

# 33rd

# ICKL

# CONFERENCE

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THE KOREAN SOCIETY OF DANCE STUDIES

International Council of Kinetography LABAN

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SEJONG UNIVERSITY  
Daeyang AI Center

FIRST LANDING  
OF THE GLOBAL  
LABAN TRIBE  
IN KOREA



- HELD AT
- KOREAN SOCIETY OF DANCE STUDIES
- SEJONG UNIVERSITY
- SEOUL, KOREA

JULY 17-22, 2023

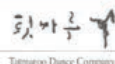
## PROGRAMME



세종대학교  
무용과



세종무용콘텐츠연구소  
Sejong Research Institute of Dance Content



Tataram Dance Company



PADVF  
Play and Dance Art Festival



한국전통문화연구원  
The National Institute of Korean Traditional Culture



# 33nd Biennial Conference of ICKL

## Schedule

### MONDAY 17

9:30	<i>Daeyang AI Center</i> Registration
10:00-11:00	<b>Opening Session</b>
11:00-11:40	Kim, Hyoung-Nam; Shim, Kyung-Eun (South Korea) Development of Classification Index for Dance Quantification Based on Kinetography Laban Short Paper
12:00-12:30	<i>Yongdeok-gwan Modern Dance Room</i> <b>Performance with Tatmaroo Dance Company</b>
12:30-1:40	<i>Daeyang AI Center</i> Welcome Reception & Lunch
1:40-3:10	<i>Yongdeok-gwan Modern Dance Room</i> Technical Session #1 Bioret, Olivier (France) <b>Cells and Collective Organisms: Practicing the Group Circular Paths</b> Workshop
3:10-3:40	<i>Pause</i>
3:40-4:40	Technical Session #2 <b>Texas Star: Appalachian Folk Dance Experience</b>
TBA	<i>Fellows meeting (Fellow only)</i>

## TUESDAY 18

**Open Day to external audience, upon prior registration**

Registration: <https://forms.gle/Th3MfscVbsoz3AMP8> (deadline to register: July 10)

- 9:40-11:00      *Daeyang AI Center*  
Lee, Jung-Min (Korea)  
**The Application of Motif Writing in South Korea since the 2000s**  
Short Paper
- Tseng, Ra-Yuan (Taiwan)  
**Teaching Motif Writing in Taiwan**  
Long Paper
- Megill, Beth (USA)  
**Beyond Orthography, Notating Along a Continuum**  
Long Paper
- Chair: Mei-Chen Lu
- 11:00-11:30      *Pause*
- 11:30-12:30      Loukisa, Panagiota (Giota) (Greece)  
**An Investigation of the Impact of Movement Literacy and, in Particular, of Motif Notation on the Memorisation of Classical Dance Sequences**  
Long Paper
- Emory-Maier, Ambre; Frazier, Mara; Williams, Valarie (USA)  
**Finding the Lost Section of “Galliarde” from *Agon***  
Long Paper
- Chair: Si-Hyun Yoo
- 12:30-1:40 PM      *Jingwan Hall*  
*Lunch*
- 1:40-2:40      *Yongdeok-gwan Modern Dance Room*  
Kovács, Henrik; Oláh, Nóra (Hungary)  
**Reading Excerpts of Turning Pair Dance from Transylvania**  
Workshop
- Chair: Béatrice Aubert
- 2:40-3:10      *Pause*
- 3:10-4:40      Technical Session #3  
**Reading of *Die Welle***

## WEDNESDAY 19

### **Open Day to external audience, upon prior registration**

Registration: <https://forms.gle/Th3MfscVbsoz3AMP8> (deadline to register: July 10)

- 9:40-11:00 *Daeyang AI Center*  
Shim, Kyung-Eun (Korea)  
**A Dance of Cultural Diversity ‘Ch’öyongmu’, Integrated Research for Notation**  
Long Paper
- Chandnasaro, Dharakorn (Thailand)  
**An Analysis and Recording of NA Phat Dance, Tra Nimit Song in Thai Theatre and Dance with Labanotation**  
Short Paper
- Yoo, Si-Hyun (USA/Korea); with John Chanik and Cheryl Clark (USA)  
**Motif as an Exploration for Understanding the Bartenieff Fundamentals Basic Six**  
Long Paper
- Chair: Mara Frazier
- 11:00-11:30 *Pause*
- 11:30-12:30 Lu, Mei-Chen (USA/Taiwan)  
**The DNB Online Courses: Experiences, Adaptations, and Enhancements**  
Long Paper
- Wilson, Sofia (USA); Abe, Erika (Japan)  
**Staging Process of Two Ecstatic Themes at Kenyon College**  
Short Paper, followed by a demonstration
- Chair: Lynne Weber
- 12:30-1:40 PM *Jingwan Hall*  
*Lunch*
- 1:40-3:10 *Yongdeok-gwan Modern Dance Room*  
Drewes, Henner; Ledwig Marius (Germany); Altamirano Solar, Ixhel (Mexico/Germany); Braun, Aline (France/Germany); Kim, Moonjoo (Korea/Germany)  
**“Three Fugues” by Noa Eshkol**  
Long Paper, with demonstration
- Lee, Jooyoung (Joo) (France/Korea)  
**Reading Scores: The Support of Breathing in Korean Classical Dance**  
Workshop
- Chair: Beth Megill
- 3:10-3:40 *Pause*
- 3:40-4:40 Technical Session #4  
**Panel Discussion of Issues and Solutions in Notating Folk Dances/Circle Dances**
- TBA *Board meeting (Board members only)*

## THURSDAY 20

### Cultural Outing

9:45                    **Meeting at Sejong University**

## FRIDAY 21

9:40-11:00	<i>Daeyang AI Center</i> Liu, Dan (China) <b>The Application of LMS/Kinetography Laban in Education of Chinese Traditional Dance</b> Long Paper  Sato, Machiko (Japan) <b>What Are We Doing in the Process of Dance Describing in Kinetography?: A Study of <i>Schrifttanz</i> and <i>Tanzschrift</i></b> Short Paper  Schallmann, Thomas (Germany) <b>Vocabulary of German Folkdance Steps</b> Long Paper  Chair: Marion Bastien
11:00-11:30	<i>Pause</i>
11:30-12:20	Beliaeva, Natalia (France) <b>Read and Transmission as an Important Step in Writing the Score <i>Afin qu'il n'y soit rien changé</i></b> Short Paper  Green, Willow (USA) <b>Bringing the Score to Life: Oral Histories and Contextual Research for Maggie Patton's <i>You Can't Dress Me up but You Can Take Me Anywhere</i></b> Long Paper  Chair: Ra-Yuan Tseng
12:20-1:40 PM	<i>Outside Campus</i> <i>Lunch</i>
1:40-3:10	<i>Yongdeok-gwan Modern Dance Room</i> Simonet, Noëlle (France) <b>Red Notes, a Score</b> Workshop  Chair: Hannah Russ
3:10-3:40	<i>Pause</i>
3:40-4:40	Technical Session #5 <b>Notation Solutions for the <i>Texas Star</i></b>
TBA	<i>Fellows meeting (Fellows only)</i>



## SATURDAY 22

9:40-10:40	<i>Daeyang AI Center</i> Frazier, Mara (USA) <b>A Bibliographic Approach: The History of Physical Production and Copying Processes for Labanotation/Kinetography Laban</b> Long Paper  <b>IGNITE TALKS SESSION</b> Russ, Hannah; David, Laura (USA) <b>Hexentranced: An Egalitarian Exploration of Embodiment</b> Williams, Valarie (USA) <b>Dancing Water Study</b> Aubert-Riffard, Béatrice (France) <b>Traditional Dancer/Contemporary Dancer</b> Perkins, Crystal; Williams, Valarie; Frazier, Mara (USA) <b>Archiving Black Performance: Memory, Embodiment, and Stages of Being</b>  Chair: Henner Drewes
10:40-11:10	<i>Pause</i>
11:10-12:20	<b>General Meeting</b>
12:20-1:20 PM	<i>Lunch (lunchboxes)</i>
1:20-2:20	<i>Yongdeok-gwan Modern Dance Room</i> Brodie, Julie; Goldberger, Claire; with Eve Currens and Catherine Mori (USA) <b>Folk Dance Notation Challenges Explored through the Danči Experience</b> Workshop  Chair: Henrik Kovács
2:20-2:50	<i>Pause</i>
2:50-3:50	Technical Session #6 <b>Wrap up and Next Steps</b>
4:00-4:30	<b>Performance with Tatmaroo Dance Company</b>
7:00	<i>Jongno-gu district</i> <b>Closing Dinner</b>





## Location

### Sejong University

209, Neungdong-ro, Gwangjin-gu, Seoul, Republic of Korea (05006)



세종대학교  
SEJONG UNIVERSITY



- 24** Daeyang AI Center      Conference hall (B107) - B1F
- 8** Yongdeok-gwan      Modern Dance Room (202) - 2<sup>nd</sup> floor
- 7** Jingwan Hall      Jingwan Kitchen (Student dining ) - B1F

# Technical Sessions on the Laban System of Notation

Organized and led by the Research Panel members

## MONDAY 17

Technical session #1

### **Cells and Collective Organisms: Practicing the Group Circular Paths**

Olivier Bioret will lead a workshop that introduce the theme of the conference and basic principles for notating group movements in various circular formations.

Technical session #2

### **Appalachian Folk Dance Experience**

Julie Brodie, Eve Currents and Cat Mori will teach the *Texas Star*, providing a danced example of paths presented in technical session #1. Participants will be invited to notate section(s) individually or in groups to share in the Friday technical session.

## TUESDAY 18

Technical session #3

### **Reading of *Die Welle***

Noëlle Simonet will guide participants in reading sections of *Die Welle* (notation by Knust) as an example of scoring for circular paths.

## WEDNESDAY 19

Technical session #4

### **Panel Discussion of Issues and Solutions in Notating Folk Dances/Circle Dances**

Research Panel members, with Henrik Kovács and Béatrice Aubert.

## FRIDAY 21

Technical Session #5

### **Notation Solutions for the *Texas Star***

The research panel and conference participants will share notation of the Texas Star Appalachian folk dance to provide an opportunity for application of information from the conference.

## SATURDAY 22

Technical Session #6

### **Wrap up and Next Steps**

This will be a time to follow up on questions remaining from Friday and to discuss themes of the next conference: Scoring for Improvisation and Applications of Motif; Timing.

# Applications of Laban-Based Systems

## Abstracts

### MONDAY 17

Kim, Hyoung-Nam; Shim, Kyung-Eun (South Korea)

#### **Development of Classification Index for Dance Quantification Based on Kinetography Laban** Short Paper

In order for artificial intelligence to infer gestures close to reality, it is necessary to build reliable motion data. However, there is a limit to quantifying active movements such as dance. The purpose of this study is to develop a classification index of dance quantification for recognizing each type of dance movement in gesture HCI (Human-Computer interaction).

To annotate a continuous sequence such as a dance, it must be clear which criteria are used to classify the notation elements into common properties. Kinetography Laban is a motion recording system devised by Rudolf von Laban in 1928 to transcribe motions and use them as sheet music. According to Jacqueline Challet-Haas, a prominent French Laban pedagogue all human movements are characterized by the organic combination of three essential elements. It is the direction of execution of the movement, the duration, and the part of the body that is being performed. The principle of Kinetography is to observe and systematically record the simultaneity and continuity of the movements composed through this. Therefore, in this study, dance quantification index version 1 is designed to derive the pattern characteristics of motion by applying the analysis perspective that forms Kinetography Laban.

In this conference, we will discuss what standards are set in Kinetography Laban, such as left-right symmetry of the body, support (unifodal/bipodal), and refraction and inclination according to the motion of joints and spine. This is related to the static or dynamic conversion method of motion and through it was possible to pattern the dance motion.

This study has not yet presented all. However, it is expected that the dance quantification index developed based on the systematic Laban system will be a source material for building motion data for artificial intelligence learning and seeking its application method in the future.

\* This research was supported by Culture, Sports and Tourism R&D Program through the Korea Creative Content Agency grant funded by the Ministry of Culture, Sports and Tourism in 2023 (Project: Development of technology to visualize music and dance for the hearing impaired to enjoy music, Project Number: R2021040048, Contribution Rate: 100%).

### TUESDAY 18

Lee, Jung-Min (Korea)

#### **The Application of Motif Writing in South Korea since the 2000s** Short Paper

Although it has been 20 years since Motif Writing was introduced in South Korea, it has yet to be actively integrated into Korean dance education, research or performance. This paper examines the previous applications of Motif Writing and makes suggestions for the use of Motif in the Korean dance community. The content explores the following questions: (1) Where and who learned Motif Writing? (2) What was the purpose and method of learning? (3) What were the main activities of the program and what was the impact of what was learned? (4) What are the current issues faced and suggestions for utilizing Motif Writing?

In South Korea, Motif Writing has been used by a small number of experts in the field of dance education and research. While the primary demographic for the education program was elementary school students, several programs have been developed for various learners ranging from kindergarten to university students. The main purpose of the teaching was to develop students' creative competency. The Motif symbols served as a tool to guide students in visualizing their imagination and creative movement. Overall, Motif Writing was recognized as having meaningful effects on creative thinking and expression, social communication, self-confidence, concentration, and self-directed learning skills. Nonetheless, it still remains viewed as an unfamiliar and difficult

tool that only a few specialists can apply. One of the reasons for this is that it has not been adopted as a required course in dance education. In addition, central organization or institution has not been maintained where people can exchange knowledge and experience about Motif Writing, and conduct education and research together. How can educators of Motif Writing break such barriers and integrate it into the Korean dance community? More details will be shared in the presentation.

\* This paper is based on the results and reflection of research from "A Qualitative Meta-Analysis on the Educational Application of Motif Writing: Focusing on Korean Dance Education Since the 2020s" (Jung-Min Lee & Hye-In Kwon, *The Korea Dance Education Society Journal*, 2022).

Tseng, Ra-Yuan (Taiwan)

### **Teaching Motif Writing in Taiwan**

Long Paper

Motif Writing is a notation system that closely related to Labanotation, and without staff to record each body part's movement. In addition, Motif symbols illustrate the motivation behind the movement, giving the reader a great deal of freedom to interpret the meaning behind that movement.

Being a teacher and practitioner, having different age/ability groups of students including undergraduates, graduate, special needs students and senior citizens that have broaden my teaching skills and more understanding to approach different group of students. For example, students complain the reading exercises are too long to memorize, making it hard for them to fully understand the Motif reading exercises during the class, thus not only impedes the flow of the class, but also undermines students' interest in learning Motif Writing. Re-exam my own Motif writing teaching through video recording, I have come to realize that students start to lose their concentration and confidence when the reading exercises are too long. Thus, I have developed a 4-measure pedagogy as the core of my teaching, which I have found to be a useful and effective way for me to introduce the notation system and help students to enjoy enacting the symbols in class. After my students become familiar with 4-measure pedagogy, they are more confidence of studying long reading exercises. This 4-measure pedagogy has turned out to be the stepping stone for me to move students forward.

In this presentation, I will talk about the brief history of Motif Writing in Taiwan's higher education, and I will share my own finding on teaching diverse groups of students. Furthermore, I would like to share the 4-measure pedagogy that I have developed, and show video clips of students' performances that shows how this pedagogy has positively impacted my teaching over the past few years.

Megill, Beth (USA)

### **Beyond Orthography, Notating Along a Continuum**

Long Paper

While working on a series of Motif Notation publications between 2020 and 2022, I encountered questions and gained insights surrounding the topic of rhetoric in the Laban-based scoring process. Rhetoric, the art of speaking or writing effectively, includes the study of compositional rules and principles to persuasively communicate. The publications took the form of chapbooks, offering a collection of short scores scored by a geographically diverse group of choreographers and dance artists. I facilitated and mentored the participants through an inquiry-based process to generate working scores that met their self-identified personal goals.

Working with each choreographer/notator, I experienced how their cultural context and personal values affect the process and the outcome of a score. Rather than shoehorning the artists into a rigid system, we approached the work with a generative mindset, asking frequently what was needed to best communicate their artistic goals on the page. Conversations regularly returned to the question of rhetoric and how Labanotation and Motif Notation may exist on a continuum between directive movement description and conceptual guidance.

As a Language of Dance® Teacher Trainer and working toward my Advanced Labanotation certification, I am in a unique position to see how each score and the process of scoring dance in the range of Laban-based systems compare. With clear orthographic rules on each end, the rhetoric used within each score must be clearly established to situate it on the continuum of scoring methods. The rhetorical devices used help meet the aesthetic needs of the work and convey the personal and cultural values of the choreographer/notator.

The paper discusses essential questions that surfaced from working through this process. The nature of rhetorical devices for scoring “along the continuum” and examples from the publications illustrate these key points: specificity/openness, symbol/concept selection, orthography/validity, glossaries, and score coherence. The paper concludes by speculating on how we as a community can make scores and scoring more accessible to diverse voices and better prepare readers (interpreters and restagers) to interact with a range of scores (from structured to motif) with greater confidence and clarity.

Loukisa, Panagiota (Giota) (Greece)

**An Investigation of the Impact of Movement Literacy and, in Particular, of Motif Notation on the Memorisation of Classical Dance Sequences**

Long Paper

This research project was undertaken as part of the requirements for the MA in Education (Dance Teaching) at the Faculty of Education (Royal Academy of Dance). The project examined whether movement literacy, and in particular Motif Notation, can enhance memorization in ballet students and relieve their mental effort (cognitive load) during learning and performance by providing them with a deep conceptual understanding of ballet movements and of complicated sequences. Accordingly, a case study of six RAD (Royal Academy of Dance) Grade 5 students was explored during a six-week intervention. Students were randomly divided into a Control Group and an Experimental Group: the first group was taught the RAD Grade 5 port de bras exercise applying the traditional way of teaching ballet and the second using Motif scores. The impact of the two teaching methods on the students' memorization, understanding and cognitive load was explored and compared.

A mixed-method approach focused on the quantitative impact of each teaching method on the students' recall ability, and on the qualitative aspect of the students' subjective perceptions regarding memorization, understanding and the cognitive load. Data was collected through observation, group discussions, a questionnaire, and an individual performance measurement, for which an analytic scoring method was created based on Motif scores and the Language of Dance system. Applying a convergence method, qualitative and quantitative data were analyzed separately and juxtaposed. Study of the relevant literature supported the design and analysis of this research.

Research results reveal Motif Notation as a power cognitive/learning tool helping students to grasp the movements' details and combinations more quickly and apply this knowledge to their performance. Indeed, Motif Notation fostered the Experimental Group's recall ability, as students exhibited increased precision and less mental effort during performance compared to the Control Group, resulting from the faster development of an extensive and well-structured knowledge base.

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

**Finding the Lost Section of “Galliarde” from *Agon***

Long Paper

In 1957 one of the greatest Western theatrical dance choreographers was feverishly completing his dance *Agon*. The sixth section was saved as one of the last parts and two women ballet dancers learned the choreography at the last moment. Once the dance premiered at City Center by the New York City Ballet, *Agon* was placed in NYCB's repertoire and not performed for two years. In 1959, the company resurrected *Agon*; however, the two women dancers had no embodied memory of the choreography, and, thus, new choreography was constructed, with the original lost.

Balanchine steadily sought out notators in the 1940s-1970s to notate his dances while in the act of creation. With this knowledge, CEO of the Video Archives Project of The George Balanchine Foundation, Paul Boos, asked Valarie Williams to collaborate with Curator Mara Frazier, and go into the archives of the Dance Notation Bureau Collection to search out any files pertaining to *Agon* and its sixth section “Galliarde.” Working together we discovered the five pages of notation that only exist in pencil-draft form. On the spot Williams read a small section of notation in the archive reading room, and Boos determined that it was indeed the lost dance.

The George Balanchine Foundation, Ohio State University Libraries, Ambre Emory-Maier of Kent State University and formerly BalletMet, designed a project reconstructing the missing dance via Labanotation, images, and musical score. We learned the dance from the archival documents, embodied the material, zoomed with Boos and workshopped the dance on Ohio State student

dancers. In May 2022 Emory-Maier, Frazier, Williams, and the two OSU students traveled to NY, NY to teach the lost choreography to two artists of New York City Ballet Company under the auspices of The George Balanchine Foundation.

We will discuss and show the aspects of the original notation by Ann Hutchinson and Billie Mahoney and compare the differences of the present dance to the notated dance. We will discuss our newly acquired knowledge of Balanchine's original choreography, what it means that the dance changed over time, and how Balanchine's creative process (and his habit of altering different movements for different dancers) affects what is recorded. In addition to original pencil draft of the rough notes we worked with 90+ year old former dancer Barbara Walzak (Basha) and 80+ year old former dancer Francia Russell, their lived experiences of performing the original and altered choreography, and their embodied memory of dancing for Balanchine.

Kovács, Henrik; Oláh, Nóra (Hungary)

### **Reading Excerpts of Turning Pair Dance from Transylvania**

Workshop

One significant group of old-style dances of the Hungarian dance tradition is the turning-rotating couple dances. One of the emblematic forms of these dances of medieval origin, still alive in the 21st century, is the dance of the Transylvanian Vajdaszentivány called "sebes".

At the beginning of the workshop, after a brief presentation of the settlement and the dance, we will reconstruct a detail of the dance number 1363.1 stored in the Folklore Database of the Humanities Research Center of the Hungarian Academy of Sciences. In the throwing-over-turning motif typical of the dance, the man throws the woman from one side to the other while turning her over with or without the help of a broom.

In the notation, we have sought to capture the support of each other in the pair that is the essence of the dance, in which the shifting of the centre of gravity resulting from the movement of the man's upper body acts as important kinetic information for the woman's dance. We also paid particular attention to the notation of the dynamics inherent in the arm movements of the two dancers, since without this often little visible movement component, neither the image of the dance nor the dance experience would reflect the reality of the original dance.

After the reconstruction, we will use the experiences of the participants to select from the many alternative notations made during the notation process, those that capture the essence of the dance while remaining transparent and thus greatly aiding the reproduction.

## **WEDNESDAY 19**

Shim, Kyung-Eun (Korea)

### **A Dance of Cultural Diversity 'Ch'öyongmu', Integrated Research for Notation**

Long Paper

Registered as a UNESCO Intangible Cultural Heritage of Humanity in 2009, Ch'öyongmu is a traditional Korean dance performed with a large mask. Ch'öyongmu is a dance reproduced based on the tale of Cheoyonglang during the reign of King Heongang (875-885) of the Shilla Dynasty. Cheoyong sang a song he composed and danced in front of Yeoksin (疫神: the god of plague) who tried to harm his wife, and defeated the ghost. Ch'öyongmu, which has such shamanistic characteristics, has been promulgated during the Joseon dynasty and was performed at court banquets. It was danced by five dancers wearing colors that symbolize the five directions: east (blue), west (white), south (red), north (black), and center (yellow). It is also called 'Obang Ch'öyongmu'. The current Ch'öyongmu has expressed the philosophical viewpoint of the East, Confucian political ideology, and Korean tradition through the formation of dance, music, and costumes. As such, Ch'öyongmu is a dance that has been handed down under the influence of various cultures throughout its long history.

Designated as National Intangible Cultural Property No. 39, Ch'öyongmu is passed down, researched, and performed regularly through the Korean Ch'öyongmu Preservation Society. They also published a dance notation (2007) to provide information on dance images, descriptions, and sheet music. Judy Van Zile's book *Perspectives on Korean dance* (2001), which has studied Korean dance for decades, is an introduction to Korean dance and provides the best example of the ethnographic usage of Kinetography Laban (Labanotation). In particular, her research on



Ch'öyongmu (처용무) is an achievement that balances historical research with practical analysis of dance. Therefore, this study aims to compare excerpts from Judy Van Zile's notation (kinetogram) with description (text and image) from the Korean Ch'öyongmu Preservation Society.

Both methods are based on deep insight and experience in dance, but because they are presented through different recording mediums, there are probably subtle differences in perception when we utilize them, that are when we read and act them out.

To be more specific, Van Zile's notation, which corresponds to the Sanjakhwamu (figure of Ch'öyongmu), was decrypted as a letter and then compared with the commentary of the Ch'öyongmu Preservation Society. The results of this study show how the content and method of analysis of the same dance figure varies depending on the medium.

This study supports the fact that Laban's notation system is a concrete language of movement that can be reduced to symbolic, literal, and performative texts. When discussing the documentation of traditional Korean dance, Laban's analysis system is often dismissed as an archaic or esoteric Western method. However, we cannot properly discuss the cultural and ideological value of Korean dance without first understanding the language of movement through which it communicates.

\* This research was supported by Global Research Institute for Arts & Culture Education (GACE) and was made possible through the advisory of the Institute of Korea Traditional Culture (directed by Nam Soon In), and will be presented with a demonstration by dancer Mhin Suk Song.

Chandnasaro, Dharakorn (Thailand)

### **An Analysis and Recording of NA Phat Dance, *Tra Nimit* Song in Thai Theatre and Dance with Labanotation**

Short Paper

*Tra Nimit* is an advanced Na Phat song of Thai theatre and dance. The succession of Na Phat song usually uses an oral method, that is, a one-to-one instruction between teacher and student, which is considered a tradition of succession in both the practice of the Na Phat song of the Pi Phat band (Thai orchestra consisting of five groups of wood and percussion instruments) and the practice of the Na Phat song of Thai theatre and dance. The objectives of this paper aimed 1) to analyze the form and characteristics of the Na Phat dance of male protagonist in *Tra Nimit* song and 2) to record the dance movement of male protagonist in *Tra Nimit* song using Labanotation. The conceptual framework for the study was based on Ann Hutchinson Guest's Structured Description, together with the knowledge of Labanotation, and Thai theatre and dance practice. The results of the study showed that Na Phat dance in *Tra Nimit* song was used to transform one body into another, show miraculous powers to revive a person from the death or cause the death of others, etc. Nowadays, it is often used for characters with high ranked position such as *tua-pra* (the male protagonist), *tua-nang* (the female protagonist), *tua-yak* (the demon), and *tua-ling* (the monkey). The analysis showed that 1) Regarding the body, the main locomotion organs are the arms, hands, fingers, legs, knees, and feet, while the secondary locomotion organs are the trunk and head. Regarding weight transfer, it was found that there were both two-leg and one leg loads, and there were 2 types of use of the hands, namely the *mue bae* and the *mue jeeb*. As for the dance postures used, it was found that there were 4 main postures, namely *Thep Phanom*, *Naphapon*, *Pha La Pieng Lai*, and *Kinnon Ram*. 2) Regarding space, the leg was mainly used for weight loading to make the dancer stay in place. The arms and hands were used in the surrounding area in the air according to the manner of dancing according to the master postures specified in the traditional Thai theatre and dance. 3) Regarding time, *Nathap* Rhythm and *Ching* (Thai small cymbals) Rhythm are two-ply, which is a movement related to quarter note beats into twos, 2/4 meter, or duple time and 4) Regarding dynamics, it was a slow and gentle movement that represents calmness, gentleness, humility, and determination. For recording body movements with Labanotation, it was an effective way to record a dance in detail that was accurate to the actual performance. Especially in Thailand, it was found Labanotation is not well known and widespread. Recording with Labanotation will help disseminate knowledge of Thai theatre and dance to a greater extent in terms of theory learning, practical learning, research, the creation of performing arts, and integration with other fields.



Yoo, Si-Hyun (USA/Korea); with John Chanik and Cheryl Clark (USA)

### **Motif as an Exploration for Understanding the Bartenieff Fundamentals Basic Six**

Long Paper

The Laban Bartenieff Movement Studies (LBMS), formerly referred to as the Laban Movement Analysis and Bartenieff Fundamentals (LMA/BF), is the field in which the practice-oriented community not only examines and diversifies the existing Laban Bartenieff theories but also develops new concepts and theories to keep the field evolving. Motif Writing, simply called Motif in LBMS, is a system built to be able to write movement. This system has yet to be successfully settled in the field along with its standardized set of symbols and rules for LBMS. One of the reasons for this is that the evolution of theories and concepts in LBMS does not necessarily require the accompaniment of Motif-related concerns, such as the need for new symbols, altered rules, etc.

Given this context, this study aims to explore Motif as a tool to understand the current practice of the embodied theory of the Bartenieff Fundamentals<sup>SM</sup> (BF) Basic Six. The BF Basic Six consists of Thigh Lift, Pelvic Forward Shift, Pelvic Lateral Shift, Body Half, Knee Drop, and Arm Circle. The BF Basic Six are the identified concepts and principles of kinesiological functioning which are embodied in particular sequences and eventually extended into all types of movement possibilities. Motif in LBMS engages the four parameters of movement—Body, Effort, Space, and Shape (BESS)—together in the form of symbolic representation. Motif is considered to highlight the integral components of the movement, not every detail, so the result of one movement does not affect its subsequent movement in a Motif score. Under these premises and conditions of Motif in LBMS, the authors of this study will first collect the LBMS language around the integral components of each BF Basic Six movement from the faculty in the LIMS<sup>®</sup> Certification Program in New York. This data will be utilized to merge all of the components into one integrated description of the BF Basic Six, which will then be translated into a Motif score. Finally, the authors will discuss the findings from the translating process of the LBMS language into a Motif score, especially around the mover's conceptualization of the BESS components in a bodily practice and the premise of Motif as "highlighting the essential ideas".

Lu, Mei-Chen (USA/Taiwan)

### **The DNB Online Courses: Experiences, Adaptations, and Enhancements**

Long Paper

The COVID-19 pandemic has brought significant disruption to the world. This paper explores the experiences, adaptations, and enhancements made by the Dance Notation Bureau (DNB) in transitioning its Labanotation courses to an online format. Initially hesitant due to the limitations observed in online schooling, the DNB embraced remote learning as a necessary response to the prolonged pandemic. This paper discusses the unique structure of the DNB courses, which include both in-person and correspondence courses as options. It states the challenges faced in translating the interactive and community-based learning of in-person classes to a virtual environment.

To overcome these challenges, the DNB revised its lesson plans and incorporated alternative teaching methods suitable for remote learning. This paper delves into the modifications made to the course curriculum, including the selection of reading examples that could be effectively taught and learned within the limitations of virtual instruction. It explores the use of culturally diverse dances and strategies to overcome spatial challenges, ensuring students could continue to explore different dance traditions and build their skills within confined spaces. The incorporation of recording assignments and open-field exercises facilitated a deeper understanding of movement concepts and enhanced spatial awareness.

Creating a sense of community and connection among students in a remote learning environment presented another challenge. This paper discusses how the DNB fostered engagement and interaction through small group activities and peer feedback session. The DNB aims to overcome the limitations of the two-dimensional screen and provide detailed views of movements by implementing an additional camera angle for close-up.

The DNB made an effort to create a virtual community that includes notation practitioners in France and the U.S. and students from Europe, North and South America, and Asia. By adapting to the technological constraints and embracing innovative teaching methods, the DNB demonstrated its commitment to provide quality dance notation course in a challenging and ever-evolving educational landscape.

Wilson, Sofia (USA); Abe, Erika (Japan)

**Staging Process of *Two Ecstatic Themes* at Kenyon College**

Short Paper, followed by a demonstration

Erika Abe and Sofia Wilson reconstructed *Two Ecstatic Themes* from Labanotation score, as part of their senior capstone project at Kenyon College. The notation for *Two Ecstatic Themes* is sixteen pages, which Erika learned and taught to Sofia over the course of three months. Every rehearsal, Erika would come prepared with the choreography from one page of notation, which she would teach to Sofia. In October, 2022, Master teacher and Director in the technique and repertory of Doris Humphrey and Charles Weidman, Gail Corbin, coached Sofia on the details of the movement and the performance as a whole. Gail Corbin helped with the flow and nuances in the movement, while also teaching Sofia skills in Humphrey technique, over the course of three days. The project cumulated in three performances in December in the Kenyon College Fall Dance Concert. Their biggest takeaway was how much the movement and performance quality changed from the first month when Erika taught Sofia the movement directly from notation, to when Gail Corbin came and coached the piece from her own experience performing it and staging it. Gail emphasized that as the dance was passed down, from Doris Humphrey, to Ernestine Stodelle, to Gail herself, the movement and performance quality was refined, and that is something that Erika could not have known from the notation. Overall, the movement itself was mostly similar from Erika's reading to Gail's coaching, however, what really changed were the accents, the flow, the intention, and the breath. Prior to Gail's coaching, Erika and Sofia did research on the piece and Doris Humphrey technique, however, it was difficult to get the essence of the breath and flow of the Humphrey technique, without a coach to guide us through it. Sofia also experienced the process of embodying the piece and the story in her own way, while following the notation. Therefore, they are excited to talk about how Erika, the stager, and Sofia, the dancer, experienced the immense changes in the piece post-coaching.

Drewes, Henner; Ledwig Marius (Germany); Altamirano Solar, Ixhel (Mexico/Germany); Braun, Aline (France/Germany); Kim, Moonjoo (Korea/Germany)

**"Three Fugues" by Noa Eshkol**

Long Paper, with demonstration

Noa Eshkol (1924-2007) is well known for her invention of the Eshkol-Wachman Movement Notation (EWMN) system. However, her legacy as an artist – both as movement composer / choreographer and visual artist – has not been presented or discussed much outside of Israel and especially not in the Laban community. Her motivation to design a new system for movement notation – after studying Labanotation with Rudolf von Laban and Sigurd Leeder – stemmed from her personal need for an appropriate compositional tool. She created her dances with and for her "Chamber Dance Group", which she founded in the early 1950s and has been working in various casts until today. Some scores of her dances appeared already in her first publication from 1958, but the majority of her dance suites were published between 1975 and 1990.

Students of the MA study course in Movement Notation and Analysis at Folkwang University of the Arts, Essen, read, studied and performed some of Eshkol's dances during the past three years. While this might be conceived as a traditional usage of notation for the purpose of documentation and a consequent reconstruction, other aspects seem much more relevant here: The scores are first and above all a reflection of the underlying compositional ideas. During this study process notation acts as an efficient training tool that facilitates optimal organization of the body and at the same time opens up spaces for interpretation.

During this process multiple perspectives and layers of information needed to be connected and merged, such as the score and the body considering physical abilities and limitations, the score and additional video recordings showing slightly modified versions of the compositions, the score and the compositional concept behind it, or outside perspectives on the body transforming to an insight perspective. It was challenging to take decisions and find agreements between the score, ourselves and the approaches and states of other group members. For us Eshkol's unique interdisciplinary approach (involving e.g. music, dance, anatomy, math, philosophy) gave a chance to deeply reflect on the possibilities of dance and movement and how they in their purest form can create art to be presented.

In this lecture demonstration we will perform three variations of fugues from "Theme & Variations" by Noa Eshkol. A description of the working process will follow, which included a translation of

the EWMN scores to Kinetography Laban. A closer look on issues of how to express certain compositional ideas found in the original scores in Kinetography Laban will be included. The relevance of Eshkol's approach of notating-composing-creating and the relevance of our process of reading-studying-training to the practice and teaching of notation (specifically Kinetography Laban/Labanotation) in general shall be also discussed.

Lee, Jooyoung (Joo) (France/Korea)

**Reading Scores: The Support of Breathing in Korean Classical Dance**  
Workshop

Joo (Jooyoung Lee) majors in contemporary dance and graduated from Kaywon High School of Art and Hanyang University in Korea. Like all the graduate dancing schools in Korea, Joo was well trained in Korean classical dance and ballet dance during her studies of contemporary dance. To obtain her 2nd cycle a high degree diploma in Laban kinetography at the Conservatoire National Supérieur de la Musique et de Danse in Paris Joo produced the score of *Call the Soul* by Jaehyuk Choi, who is a Korean contemporary dancer and choreographer. His solo, inspired by Korean classical dance, motivated Joo to verify the relevance of notating the breathing, to convey the quality of this work.

The objective of this workshop is to share with the specialists in notation Laban and to share with the participants in the congress, her research on the use and the creation of signs to notate the specific way to breathe for the dancers during the execution of this dance. This breathing, very precisely located in the lower body, is essential to obtain the quality of the movements of Korean classical dance.

Korean classical dance is a dance that highlights the beauty of the movements. These movements unfold in a free flow to draw delicate and symmetrical curves in the space.

This dance plays with an astonishing contrast, while the dance deploys softness and fluidity in its gestures, a great stability is necessary, from the supports, to the pelvis.

The role of breathing is fundamental in creating the musicality and the quality of movements. This breathing, which is very specific to this dance, is systematically taught before learning any basic movement.

Joo invites the participants of the workshop to discover Korean classical dance by reading scores of its basic movements. They are notated with their breathing to understand how and why breathing is the basis of all movement. Joo sticks to the technique of this breathing which engages the tone of the belly and the genitals. She presents her different choices of signs and her analysis to translate this specific way of using the breath in this technique.

## FRIDAY 21

Liu, Dan (China)

**The Application of LMS/Kinetography Laban in Education of Chinese Traditional Dance**  
Long Paper

From ancient times to today in China, our dance performance and choreography have always maintained Chinese characteristics. From school to social dance, teaching of movement through imitation, oral transmission and physical teaching over many years has formed the coaching methods of Chinese classical dance and Chinese folk dance that are used today. These teaching methods help professional students and dancers learn and perform Chinese traditional dance. However, these movements are abstract and students actually cannot completely understand them. Furthermore, often when learning Chinese traditional dance choreography we must also understand the essence of the dance movement and continually create that essence. That means it is not enough that we just imitate Chinese traditional dance. Therefore, exploring the application of LMS in Chinese traditional dance is very important.

I will explore this topic in three parts. First, I will share a few notations of Chinese traditional dance that I wrote. I will separately show and illustrate the dance styles: Mongolian dance of "Old Wild Goose" (老雁), Chinese classical dance technique of "Wo Yu" (卧鱼) and the motion of Hai-Yang Yangko (海阳秧歌) which belongs to Chinese Han folk dance.

Second, I designed three graphs to demonstrate movement characteristics on the basis of the posture of the performing dancer. The movement characteristics of "Old Wild Goose" is two-

dimensional, the motion of up-down. It is simple, planar movement. The movement of "Wo Yu" shifts from two-dimensional to three-dimensional movement, similar to a spiral pathway and is developed from the trajectory of a single circle. The action of Hai-Yang Yangko starts from the center of the body, and through down-up movement, turning and the deviated route of the right arm, a unique dance gesture is created. Compared to Mongolian dance, the movement of Chinese classical dance and Han folk dance is more complex. Therefore, I made a chart to analyze the differences and connections between these three Chinese traditional dances using LMS/Kinetography Laban. Third, I will share how I use Laban's Effort to analyze the three types of Chinese traditional dance. I tend to utilize standard cross of axes to draw some specific movement routes to clarify the path of motion. I use the effort factor symbols to convey the emotions contained in movements. Conclusion: this research promotes the development of Chinese traditional dance in the contemporary era. The recording and analysis of Chinese traditional dance will help solidify and codify the movement of Chinese traditional dance, clarify the nature of movement and aid in the embodiment of emotion in movement. Therefore, it is significant that this research not only involves investigating Chinese traditional dance culture from macro perspective, but also looks at types and styles of Chinese traditional dance movement from micro perspective.

Sato, Machiko (Japan)

### **What Are We Doing in the Process of Dance Describing in Kinetography?: A Study of *Schrifttanz* and *Tanzschrift***

Short Paper

Kinetography is widely recognized today as a tool for recording and conserving dance. In the field of information engineering, research on automatic dance notation systems has also been conducted. However, the results of dance data observed on a measurement basis and the results of human's dance description by score do not necessarily provide identical results. Recorded data by measurement provides a large amount of objective and physical information. On the other hand, the scoring of dances by humans may not simply roughen that information and replace it with abstract symbols.

This study asks what people do or are made to do when describing dances by Kinetography. For this purpose, this study will analyze the concepts of *Schrifttanz* and *Tanzschrift*, which Laban presented while developing Kinetography.

Laban calls *Tanzschrift* a means of recording and conserving dance. *Schrifttanz*, on the other hand, is defined as dance composition through analysis and synthesis and is the basis of serious dance art, as opposed to feeling or natural dance that has not been worked through in detail.

The presenter argues that when we describe dance in Kinetography, we appear to be performing, but in substance, we have been made to perform *Schrifttanz*. When one scores a dance, it is necessary to:

1. discard individual details and integrate them into a highly general level,
2. recognize the object in the first person in light of the observer's physical senses, and
3. define and express the object not in the body but in space.

In these processes, the notator is implicitly forced to attempt to extract only the ideas of the dance product from the realization mixed of the actors' creations and express them in the score.

Laban states that the ultimate "artistic aim" is for the Kinetography to function as *Schrifttanz* rather than *Tanzschrift*. Considering the notator as an artistic creator of dance composition, Kinetography creates a situation in which concepts are extracted from the dance phenomenon to make us think about dance as a spatial art form. In this sense, Kinetography can be considered a kind of artist training tool for Laban.

Schallmann, Thomas (Germany)

### **Vocabulary of German Folkdance Steps**

Long Paper

On the basis of *Vocabulary of the German folkdance steps* (1974-1984) and the *Handbook of the German folkdance* (1966) written by Aenne Goldschmidt I notated the German folkdance steps in Kinetography Laban (with cooperation and consultation the author)

Aenne Goldschmidt, a swiss dancer, worked as a choreographer, dance director and dance scientist for folkdance in Berlin, she collected dances and dance material and did fieldwork after the second world war. The special cultural dance situation according to the economic situation in

the highly developed industrial relations, where the folkdance in the villages lost their importance, lost their lively behaviors because of the fast changing living conditions with the moving of the most young people to the big cities.

It is the fact, that the most steps und variations cannot correct o check because they no exist in original practice. We have only the verbal descriptions as the only one source. And these descriptions are insufficient or contradictory. The richness of the regional variations from the past is today impoverished. A lot of stepfamilies are mixed in their verbal descriptions today.

The special problems of describing movement with verbs is one of the basic problems for collecting dance and movement without using the Kinetography Laban/Labanotation. We should try to describe movements in a more objectively way and a developed movement analysis by Kinetography Laban/Labanotation instead of words with their subjective meaning. This way would help to make distinctions and to (re)create the richness of dance movements.

An exception is the lively folkdance situation in Oberbayern (southern part of Bavaria): There we can find a lively folkdance scene with a lot of variations. There are several other parts of Germany with traditional German folkdance scenes like in Thüringen, Rhön, Vogtland, Oberlausitz, Mecklenburg-Vorpommern.

Since the Seventies there is a significant growing of a modern folkdance scene especially in the big cities, where young people coming to dance German and international folkdances and folkmusic in their own modern structures. Because of the generations changing in the free scene and in a lot of folkdance groups therefore it is useful to collect and publish the folkdances in Kinetography Laban.

Beliaeva, Natalia (France)

### **Reading and Transmission as an Important Step in Writing the Score *Afin qu'il n'y soit rien changé*** Short Paper

In 1976, Jean Guizerix and Wilfride Piolet, star dancers of the Paris Opéra Ballet, and independent choreographers, created the duet *Afin qu'il n'y soit rien changé* for the Avignon Festival. 40 years later, Irénée Blin, had the opportunity to notate the piece (her score is based on a 1988 version). Irénée wanted the score to be checked by a Laban-skilled reader during the writing process. I joined her in this journey. My role was not only to simply read the in-progress score, but also to transmit the choreography to the dancers.

In this presentation, we will start by talking about the choreography and its specificities. We will summarize the main points of the piece: time and musicality, movement quality, choreographic structure and phrasing. We will then describe the checking process.

I started working with the dancers 3 years ago, to better understand the score and the dynamics of the dance. Without watching the video — not to be influenced by the images, but rather trying to understand what the notator intended to notate — I worked, with the score only, on the translation from symbol to embodied movement. We then met with Irénée and analyzed all the details and questions that arose during the reading and transmission. Many topics were discussed during our process of reading and writing the score. One of the topics investigated was the dancers partnering with “lifts”, which we worked on and researched thoroughly with the dancers. We – the dancers, Irénée, and myself – exchanged a lot about it. We reviewed all the contacts and looked for the most appropriate dynamics for the lifts with the dancers.

In this back and forth process, from writing to reading and from reading to writing, from symbol to movement and from movement to symbol, the score was reviewed; our purpose being to make the score more readable and understandable and more accessible for reading and transmission. Today we are on the 5th version of the score, with adjustment of the details and the search for the most appropriate notation in relation to the aesthetic and dynamic requested by the choreographers. Intensive work and effort have been put in during this process and we feel that we have made the score easy and pleasant to read.

Green, Willow (USA)

**Bringing the Score to Life: Oral Histories and Contextual Research for Maggie Patton's *You Can't Dress Me up but You Can Take Me Anywhere***

Long Paper

This student paper explores the importance of supplementary oral history interviews and research to the process of staging from Labanotation score. Specifically, Willow Green will discuss the process of creating ancillary materials for the score of Margaret "Maggie" Patton's signature solo *You Can't Dress Me Up But You Can Take Me Anywhere*.

Green's interest in historical research in support of Labanotation scores began with their archival research on the origin of steps notated in Professor Julie Brodie's Latvian folk-dance research. Additionally, their experiences with Professor Brodie's reconstructions of Vaslav Nijinsky's *L'Après-midi d'un Faune* and Yvonne Rainer's *Trio A* were enriched by dance history research.

Green sought to build a similar opportunity by cultivating a history-enriched connection to Patton, the founder of Kenyon College's Dance department, and her solo. In addition to Patton's role at Kenyon, Patton is considered a pioneer of modern dance in Central Ohio, having founded Dancentral, Columbus' first professional dance company. She studied Labanotation and staged dances from notated scores at Kenyon. After Patton passed away in 2011, *You Can't Dress Me Up But You Can Take Me Anywhere* was performed by Kristina Isabelle at the 2012 Maggie Patton benefit concert. Professor Balinda Craig-Quijada also performed the dance at Kenyon College in 2012, having learned from video and a former Dancentral company member. Professor Brodie notated Craig-Quijada's version and presented the score at the 2015 ICKL conference. *You Can't Dress Me Up But You Can Take Me Anywhere* was reconstructed in May 2021 from Brodie's score by a team of Kenyon students and faculty, including Erika Abe '23, Claire Goldberger '23, Willow Green '21, Katie Stapenhorst '21, and Professor Elliot Mercer. This was the first time the piece will be re-staged on a performer who did not know Patton, making the contextual research fundamental to vitalize the staging process.

Green's presentation also explored reconstruction from score as a medium for intergenerational movement exchange, in this case, the transference of movement from Kenyon College's dance department founder to its current students. To date, Green has interviewed sixteen participants, and they anticipate conducting more interviews with Patton's dance colleagues, friends, and family before the score's publication. The interviews collected include anecdotes that bring Maggie Patton's quick-witted humor to life. These stories of her character informed the performance coaching and were shared with the staggers and the performer as part of the reconstruction process. They were also shared with the audience as a pre-show lecture and referenced in Professor Brodie's score glossary. In addition to the on-site collaboration, the interviews have facilitated connections between current Kenyon students and alumni, allowing the staging process to become a conduit for intergenerational community building.

Through this process of simultaneous staging from Labanotation score and biographical research, Green will emphasize the significance of contextual research. They will advocate for the augmented Labanotation score as a resource for biographical and historical research as well as the reconstruction process' capacity to facilitate intergenerational movement exchange and community.

Simonet, Noëlle (France)

**Red Notes, a Score**

Workshop

Almost unknown, to the younger generation, *Red Notes*, created by Andy De Groat, can be considered as an emblematic work of the 70s, filled with the ideas of the Modern Dance.

Noëlle Simonet will present the main questions raised by the realization of the score, such as the translation of the large amount of freedom given to the performers. In this work the interactions between the dancers are solicited by many improvisational instructions.

The workshop will offer a reading of the part called "Tracks" representative of Andy De Groat composition. It plays with simple actions, because it gets down to basics by discarding all sophistications.

There is a diversity, in *Red Notes*' composition. In the Tracks section, there is a "closed" composition where the walks are very present. However, there is always a degree of freedom in its "closed" composition.

There is also an “open” composition that includes a lot of improvisation. Improvisational instructions establish boundaries that define what you can and cannot do. It's quite simple but it's also easy to move away from the instruction without realizing it. Even though it's improvisation, it's still a composition that was built by Andy de Groat. During the workshop, the reading of Tracks' score will be an opportunity to consider:

- What is the most suitable form of writing between the use of Motif and/or kinetography.
- How to notate a score synthesizing the macro-composition, that makes easily accessible the complexity of the macro-composition based on repetitions of cells of variable duration and multiple variations left to the choice of the performers?
- How to translate the interactions solicited by improvisation frames?

A presentation of Andy de Groat, the context of the creation and of the notation will introduce the workshop.

## SATURDAY 22

Frazier, Mara (USA)

### **A Bibliographic Approach: The History of Physical Production and Copying Processes for Labanotation/Kinetography Laban** Long Paper

Labanotation/Kinetography Laban's archival documents convey information through their physical formats as well as their symbols. When we interact with historical physical scores and other archival documents, what can we learn from the physical materials themselves? This paper examines case studies of various formats of Labanotation/Kinetography Laban in terms of technology and means of use to discuss a range of limitations, abilities, and properties of different duplicating processes and media used in notation's history. Always seeking effective means of production and copying, notators have historically used a range of methods, including wax stencils, tracing, mimeography, offset printing, typing, and inkjet technologies, all on different media such as papers, acetate, scrolls, or cut-outs. The developments in symbolizing information and copying documents have informed the ways that notators have recorded dances and that Labanotation/Kinetography educators have taught the system. In addition, the history of duplication processes from in the 20th century is interwoven with changing ideas about the graphic expression of meaning. Placed in context of the history of printing and copying of words text from the letterpress through the inkjet printer, physical forms of notation reveal additional meaning. In the 20th century creators and thinkers established the idea that movement is neither equivalent to, nor dependent on verbal language, and thus Labanotation/Kinetography Laban is not structured in the same way as the written word. Therefore, copying processes designed for reproduction of verbal texts have presented certain challenges to the production of notation scores. By exploring the aesthetics and history of notation materials in the context of the larger history of printing and duplication, we can understand ways that notators have thought about the conveyance of meaning and about the physical aspects of their work. This paper explores the materiality of notation to propose a bibliographic approach to notation materials. By examining the materiality of Labanotation items we can more effectively identify, understand, and conserve the Labanotation/Kinetography Laban items we use today.

Russ, Hannah; David, Laura (USA)

### **Hexentranced: An Egalitarian Exploration of Embodiment** Ignite Talk

This project was born out of a dream we both had, as young college students, of diving into Mary Wigman's *Hexentanz* (1926). As friends and colleagues for nearly a decade, we have collaborated on many projects, including two stagings from score (Bebe Miller's *Prey* and Nijinsky's *L'Après-midi d'un Faune*, both read in part by Julie Brodie and presented at Kenyon College). Having experienced the importance of learning both contemporary and historical works in this way, we knew that the endeavor to relive *Witch Dance* was not one that could be learned externally through video. Thus, we decided to embark on an embodied research project that meant learning the dance from notation, allowing the piece to be breathed into the current body and understood from within. In the course of developing this project, we realized that given our backgrounds, we could transform our process of transmission from score (read by Hannah) into



the body of a dancer (Laura) with Elementary Labanotation knowledge into educational materials to be used in studios and schools around the world.

Over the next few years, we aim to create accessible tools that allow a dancer with limited Labanotation knowledge to experience the process of reading a score and embodying history. Our goal is to develop materials that invigorate an interest in notation and simultaneously supplement and enrich dance history curricula. The knowledge of a work's score or even its existence is often lost, forgotten, or never known. With this project, the hope is that the legacy of a work lives on with its score, able to be embodied by those who are anywhere on their Labanotation literacy journey.

In this ignite talk, we will share the proposed process through which we will learn this work from the inside out and create educational materials that not only assist with this exploration, but that will allow students to experience history within their bodies, rather than just through a book and video screen.

Williams, Valarie (USA)

**Dancing Water Study**

Ignite Talk

The Global Water Dances project brought an almost 100-year old dance to the current conversation about the state of water in relation to the international social issue we face in how we engage with water. The Ohio State University's Department of Dance participated in this global conversation, and Professor Valarie Williams staged from score Doris Humphrey's 1928 *Water Study*. The ignite talk will demonstrate the process, the use of two scores and the choices made, the student agency over selection of movement preferences, and the coaching from Artistic Director Dante Puleio of the José Limón Dance Company.

Aubert-Riffard, Béatrice (France)

**Traditional Dancer/Contemporary Dancer**

Ignite Talk

During this ignite talk, I want to share my work, on Hélène Marc's initiative, on the basic steps of various traditional dances. Her project received a grant from the CND for research focused on the place of the traditional dancer today and the skills necessary for this practice. I will quickly present the different steps and dances that will be added into the resources of Marc's thesis, like: Gavotte du Bas-Léon (closed chain dance); Sardane (short step); Rondeau Ousse Suzan (chain dance); Branle d'Ossau (chain dance); Branle d'Osseux (couple dance); Rondeau à deux à des Landes (couple dance); Bourrée d'Aubrac (basic steps).

Perkins, Crystal; Williams, Valarie; Frazier, Mara (USA)

**Archiving Black Performance: Memory, Embodiment, and Stages of Being**

Ignite Talk

*Archiving Black Performance: Memory, Embodiment, and Stages of Being* establishes a vision for the transmission of identity and race in dance through the embodiment of repertory acquisition of internationally acclaimed black women performers and choreographers in the United States. The multi-year project aims to elevate, via performance, oral history, archival research, summer workshops, digital preservation and communication methods, and publication, historic dances of these women as represented through black lives and black bodies that have historically been excluded from the archival record. We will provide an overview of how we utilized Labanotation to access certain historic works related to the work of four black women whose performances span the 20th and 21st centuries. Carolyn Adams created roles in Paul Taylor's masterpieces *Cloven Kingdom* (1976) and *Airs* (1978) as the only black company member (1965-1982); Dianne McIntyre who performed/staged *Negro Spirituals* (1928-1941) by Helen Tamiris (perhaps known best for her choreography for *Showboat*) that focuses on black spiritual and social commentary; Bebe Miller, Bessie award-winning choreographer who is recognized for the longest established dance company lead by a woman and her ground-breaking solo *Rain*; and Ursula Payne Vice Provost for Slippery Rock University and former demonstrator for the late Dr. Pearl Primus, recognized for the dances she brought back to the States from Liberia, Senegal, Nigeria, and Côte d'Ivoire.

Brodie, Julie; Goldberger, Claire; with Eve Currens and Catherine Mori (USA)  
**Folk Dance Notation Challenges Explored through the Danči Experience**  
Workshop

This workshop session presents continuing research on traditional Latvian folk dances and the process of recording them in Labanotation. Previous ICKL presentations focused on the process of researching various versions of dances to determine what to notate. This 2023 ICKL presentation will focus on notation issues, challenges, and questions that are specific to folk dances. While the steps themselves are often relatively simple, folk dances present distinct notation problems; some of these questions will be explored through the reading of two scores 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, Willow Green, Claire Goldberger, and Erika Abe) led Brodie and Vidzemniece to investigate the relationship between participatory and presentational dances, as well as the history of common Latvian folk dances. This eventually led to a methodology for determining what to notate through comparing contemporary social and performative versions of dances with notes and other archival materials from ethnomusicological and ethnochoreological expeditions and primary source material.

This workshop session will introduce two different Latvian folk dances, *Plaukstīņpolka* and *Līkumu Dancis*. *Plaukstīņpolka* is a Latvian folk dance originally described by Jēkabs Stumbris in 1938. According to Stumbris, the dance was widely known in the south and southeast parts of Latvia. Milda Lasmane published *Plaukstīņpolka* in her book *Latviešu tautas dejas* or Latvian folk dances in 1962. Lasmane's description is more detailed than the work of Stumbris, but still aligns with the Stumbris version of the piece. Similarly, the chain dance, *Līkumu Dancis*, was also originally published by Stumbris in 1938 and then later by Lasmane. *Līkumu Dancis* has a long tradition in Latvia, and its ritualistic quality is used to celebrate a variety of occasions. It is danced at weddings and other important life events, as well as gatherings marking the cycle of nature.

Brodie, Currens, Goldberger and Mori will use these two dances to illustrate and initiate discussion around recurring challenges that accompany notating folk dance. For example, *Plaukstīņpolka* raises questions about how much specificity should be included in the notation. The round polka in the second section of the dance is easily read as a turning polka on a circular path, but the movement is actually more complex than this. Because it involves air turns with a partner, the direction for the landing of the jumps is offset from the path of the circle, with the partners essentially circling around one another. Additionally, the transitions between sections are incompletely described and variable in performance. *Līkumu Dancis* provides an example of complex pathways that are regularly seen in folk dances. Brodie and collaborators will describe questions and potential solutions with regard to these issues as ICKL participants share in the “danči” experience, reading the notated versions of each dance.

## Biographies of the Authors

\* Indicates co-authors not present in Seoul

**Erika Abe** was born and raised in Tokyo. She is part of the Kenyon College class of 2023. Abe started dancing ballet at age three and modern/contemporary dance at age 16. She was introduced to Labanotation in 2019 by Julie Brodie, passing the Elementary exam in 2019 and the Intermediate exam in 2020. Abe staged a piece by Maggie Patten from score for the 2020 Kenyon Dance Concert. In 2022, she worked as a Summer Research Scholar, assisting Brodie with her notation research on Yvonne Rainer's *Trio A* and Latvian folk dances. She staged Doris Humphrey's *Two Ecstatic Themes* on Sofia Wilson.

**Ixhel Altamirano Solar** is a Mexican dancer, musician, teacher, and dance notator. Currently she splits her time between Amsterdam and Essen. She studied Contemporary Dance at the National Institute of Fine Arts and Voice at the National Autonomous University of Mexico. Among others, she has attended workshops with David Zambrano, Anouk van Dijk, Janet Charleston, Katsura Kan and Claudia Lavista. She has participated in dance and music productions in Mexico and the Netherlands. At present she is following the MA program in Dance Composition specialized in Movement Analysis and Notation with Henner Drewes at the Folkwang University of the Arts.

**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 Lorient Conservatoire, in Brittany. 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).

**Natalia Beliaeva**. After years of professional training in classical, character and Russian dance, and touring the worlds with dance companies, Natalia Beliaeva came to France in 1999. A teacher in both classical and character dance, choreographer and show director, she works with the creative team at Disneyland Paris for all their live shows. Today, she continues to develop in the dance industry and in her artistic research. She studied notation at the Conservatoire national supérieur de musique et de danse de Paris and graduated in May 2017. She is particularly interested in the notation of movement, motif notation and transmission.

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

**Aline Braun**\*. After obtaining her Bachelor's degree in Dance and Circus and her Technical Aptitude Examination in Contemporary Dance in Toulouse (France), Aline Braun is now studying with Henner Drewes in a Master's degree in Dance Composition specialized in Movement Notation/Analysis at the Folkwang University of the Arts in Essen (Germany). She is interested in all aspects of live performance, and has participated as a dancer, performer or choreographer in multidisciplinary projects that link several artistic fields (*Part*, dance/literature project, *Mic Mac d'Oc*, dance/theatre project, *In Situ In Corpore*, dance/architecture project, *O Viva Fiamma*, dance/opera project). The notation and analysis of the movement now allows her to expand her field of research and focus on the composition of the dance movement.

**Julie Brodie**, MFA/CMA, is a Dance Professor at Kenyon College. Brodie is a Fellow and Chair of the Research Panel of ICKL and is on the Board of the Dance Notation Bureau. Brodie stages dances from scores and has presented, taught, and performed internationally. Brodie was a Fulbright scholar in Egypt (2010) and in Latvia (2016), and she has published multiple journal articles. Brodie co-authored the book *Dance Science and Somatics*, and she recently contributed a chapter to *The Wiley Handbook of Collaborative Online Learning and Global Engagement*. Brodie was awarded the 2022 Kenyon College Trustee Teaching Excellence Award.

**John Chanik\***, CMA, Registered Somatic Movement Therapist/Educator, has taught Laban Movement Analysis and Bartenieff Fundamentals since 1989. He is a senior faculty at the Laban/Bartenieff Institute of Movement Studies (LIMS) in New York and a program coordinator for various formats of the LIMS Certification Program in Laban Movement Studies. John has taught LMA and BF in numerous places including China and Taiwan. John has taught dance in NYC public schools and has an extensive background in modern dance and ballet. He holds a BFA from the University of Utah.

**Dharakorn Chandnasaro** received his Doctor of Fine and Applied Arts degree (DFA) in Dance and Performance from Chulalongkorn University in Bangkok, Thailand, in 2015. He also completed certificates in Elementary and Intermediate of Labanotation from Dance Notation Bureau in New York, USA. His research focuses on creative dance, dance notation, movement analysis, ethnochoreology, Thai theatre and dance, Southeast Asian dance, and gender diversity performing arts. Currently, he is an Assistant Professor and chair of Department of Dance, Faculty of Fine Arts at Srinakharinwirot University in Bangkok, Thailand.

**Cheryl Clark\***, MS, R-DMT, CMA, BMC, has been involved in multiple layers of dance/movement disciplines from performative to therapeutic. She currently teaches at The New School University and in the graduate program in Creative Arts Therapy at Pratt Institute. As faculty for LIMS, she has been involved as teacher/coordinator for the Certification Program in Laban Movement Studies (NY/Taiwan/Beijing). Additionally she works as a dance/movement therapist on an in-patient psychiatric unit at a hospital in NYC. She has taught at numerous colleges as faculty/guest and has presented papers and workshops in Asia and Europe.

**Eve Currens** is a rising junior at Kenyon College double majoring in dance and physics from Asheville, North Carolina. She is excited to be assisting Professor Julie Brodie in notation of Latvian folk dances and to explore her own interest in Appalachian folk dances. Eve has completed her elementary and intermediate certifications in Labanotation.

**Laura David\*** is a Chicago-raised maker, mover and educator. Though most art is ultimately autobiographical, their pieces strive to center the voices and choices of her creative collaborators. In 2018, David graduated with the Dance Prize from Kenyon College (along with Hannah Russ). Since getting her Bachelors, Laura has worked as a dance instructor, therapeutic assistant, paraprofessional and middle school teacher. In 2020, they began a process-oriented project-based collaborative dance company: dollop dance theater. Since its creation, they have released three full-length dance films and performed in Chicago, Philadelphia and Brooklyn. Laura is now pursuing her MFA in Dance at Smith College in Northampton (MA).

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

**Ambre Emory-Maier\*** is an Assistant Professor of Dance at Kent State University. Recent reconstructions from Labanotation include George Balanchine's "1st-3rd Themes" from *The Four Temperaments* and *Rainbow Etude* by Donald McKayle. She holds a teaching certificate in Labanotation and 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 the former Associate Director of BalletMet 2.

**Claire Goldberger** 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 Patton from score for the Kenyon Dance Concert. In addition to notation studies at Kenyon, Claire also participates as a performer and a choreographer. In 2022, Claire worked 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*.

**Willow Green** (they/them) is a choreographer, writer, and dance scholar. They are currently completing a Fulbright English Teaching Assistantship in Tel Aviv, Israel (2022-2023). Additionally, they are choreographing at Machol Shalem and dancing in Gaga classes whenever possible. Willow graduated from Kenyon College in 2021 with a BA in Dance and English, where they assisted Professor Julie Brodie with archival research on Latvian folk dances and co-presented *Danči! Reading Notation of Latvian Folk Dances* at the 2019 ICKL Conference. They also interned Jacob's Pillow Dance Festival and Movement Research. Their current obsessions include intergenerational memory, worldbuilding, queer persona, and grief.

**Hyoung-nam Kim** is a professor at the Department of Dance at Sejong University in Seoul. He is also the director of the Sejong Institute of Dance Content and the artistic director of the Tatmaroo dance company. He studied at Laban Center in England, and in 2009, he was appointed as a professor at the Department of Dance at Sejong University. Since then, he has opened a Kinetography Laban class to realize the value of dance practice and education. Currently, as the president of the Korea Society of Dance Studies, he is contributing to the training of the next generation and the academic development of dance studies through conferences and the publication of papers.

**Moonjoo Kim** is dancer, performer, and choreographer who was born in South Korea. She studied traditional Korean dance and holds a Bachelor in dance from Korea National University of Arts. She has won prizes in multiple competitions (Anyang Municipal Theater, Gwacheon Theater 2015, etc). During an exchange program at Folkwang University of the Arts, Essen, she worked as a dancer in a project with Bochum Symphony Orchestra in 2018. In order to deal more with the body and movement, she has been studying dance composition (MA), majoring in movement notation/movement analysis at the Folkwang University in Essen since 2020. Since coming to Germany, she has worked with Consol Theater and Ehrenfeld Studios as a dancer and performer.

**Henrik Kovács** is a docent at the Hungarian Dance Academy as kinetography, and folkdance 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 folkdance ensemble develop a local community. His next degrees are folkdance 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 folkdance ensemble in Hungary. Later teach in several folkdance groups, courses, and dance camps in the Carpathian basin. Participated in the Leonardo, Euroestetica program. Author of several dance methodology, and kinetography study.

**Jooyoung Lee** (artist name Joo) is a Korean choreographer, a dancer, a dance teacher and Laban notator. Her major is contemporary dance which is based on ballet and classical Korean dance, and also dances jazz, street dance, and hip hop. She worked as a dance teacher, a choreographer and also a representative of L.va CDC (Contemporary Dance Company) in Korea. She arrived in France in 2017. She graduated with honors at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) in Laban notation in 2021. She is motivated to develop her artistic work with further use of the notation. In addition, she analyzes and writes the movements of eastern and western dances by seeking specificities and focusing on sharing and transmitting movements of different dances with the Laban system.

**Marius Ledwig.** Since his graduation in BA Dance in 2019 at the Folkwang University of Arts, Essen, Marius Ledwig has been studying in the MA Dance Composition specializing in Movement Notation/Analysis. As guest he is performing in productions at Musiktheater im Revier in Gelsenkirchen, Aalto Theatre in Essen and Wuppertaler Tanztheater Pina Bausch. Inspired by recontextualization he approaches holistic art forms.

**Jung Min Lee** is a dance lecturer at Chungnam National University in South Korea. She received a bachelor's and master's degree in dance from Ewha Womans University and a PhD in art from Sungkyunkwan University. She has studied Laban/Bartenieff Movement Analysis at the Laban/Bartenieff Institute of Movement Studies and continues her research with an interest in movement analysis, notation, and education of Korean dance. She is a Korean co-translator of *Your Move*, by Ann Hutchinson Guest and Tina Curran.

**Dan Liu,** received her bachelor's degree in dance from the Music Conservatory of Wuhan. She has been teaching dance choreography in the department of dance at Jiang Nan University (JNU) in Wuxi city, China since 2007. She pursued further education at the School of Art, Peking University, and completed all the profession courses and passed the exams. After that, she received an MFA as well as certifications in Elementary and Intermediate Labanotation. She is now working towards Advanced Labanotation certification from the DNB and is enrolled in CMA training with LIMS. In her current job, she hosted six related research programs and published five research papers including "Labanotation and Dance Choreography Theory" in China.

**Panagiota (Giota) Loukisa** is a registered teacher of the RAD (Royal Academy of Dance) for the last 20 years; a Mentor, Tutor and Practical Teaching Supervisor for the RAD Certificate in Ballet Teaching Studies (CBTS); an associate teacher of classical ballet and modern dance of the ISTD (Imperial Society of Teachers of Dancing); and choreographer. She holds the RAD's MA in Education (Dance Teaching), the RAD Teaching Diploma, the RAD Teaching Certificate and she is certified in Motif Notation by the DNB (Dance Notation Bureau). Her research interests focus on the links between dance notation and cognition. Giota is also a painter and holds a BA in International Economics and Finance by the AUEB (Athens University of Economy and Business).

**Mei-Chen Lu,** Director of Library Services of Dance Notation Bureau, Reconstructor and Certified Teacher of Labanotation and Motif Notation; MFA in Dance Performance and Labanotation, The Ohio State University; BA, Hunter College, CUNY; AA, Tainan University of Technology, Taiwan. Ms. Lu studied Labanotation and received Intermediate and Elementary Labanotation Teacher Certification at the Ohio State University. Ms. Lu serves as one of the core faculties in Labanotation Teacher Certification Courses. She has taught Labanotation and Motif Notation in the US, Mexico, Hungary, and China. Her publications can be seen in *Dance Chronicle*, *Performing Arts Resources*, *Beijing Dance Academy Journal*, *Contemporary Dance Research Journal*, and *DNB Library News*.

**Beth Megill,** MFA in Dance UC Irvine, BFA UC Santa Barbara, Language of Dance® Teacher Trainer, Certified Elementary Labanotation Teacher, teaches a variety of dance styles including Improvisation, Composition, Modern, Jazz and Production at Moorpark College in Southern California. She is also artistic director of Megill & Company, a non-profit dance theater company focusing on joyous dance forms that blend concert dance practices with dance theater and comedy. She has published three motif notation Chapbooks and frequently contributes to the LODC published courses and materials. She writes reviews of the independent LA Dance scene as chief editor of [ladancereview.org](http://ladancereview.org). Ms. Megill sees her work in the classroom, on stage, and beyond as advocacy for a more inclusive and diverse dance world that fosters the development of the whole individual through dance literacy processes that speak to one's physical, social/emotional, cognitive, and artistic growth.

**Catherine Mori** is an upcoming third-year student at Kenyon College double majoring in dance and biology from Honolulu, Hawaii. Her passion lies in exploring the intersection of these two disciplines, particularly through assisting Professor Julie Brodie in researching Latvian folk dance notation through the Danči Experience. Catherine is certified at the elementary and intermediate level in Labanotation.

**Nóra Oláh**, BA, graduated as a professional traditional dancer at the Hungarian Dance University (HDU) in 2020. She obtained her MA degree as a dance teacher at HDU in 2022. She has been teaching dance notation (kinetography) as the assistant of János Fügedi, and also traditional dance at the HDU since 2020. Her research area is the teaching methodology of notation education and the analysis of female dance techniques. She was one of the volunteers of the 32nd Biennial Conference of ICKL in 2022, Budapest.

**Crystal Michelle Perkins\*** is an Assistant Professor at OSU where she teaches composition, repertory, and contemporary movement practice. As a choreographer and performer, themes that recur in her work are blood memory, digital residue, historical narrative, and justice. She is a Princess Grace Choreography Honoraria recipient, Ohio Arts Council Individual Excellence Award winner, and a New American Dance Residency awardee. Her research interests include embodied archives, the transmission of works by choreographers in the African diaspora, and intersections of the African diaspora and the American South. She is the Associate Artistic Director of Dayton Contemporary Dance Company and a member of the OhioDance Board of Trustees.

**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 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, Japan. She received her PhD degree from Ochanomizu University in 2019. She is specializing in representational art theory and dance studies. Her research interest includes theatrical dance choreography, 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 the conservation and restoration of intangible cultural heritage dances through digital technologies as interdisciplinary research with information science and robotics.

**Thomas Schallmann**, studied philosophy, dance and theatre science, Kinetography Laban, movement analysis (by Mária Szentpál and at Folkwang University) taught Kinetography at theatre university Leipzig, university Salzburg, dance university Palucca Dresden, European Academy of healing arts, teacher for movement and dance for training and further education for teachers, educators, therapists, dancers, musicians.

**Kyung-eun Shim** studied notation in France with Noëlle Simonet at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) and graduated (a perfection degree) in 2008. She has notated works by Merce Cunningham, Thierry Malandain, and a number of Korean traditional dances. After completing her master's and doctoral program in art aesthetics at the Paris-Sorbonne University, she received her final PhD at the École des hautes études en sciences sociales (EHESS) in France. She returned to Korea in 2015 and has taught at several universities in Seoul. She analyzed Taepyeongmu while teaching Kinetography Laban at the Traditional Graduate School of the Korea National University of Arts. Currently, she is a research professor at Sangmyung University and Sejong University. Her research domain is interdisciplinary collaborating with the fields of ethno-anthropology, cognitive psychology, and cultural technology engineering.

**Noëlle Simonet**. Dancer and teacher, she has been teaching Kinetography Laban at the Conservatoire national supérieur de musique et de danse de Paris for 22 years, since 1999, after her own studies with Jacqueline Challet-Haas in the 1990s. She builds different projects dealing with her company Labkine, making bridges between creation, research and pedagogy. She has designed three educational tools from the collection *The choreographic score: transmission tool, exploration tool*: #01 *Sketching pathways*, #02 *Transfers and turns*, #03 *Body-Space*. She is a Somatic Movement Educator in Body Mind Centering since 2012. She is a Fellow and a member of the Research Panel of ICKL. She teaches Advanced level Certification in Labanotation for the Dance Notation Bureau.



**Ra-Yuan Tseng**, began her dance training when she attended National Taiwan Academy of Arts. She received her BFA in dance from Chinese Culture University. She received her MA from The Ohio State University where she acquired her Labanotation training and became a certified Labanotation teacher. She also received her CMA (Certified Movement Analyst) through Taiwan's program in 2022. Her research interests are applied Laban Study to a variety of age groups and for the children with special needs. She served as the chair of University of Taipei from 2007-2013. She also served as the chair of Taiwan Dance Research Society from 2008-2012. Her recent research focused on the project of refining the curriculum for the Talented and Gifted program sponsored by the Ministry of Education. Now she is a professor at Taipei National University of the Arts where she teaches Motif Writing and Elementary Labanotation and also Labananalysis.

**Valarie Williams** serves the international Labanotation community as Board of Trustees member for ICKL and collaborates on artistic projects that produce critical conversations connecting scholarship in the arts with solutions for global societal change. She has grown up loving Labanotation and dance preservation, performing with Dallas Opera and apprenticing at Paris Opera's Summer Study Program in Evian-les-Bains, France. Professor of dance at The Ohio State University, Valarie holds a BFA from The Juilliard School; MFA/PhD from Texas Woman's University; teaches and stages dances from Labanotation world-wide, and served 12 years as Associate Dean for Arts and Sciences, receiving national, state, and NEA grants.

**Sofia Wilson** was born and raised in New York City. She is part of the Kenyon College class of 2023, graduating with a Bachelor of Arts in Dance and Spanish. From age three and on, Sofia has taken ballet, modern, hip-hop, and African dance. She was introduced to Labanotation in 2021 by Julie Brodie, passing the Elementary exam in 2021. She performed her senior capstone project in December 2022, *Two Ecstatic Themes*, originally choreographed by Doris Humphrey, staged by Erika Abe.

**Si-Hyun Yoo**, MA, PhD, is a Certified Movement Analyst as well as a certified Labanotation teacher. She studied Korean dance at Ewha Womans University in Korea, and Motif Writing and Labanotation at The Ohio State University in the US. She received her PhD in Art Education at the OSU along with Manuel Barkan Dissertation Fellowship Award in 2000. She has notated a number of traditional Korean dances and taught Labanotation and Motif at many Korean Universities. She is a co-founder of the Korea Laban Movement Institute in Seoul, Korea, and currently works as the Director of Education at the Laban/Bartenieff Institute of Movement Studies in New York.