. The aim is to establish a value-based, community-building, entertaining yet educational form of recreational activity through the practice and transmission of intangible cultural heritage. Táncház methods are also utilized in art schools and all levels of education, and influence folk dance and music performance. An annual National Táncház Festival and Fair constitutes the largest meeting of bearers, mediators and enthusiasts, yet age or content-specific Táncház-es have developed, as well as workshops, camps, playhouses and handicraft clubs. Increasing numbers of publications popularize Táncház and assist in refining and transmitting its methodology, while folk dance and music resource centres enable the public to access archival recordings. The model is easily adaptable for the safeguarding and transmission of any community's intangible cultural heritage through hands-on acquisition, thereby sustaining its diversity.

Source: <https://ich.unesco.org/en/BSP/tanchaz-method-a-hungarian-model-for-the-transmission-of-intangible-cultural-heritage-00515>)

Detailed information in English: <http://szellemikulturalisorokseg.hu/doks/Tanchaz-method.pdf>



Photo: Hungarian Open Air Museum



## THURSDAY 21 – OUTING



Meeting on campus



8 AM

After the journey of approximately one hour, we will visit the Citadel, then after a short bus ride we will arrive at the site of the knight tournament. After the 30-minute spectacular medieval jousting, we reach the Renaissance Restaurant after a few minutes' walk, where we eat our royal feast.

We are expected to leave for Szentendre at 2 PM, where we can visit the cafes and shops of the old town and the Danube bank within 1.5-2 hours of free time. We are expected to arrive back at the university at 5 PM.

### VISEGRÁD

The name of the town, situated in the heart of the Danube bend, first appears in 1009, but the Romans had already built a fortress here. Visegrád plays a decisive role in Hungarian historical consciousness due to the medieval royal residence operating here. Instead of the old castle that was destroyed during the Tartar invasion (1241–1242), IV. Béla built the new castle of Visegrád, which still stands today, which at first served as an occasional and later as permanent royal accommodation. The royal seat remained in Visegrád until around 1410, but the town was later an important rural residence of the Hungarian rulers, and it also retained its public significance as a repository for coronation jewels. The last heyday was the reign of Matthias Hunyadi, who renovated both the castle and the palace.



Photo © Neszveda György

Sources: <https://www.visegradmuzeum.hu/a-kiralyok-visegradja>

## Renaissance Restaurant

Now that you have travelled 500 years back in time, the Renaissance Restaurant proudly invites you to an unforgettable medieval feast! Founded in the last millennium as a family-owned establishment, our restaurant shows the most beautiful side of Visegrád.

Website: <https://renvisegrad.hu/en/>

## SZENTENDRE

Szentendre lies at the gate of the Danube Bend, at the confluence of the Visegrád Mountains and the Szentendre-Danube. One of the most popular tourist destinations in Hungary, close to Budapest. The peculiarly Mediterranean cityscape after the Turkish conquest in 1690, III. Chernojevich is led by Serb, Dalmatian and Greek settlers under the leadership of Patriarch Arsen.

The city, called the jewel box of the Danube Bend, deservedly received the name of the City of Arts. In the 20th century, artists also discovered the city, which had a special Mediterranean atmosphere, and art colonies and colonies were established.

The Old Town of Szentendre gained its image, which can still be seen today, in the 18th century, in the Baroque era, partly along the main roads and streets formed earlier in the Middle Ages.





## SATURDAY 23 – CLOSING DINNER



**Stefánia Palota, Honved Cultural Centre**  
**Regiment Étterem**  
1143 Budapest, Stefánia út 34.



**7 PM**

### ***About Stefánia Palota***

Both the building complex and the extensive English style garden belonging to it, was opened on 1. May 1895, under the name of Park Club. The initiator of the constructions was baron Béla Atzél (art collector and architect), who conceived a building to host the meetings of the city officials. The constructions of the palace designed architect Artúr Meinig (1853–1904), a former colleague of Fellner and Helmer, started in 1885. The neo-baroque furniture with intarsia decorations was brought from London. Many important works of applied arts were part of the building's decorations, like the world-famous malachite jug, the floor vases and oriental carpets. Built originally for the purposes of casino life, from 1910 onwards, the building was mostly used as a meeting spot of industrial magnates.

The palace suffered serious damage under the war and was subsequently renovated in 1948, and some minor corrections were carried out in 1965. In 1947 the building entered under the jurisdiction of the Hungarian State Army, being also the official summer residence of the Army, used as a military service club and culture house.





## Practical Information

 Entrance of the Hungarian Dance University during the conference:  
1145 Budapest, Amerikai út 96.

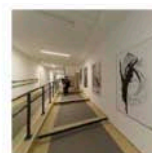


Student hostel.

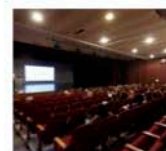
Entrance: 1145 Budapest, Amerikai út 96.



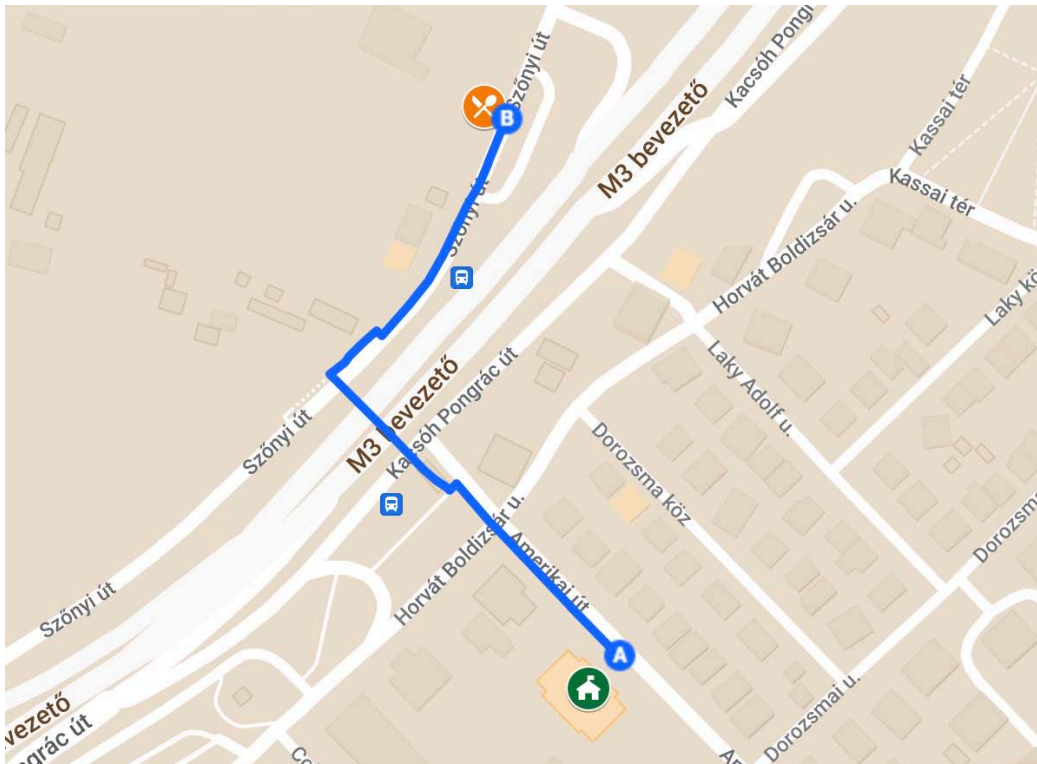
Building D: studios and guest rooms.



The main building with the theatre.

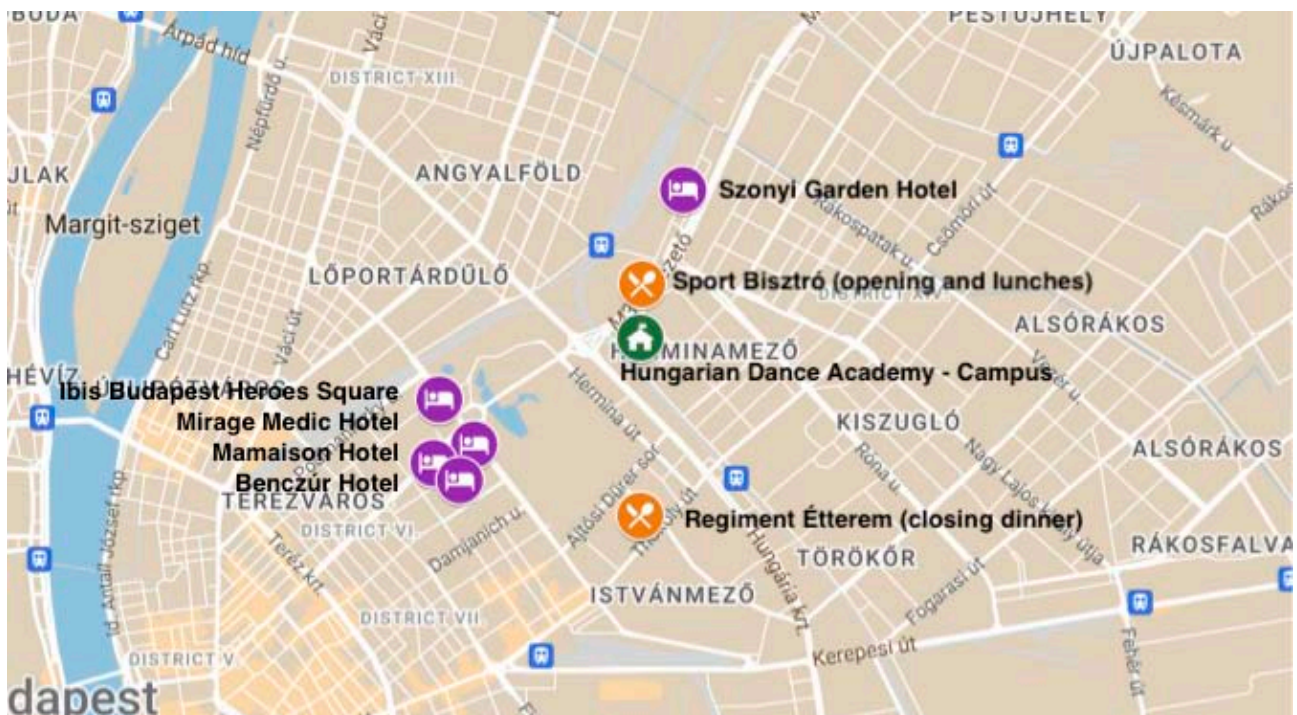


## Walking from the campus to Sport Bisztró



## Map with the hotels and restaurants locations

[https://www.google.com/maps/d/edit?mid=1HP64\\_IsbKGwRZmMVpCcl1GcCvf4HUS8j&usp=sharing](https://www.google.com/maps/d/edit?mid=1HP64_IsbKGwRZmMVpCcl1GcCvf4HUS8j&usp=sharing)





## **Public transport in Budapest**

Website of the Centre for Budapest Transport with trip planner, timetables, ticket purchasing, application, etc.: <https://bkk.hu/en/>

## **From the Liszt Ferenc Airport**

### ***Public transport route***

[Link to Trip Planner on Budapest Go](#)

### ***Airport Shuttle Bus***

Direct airport shuttle bus from the Liszt Ferenc Airport to the city. Change to Metro 1 towards Mexikói út, which is the final destination of the metro. The university is just 4 minutes' walk from the station.

More about the Airport Shuttle bus:

<https://bkk.hu/en/travel-information/public-transport/airport-shuttle/>

### ***Taxi***

Information about licensed taxi services:

<https://bkk.hu/en/travel-information/cars-and-freight-transport/taxi-services/>

## **Suggestions for free time**

### ***Near the campus***

- Hieronymus Bosch exhibition till 17th of July.

<https://www.mfab.hu/exhibitions/between-hell-and-paradise-the-enigmatic-world-of-hieronymus-bosch/>

- House of Music International's award-winning building opened in 2022 with great programmes.

<https://magyarzenehaza.com/en>

- Budapest ZOO was established in 1866. <https://zoobudapest.com/en/>

- Széchenyi Bath: <https://www.szechenyibath.hu/>

### ***Other information on Budapest***

Dance program at the National Dance Theatre

<http://www.nemzetitancazinhaz.hu/>

The hidden treasures of Budapest

[https://mtu.gov.hu/documents/prod/Hidden\\_treasures\\_of\\_Budapest\\_map\\_EN.pdf](https://mtu.gov.hu/documents/prod/Hidden_treasures_of_Budapest_map_EN.pdf)

- The greater Budapest

[https://mtu.gov.hu/documents/prod/Budapest\\_kornyeke\\_EN.pdf.pdf](https://mtu.gov.hu/documents/prod/Budapest_kornyeke_EN.pdf.pdf)

- Wellness in Hungary

[https://mtu.gov.hu/documents/prod/EGTUR\\_wellness\\_ENG.pdf](https://mtu.gov.hu/documents/prod/EGTUR_wellness_ENG.pdf)

- Medical tourism in Hungary

[https://mtu.gov.hu/documents/prod/EGTUR\\_GYOGY\\_ENG.pdf](https://mtu.gov.hu/documents/prod/EGTUR_GYOGY_ENG.pdf)

- Castles and palaces of Hungary

[https://mtu.gov.hu/documents/prod/MAGYARORSZAG-KASTELYAI-ES-VARAI\\_EN.pdf.pdf](https://mtu.gov.hu/documents/prod/MAGYARORSZAG-KASTELYAI-ES-VARAI_EN.pdf.pdf)

- Treasures of Hungary

[https://mtu.gov.hu/documents/prod/Treasures\\_of\\_Hungary\\_B2B\\_EN.pdf](https://mtu.gov.hu/documents/prod/Treasures_of_Hungary_B2B_EN.pdf)

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