

BOOK OF ABSTRACTS

Producing Memory in Dance: Oral History and Mnemotechnics
Produire la mémoire en danse : histoire orale et mnémotechniques

Université Côte d'Azur – Nice, Salle Plate MSHS Sud-Est

November 18–20, 2021

organised by
Université Côte d'Azur, CTEL - Università Ca' Foscari Venezia
Universität Bern

SCIENTIFIC COORDINATION

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Centre Transdisciplinaire d'Épistémologie de la Littérature et des Arts Vivants (CTEL)
Part of the research project SPIN 2 *Memory in Motion: Re-Membering Dance History* (Mnemedance)

More info: www.mnemedance.com

DESCRIPTION

The international webinar [*Producing Memory in Dance: Archiving, Transmitting, Forgetting*](#) (October 22nd 2021) and the international conference [*Producing Memory in Dance: Oral History and Mnemotechnics*](#) aim to discuss how dance history contributes to the investigation of the past as an ongoing process. Considering movement as a strategy for preserving and transforming meaning and adapting memory as a research tool, a group of scholars and artists explore how dancing bodies remember, archive and transmit experiences, knowledge and culture. The twin-event also questions canonical genealogies of artists, traditions, genres and repertoires by taking into account the role of removal and oblivion in the construction of individual and collective memories.

During the webinar round table on October 22, the invited artists and scholars discussed a series of interviews on oral and corporeal memory in dance. These interviews will be soon available on the Menemedance website.

The international webinar and conference are organised in the framework of the research project [*Memory in Motion. Re-membering Dance History*](#) (Mnemedance) and they take place in collaboration with [*Practices of interviewing in dance*](#), a project led by a team of dance scholars at Université Côte d'Azur. They are also supported by the research projects [*Auto Bio Graphy as Performance. A Field of Dance Historiography*](#) that is conducted at Universität Bern, and *Reenactment as Historiography: A New History of 20th-Century Dance* that is based at the University of Cambridge.

REGISTRATION REQUIRED BY NOVEMBER 15.

Please register: <https://www.mnemedance.com/registration>

SCHEDULE

NOVEMBER 18

OPENING SESSION | 14:00–18:00 (CET)

2:00 PM *Introduction*

Federica Fratagnoli (Université Côte d'Azur) and Marina Nordera (Université Côte d'Azur) with Susanne Franco (Università Ca' Foscari Venezia)

Presentation of the partner research programs:

- *Memory in Motion. Re-membering Dance History*, Mnemedance – Università Ca' Foscari Venezia, by Susanne Franco (Università Ca' Foscari Venezia)
- *Auto_Bio_Graphy as Performance* – Universität Bern, by Christina Thurner (Universität Bern)
- *Oral History Collection at SAPA-Swiss Archive of the Performing Arts*, by Julia Wehren (Universität Bern)
- *Pratiques de l'entretien en danse* – Université Côte d'Azur, by Marina Nordera (Université Côte d'Azur)

2:30 PM Presentation of the film collection by Olga de Soto

Memory Gaps: Oblivion in the Process of Recollection

Mini-workshop proposed by Olga de Soto (dancer, choreographer and researcher)

3:10 PM General presentation of the series

Dialogues on Oral and Corporeal Memories In/For/Of Dance

by Susanne Franco (Università Ca' Foscari Venezia), Federica Fratagnoli (Université Côte d'Azur) and Marina Nordera (Université Côte d'Azur)

Pre-recorded interviews

- Thomas DeFrantz (Northwestern University) & Trajal Harrell (dancer and choreographer)

- Susanne Franco (Università Ca' Foscari Venezia) & Marco D'Agostin (dancer and choreographer)
- Susanne Franco (Università Ca' Foscari Venezia) & Noé Soulier (dancer and choreographer)
- Katja Vaghi (independent scholar) & Foofwa d'Imobilitéé (dancer and choreographer)
- Sara Wookey (dancer, choreographer and researcher) & Yvonne Rainer (dancer and choreographer)

3:30 PM	Coffee Break
	<i>Live Interviews with Artists</i>
4:00 PM	Aurore Desprès (Université Franche-Comté) & Julie Salgues (dancer)
5:00 PM	Julia Wehren (Universität Bern) & Olga de Soto (dancer, choreographer and researcher)
6:00 PM	Discussion
6:30 PM	Conclusion of DAY ONE

NOVEMBER 19

SESSION 1 | 9:00–13:00 (CET)

ORAL HISTORY IN DANCE AND EMBODIED MEMORY: KEYWORDS FOR METHODOLOGIES

9:00 AM	Discussants: Sarah Andrieu (Université Côte d'Azur) and Marina Nordera (Université Côte d'Azur)
9:15 AM	Sanja Andus L'Hotellier (School of the Arts and Media, UNSW Sydney) <i>The Bennington Summer School of the Dance Oral History Project 1978-1979: A History of Sensibilities</i> (online link TBA)
9:45 AM	Elizabeth Waterhouse (Universität Bern)

Yarning: Mnemotechnics for Oral History from an Indigenous Standpoint

10:15 AM Discussion

10:45 AM Coffee break

11:00 AM Jeffrey Friedman (Mason Gross School of the Arts, Rutgers University, New Jersey)
Embodied Oral History: Theories and Methods for Eliciting Memory in Oral Testimony

11:30 AM Ricardo Viviani (choreographer and performer, Frankfurt)
DKM Dancer Knowledge Management - An Ontology for Mapping Oral History documents

12:00 AM Discussion

13:00 PM Lunch Break

SESSION 2 | 14:00–18:00 (CET)

GESTURAL TRACES

2:00 PM Discussants: Ariadne Mikou (Università Ca' Foscari Venezia) and Christina Thurner (Universität Bern)

2:15 PM Claudia Jeschke (Salzburg University) and Lucia Ruprecht (Cambridge University)
(Mis)memory: Transmissions of Gesture and Movement in Claudia Jeschke's and Rainer Krenstetter's Sakharoff Reenactment Project

3:15 PM Discussion

3:45 PM Coffee break

4:00 PM Bruno Ligore (Bibliothèque nationale de France and Université Côte d'Azur)
Movements' Ruins: Exploring the Awareness of Ancient Dance Between the 18th and 19th centuries

4:30 PM Mélanie Mesager (Université Paris 8)
Conversation as a Choreographic Practice

- 5:00 PM Discussion
- 5:30 PM Performance
INSTINCT by Marie Pierre Genovese (dancer and choreographer, Nice) with Sara Biglieri (ESCP Business School & Paris 1 Panthéon-Sorbonne)

NOVEMBER 20

SESSION 3 | 9:00–13:00 (CET)

RETRIEVING CORPOREAL MEMORIES

- 9:00 AM Discussants: Federica Fratagnoli (Université Côte d'Azur) and Elisabeth Waterhouse (Universität Bern)
- 9:15 AM Arnaud Halloy (Université Côte d'Azur)
Neither Inside, nor Outside, but in Between. About the Place of Corporeal Memory. The Case of Possession Trance
- 9:45 AM Bettina Bläsing (Technische Universität Dortmund)
Embodied Archives: Memory, Learning and Expertise in Dance
- 10:15 AM Discussion
- 10:45 AM Coffee break
- 11:00 AM Friederike Lampert and Jochen Roller (ZHdK University of the Arts Zurich)
Logocentrism is not a Dance
- 11:40 AM Marcus Weisen (ENS, Paris)
Contacting Lived Experience: Micro-phenomenology Research at Kolumba Museum
- 12:10 AM Discussion
- 13:00 AM Lunch Break

SESSION 4 | 14:00–18:00 (CET)

THE PRODUCTION OF MEMORIES AND THE WRITING OF DANCE HISTORY

- 2:00 PM Discussants: Susanne Franco (Università Ca' Foscari Venezia) and Lucia Ruprecht (University of Cambridge)
- 2:15 PM Yvonne Hardt (Hochschule für Musik und Tanz, Köln)
Producing Memory in Dance Education: On Technique, Canons and Institutional Powers
- 2:45 PM Gerald Siegmund (Justus-Liebig University, Giessen)
Describing, Contextualizing, E-valuing: The Critique and the Canon
- 3:15 PM Discussion
- 3:45 PM Coffee break
- 4:00 PM Isabelle Launay (Université Paris 8)
Tensions in the Repertoire: Predatory Attitude or Redistribution of Meaning? A Few Examples from the Contemporary Choreographic Field in France
- 4:30 PM Kate Elswit (Central School of Speech and Drama, London) online
Mapping Diasporic Memories for a New Historiography
- 5:00 PM Discussion
- 5:30 PM General Conclusion

ABSTRACTS

OPENING SESSION

Live Interviews with Artists

AURORE DESPRÉS (Université Franche-Comté)

JULIE SALGUES (dancer)

Memories and Oblivion of a Palimpsest Body

Aurore Després has carried out intensive research with dancer Julie Salgues on her interpretation of the solo of *The Chosen One* in *Sacre#2* (2014), a reconstruction by Dominique Brun of the *Rite of Spring* by Vaslav Nijinski. If then, there was the question of opening the *palimpsest* of all the *supporting* material, documents or archives, from the only solo of *The Chosen One*, Aurore and Julie will discuss here more broadly on memory and oblivion in the persistence of the interpreter's work in time.

JULIA WEHREN (Universität Bern)

OLGA DE SOTO (dancer, choreographer and researcher)

A Conversation About Oral History in Art and Science

Olga de Soto is a choreographer, dancer and dance researcher, born in Valencia and currently based in Brussels. She began exploring the role of physical and perceptual memory in live art in the late 1990s, often relying on interview methods. The resulting projects, such as *histoire(s)* (2004), *An Introduction* (2010), or *Débords* (2012), connect documentation, testimony, archives, oral sources, narrative and storytelling. In this live interview, for once, Olga switches roles with dance scholar Julia Wehren and lets herself be questioned about her own memories. Where does her interest in the workings of memory and historiographical processes come from?

SESSION 1

Oral History in Dance and Embodied Memories: Methodologies

SANJA ANDUS L'HOTELLIER (School of the Arts and Media, UNSW Sydney)

The Bennington Summer School of the Dance Oral History Project 1978–1979: A History of Sensibilities

How did the Bennington Summer School of the Dance evolve as a micro-society throughout the 1930s and what were the students' experiences of devotion, belonging, rebellion or hunger for dance? *The Bennington Summer School of the Dance Oral History Project 1978–1979* directed by Martha Hill and conducted by the

Oral History Research Office at Columbia University in New York represents one of the most researched archival materials in academia. While the more traditional analyses of Hill's project sought to confirm or debunk the idea of the "Big Four" American modern dance story of the 1930s, this contribution to the scholarship shifts the focus to students' and largely marginalized physical education teachers' individual experiences, their sense perceptions as well as dissident voices. Through a micro-level examination of the interviews from the perspective of the history of sensibilities proposed by Alain Corbin, this paper seeks to challenge the notion of a "definitive history" of the school.

ELIZABETH WATERHOUSE (Universität Bern)

Yarning: Mnemotechnics for Oral History from an Indigenous Standpoint

Yarning is an approach to conversation and knowledge production among Aboriginal peoples, creating a "telling space" (Williams, 2007: 117) foregrounding respect, relationship and accountability (Dean, 2010). Looking at the problem of developing oral history research for the purpose of dance historiography, in this talk I will consider how Indigenous Standpoint Theory and the act of yarning may enter into our debates of oral history best practices. Respecting, connecting and then reflecting (Yunkaporta, 2019), I aim not to appropriate Aboriginal techniques but rather to use this rich starting point as a framework to sketch criteria for a dance studies approach to oral history production. My talk will draw upon scholarship by Indigenous Studies scholar Tyson Yunkaporta and my own research with dancer interviews at the oral history collection of the Swiss Archive of the Performing Arts (SAPA).

JEFFREY FRIEDMAN (Mason Gross School of the Arts, Rutgers University, New Jersey)

Embodied Oral History: Theories and Methods for Eliciting Memory in Oral Testimony

This presentation will address theories and methods of constructing memory of choreography and dance movement, through embodied oral history. Theories include expanding non-verbal communication approaches from lexicality to long-form phrasing, intercorporeality, especially through applications of feminist oral history approaches, and using Eliot Jaques' philosophical writing to frame embodied modes of communication as part of a figure-field construction that represents dancerly temporal/spatial intelligences. These theories support ways that embodied channels of communication can help both to elicit memories but also support the analysis and interpretation of those memories. Samples from Friedman's research with Twyla Tharp Dance Company members will be used as examples of descriptions, analyses and interpretations of embodied memories through oral history testimonies.

RICARDO VIVIANI (choreographer, director and performer, Frankfurt)

DKM Dancer Knowledge Management - An Ontology for Mapping Oral History Documents

This presentation will discuss strategies of Knowledge Management for dance documents. Ricardo Viviani will present a coding ontology he developed for the Pina Bausch Archives for tagging oral history interviews. The archives offer a rich source of reference documents, photos, videos, and reception history. The personal experience and knowledge related in the interviews create a matrix of expertise that is embedded back into the digital archives. This tag system relies on development data models under international standards to enhance accessibility. This ontology follows an organic way to contextually link choreographic knowledge content: Dancer Knowledge Management.

SESSION 2

Gestural Traces

CLAUDIA JESCHKE (Salzburg University)

LUCIA RUPRECHT (University of Cambridge)

(Mis)memory: Transmissions of Gesture and Movement in Claudia Jeschke's and Rainer Krenstetter's Sakharoff Reenactment Project

Our dialogue stages an encounter between different sources of historiographical knowledge: texts, photographs, notation, historical witness accounts, and corporeal knowledge. We would like to trace and celebrate the confluence of approaches that arises out of our respective engagements with the dances of Alexander Sakharoff, namely his 1919 *Pavane Royale*. Claudia Jeschke and Rainer Krenstetter recreated the *Pavane* in 2012 within the framework of Stella Tinbergen's documentary *Poeten des Tanzes: Die Sacharoffs* (Avista Film 2014). Lucia Ruprecht encountered the recreation when working on the historico-theoretical analysis of the *Pavane* for her book *Gestural Imaginaries* (2019). Prompted by the forthcoming *Handbook of Dance and Memory*, she reconsidered the affective and productive role of (mis)memory in Jeschke's and Krenstetter's project. In their conversation, Claudia and Lucia will draw on this material to explore dance historiography as discourse and event.

BRUNO LIGORE (Université Côte d'Azur, CTCL and Bibliothèque nationale de France)

Movements' Ruins: Exploring the Awareness of Ancient Dance Between the 18th and 19th Centuries

Ballet is considered *par excellence* as the west "classical" dance, but its tradition is not linear and still needs to be questioned. In dance history, the period between the

1790s and the 1820s is regarded as a time of change profoundly inspired by ancient art, although scholars usually complain of a general lack of sources such as treatises or notation systems. At that time, connoisseurship practices took place on and off the stage and new directions in inquiring the past influenced even the dance history writing processes: the references to ancient dance changed gradually as archaeological artefacts were collected and known in Europe. In this presentation I will examine some historiographical shifts and some ballet masters' little-known drawings which reveal the re-elaboration of antiquity and its concrete application on the stage. How the analysis of the "past in the past" could help us rewrite dance history and perhaps challenge our contemporary ballet practices?

MÉLANIE MESAGER (Université Paris 8)

Conversation as a Choreographic Practice

How can a conversation be a part of a choreographic creation? This question implies that in each verbal interaction a quality of movement involving the bodies of the speakers can be choreographed as a dance. My intervention, based on a theory of the dynamics of interactions, will propose to analyse the movement of a conversation and the aesthetic implication of this movement. This theory, intimately connected to choreographic practice, takes its roots in the creation *Dire la Danse* by Sabine Macher. Therefore, my presentation will propose the commentary of an interview between the choreographer and a dancer which is a part of this creation. Showing where the moving body can be found in the recording of an oral conversation could contribute to an analysis of the memory of dance in oral archives.

MARIE PIERRE GENOVESE (dancer and choreographer, Nice)

SARA BIGLIERI (ESCP Business School & Paris 1 Panthéon-Sorbonne)

INSTINCT (performance)

INSTINCT is a performance resulting from collaborative inquiry between Sara Biglieri and Marie Pierre Genovese. The starting point is the oral history of the dancer and performer Marie Pierre Genovese. Sara Biglieri has collected it and created a series of tableaux designed as a passage, an initiatory journey in the oral history conceived as a meeting ground, a possibility to feed a common and deep questioning on the lived experience. This research raises many questions and challenges: how do we explore and create choreography from oral history? How to nourish the dialectic of body and history? Is the body a socio-political construction? Or rather a "soma" that resists? Is the body bound to textual conventions? How can we question, through somatic perspectives, what is inscribed in the body to explore new physical states? Considering choreography neither as aesthetics nor as politics but rather as a space for articulation, a space of putting something into movement, *INSTINCT* employs

different compositional methods such as reporting, tactual reporting, and notebooks.

SESSION 3

Retrieving Corporeal Memory

ARNAUD HALLOY (Université Côte d'Azur)

Neither Inside, nor Outside, but in Between. About the Place of Corporeal Memory. The Case of Possession Trance

Some researchers may want to find traces of corporeal memory by scanning the brain of dancers or by conducting in-depth interviews with them. These are the “insiders” of corporeal memory. Others will prefer deciphering and writing down their movements, or more generally looking at the dancers’ material and social environment and seeing where they can find traces of it in books, pictures, norms and the so-called “collective memory”. These are the “outsiders” of corporeal memory. I defend that both are right but are missing an essential part: corporeal memory lay in between the “insiders” and “outsiders” perspectives, in the encounter of individual dispositions – the result (always provisional) of a sedimentation of the subject's past experiences –, and in cultural technologies, the conditions and modalities, in the here and now, of their manifestation and production. I will illustrate this approach with the case study of possession trance in an Afro-Brazilian Cult called *Xangô de Recife*.

BETTINA BLÄSING (Technische Universität Dortmund)

Embodied Archives: Memory, Learning and Expertise in Dance

Dance expertise comprises perceptual-motor and cognitive skills, including timing, imagery, entrainment, multimodal communication and artistic expression; it relies on an extensive repertoire of motor actions, related verbal labels and concepts, as well as adequate memory structures for dance perception and production. Both motor and visual experience influence the perception and aesthetic evaluation of dance movement, while contextual knowledge about dance, art and culture provides a fundament for expectations and conceptualizations that influence perception, preferences and aesthetic judgements. Drawing on different perspectives on dance expertise and empirical findings on dancers’ memory and learning skills, I propose the embodied archives of complex motor action as metaphorical concepts of the integrated functions and abilities underlying dancers’ performative skills. The modifications that are brought about by dancers’ domain-specific training and practice occur on different levels and time scales, ranging from immediate processes involved in action perception to long-term adaptations that represent the physical and cognitive features of expertise in dance.

FRIEDERIKE LAMPERT (ZHdK University of the Arts Zurich)

JOCHEN ROLLER (ZHdK University of the Arts Zurich)

Logocentrism is not a Dance

In our presentation, we will discuss the ideas behind the research project *Inside Dance History - The Language of/in dance* (2021–2014) at the ZHdK Zurich. In this project we strive to find out how in transmitting dance techniques the link between verbal instruction and physical demonstration creates a visualization of dance knowledge. This corporeal link, loosely based on the notion of Ideokinesis by Mabel Todd, constitutes the core of a concept of dance history that is neither exclusively written nor merely oral history but a historiography of interaction between dance artists.

MARCUS WEISEN (ENS, Paris)

Contacting Lived Experience: Micro-phenomenology Research at Kolumba Museum

The micro-phenomenology interview, also called explicitation interview, supports interviewees becoming conscious of pre-reflective experiences and of implicit knowledge. It has been applied to the study of architectural encounters at Kolumba Museum in Cologne, a project by the architect Peter Zumthor. This contribution will present concrete examples of experiences made by interviewees that include a strengthened sense of self and a renewed sense of belonging to the city. I will also describe the agency, memory and the haptic feel of welcome of the building — which is a palimpsest of two millennia of layered history. In deambulation, person and place become intertwined. The aim of this talk is to help bring into the presence a concrete field of embodied experience, from which questions of corporeal memory and mnemotechnics, and methodologies for approaching them, can be asked.

SESSION 4

The Production of Memory and the Writing of Dance History

YVONNE HARDT (Hochschule für Musik und Tanz, Köln)

Producing Memory in Dance Education: On Technique, Canons and Institutional powers

By examining how memories of physical culture are transmitted, re-worked, expanded and altered in different training and educational settings, this paper expands notions of memory and elucidates the potentials of reflecting on dance transmission for a further theorization and writing of dance history. So far, pedagogy and physical transmission have taken only a minor part in the extensive research in the field on dance, archive and memory. However, theorizing how dance education

is part of forming *processual archives* seems paramount. Not only because artists in the field have developed techniques or maneuvers to prepare, train and transmit the practices they have archived or reenacted, but also because re-constructual practices are part of educational programs and have been altered due to recent developments. How do training processes, languages of transmissions and educational formats archive dance? How do bodies and their training histories both stabilize and interfere in this process? How are canons reproduced? How does a reflection of structures of dance education allow interlinking aesthetic with institutional and pedagogic discourses in archiving dance?

GERALD SIEGMUND (Justus-Liebig University, Giessen)

Describing, Contextualizing, E-valuing: The Critique and the Canon

In which ways can dance criticism produce memories of dance and for whom? Does it canonize “valuable” productions to be remembered? As an institutionalized player in the field of dance, the reviewer negotiates between various interest groups: the artists, the public, the production houses and the politicians funding dance with public money. In my paper, I will explore some of these relations. Speaking from my experience as a reviewer, I will address questions of the canon and the (relative) power of the reviewer.

ISABELLE LAUNAY (Université Paris 8)

Tensions in the Repertoire: Predatory Attitude or Redistribution of Meaning? A Few Examples from the Contemporary Choreographic Field in France

The aim of this contribution is to articulate the modalities of transmission of works with repertoire policies. Are they driven by a predatory attitude that intends to preserve what has happened by repeating it and capitalizing on an existing work? Or do they take the risk of a transmission without repression that intends to relaunch and redistribute meaning? How can the memory of a work escape the becoming promised by the aesthetic-liberal model of repertory companies, that of being a repertory piece like the others circulating in the international choreographic market? The analysis will focus on the cases of Dominique Bagouet, Odile Duboc, and the Quatuor Albrecht Knust.

KATE ELSWIT (The Royal Central School of Speech and Drama, London)

Mapping Diasporic Memories for a New Historiography

Between 1947–60, choreographer Katherine Dunham spent over 5000 days in hundreds of cities on six continents. During that time, almost 200 dancers, drummers, and singers travelled with her, performing almost 200 repertory pieces. This talk draws on ongoing work by the Dunham’s Data project, co-directed by Kate Elswit and Harmony Bench, which engages with Dunham as a case study to explore the questions and problems that make data analysis and visualization meaningful for

dance historical inquiry. We build datasets that bring into focus the global method that propelled Dunham through the world and elaborate the historical contours of the Dunham company as a porous and dynamic movement community on its extensive travels. Through this historical dance data, we sketch possible lines of transmission for embodied knowledge, and consider how repertory itself further circulated that knowledge. Dunham's expansive work lends itself to digital approaches that illuminate the complex ways history is iterated across bodies, and how the specific questions raised by dance history underpin a visceral approach to the digital humanities. Such a granular approach challenges key organizing fictions of dance history, namely the company, the tour, and the work.

BIOS

SARA BIGLIERI, a former professional contemporary dancer, trained in dance theater in Germany and the USA at the Trisha Brown Dance Company. She explores several somatic techniques and practices dance and contact improvisation. As a Ph.D. student at ESCP and Sorbonne in Paris, her research focuses on the architecture of organizations and the role of the body in this architecture. Trained in the explicitation interviews, she applies it to the evocation of the artists' experience.

BETTINA E. BLÄSING is lecturer in Rehabilitation Science at the Technical University Dortmund. After completing her PhD in Biology, she worked as a postdoctoral researcher at the Max-Planck-Institute for Evolutionary Anthropology at Leipzig and the Center of Excellence Cognitive Interaction Technology (CITEC) at Bielefeld University. In 2019, she received the Venia Legendi in Sport Science for her habilitation on memory, learning and expertise in dance. Bettina has been a member of the Dance Engaging Science (Motionbank) network and has co-edited two books on the neurocognition of dance and memory in the performing arts.

MARCO D'AGOSTIN is an Italian artist active in the fields of dance and performance, winner of the UBU award as best performer under 35. His work questions the role and functioning of memory, and focuses on the relationship between performer and spectator. He presented his works in many European festivals and venues. In 2019, he has been one of the twenty dancers of the *XX Dancers for the 20th century project*, in which he performs the «Schuhplattler» repertoire from *Folk-s* by Alessandro Sciarroni, and in 2020 he was invited by Marie Chouinard, director of the Dance Biennale in Venice, to create a new work for the dancers of the Biennale College.

THOMAS F. DEFRANTZ is Professor at Northwestern University who specialises in African diaspora aesthetics, dance historiography, and intersections of dance and technology. Books include *Routledge Companion to African American Theater and Performance* (with Kathy Perkins, Sandra Richards, and Renee Alexander Craft, 2018); *Choreography and Corporeality: Relay in Motion* (with Philipa Rothfield, 2016) and *Black Performance Theory: An Anthology of Critical Readings* (with Anita Gonzalez, 2014). DeFrantz received the 2017 Outstanding Research in Dance award from the Dance Studies Association. DeFrantz acted as a consultant for the Smithsonian Museum of African American Life and Culture, contributing concept and a voiceover for a permanent installation on Black Social Dance that opened with the museum in 2016. DeFrantz directs SLIPPAGE: Performance|Culture|Technology, a group that explores emerging technology in live performance applications, and believes in our shared capacity to do better and engage creative spirit for a collective good that is anti-racist, proto-feminist, and queer affirming.

OLGA DE SOTO is a Spanish choreographer, dancer and dance researcher based in Brussels. In 1992, she began her creative work, focusing on choreographic research and composition and exploring numerous works in different formats. Since the early 2000s, her work focuses on the themes of memory, trace, and transmission and mixes the language of choreography with those of documentary, performance, visual arts, and installation. Playing with the porousness of those disciplines, her work deploys along two lines. The first concentrates on studying the dancer's kinesthetic memory through a pluralistic approach to dance and the body. In the second, she explores works from the history of dance from the perspective of the perceptual memories of both spectators and dancers. The resulting projects deal with archives, documentation, testimony, oral sources, narrative, and storytelling, in works such as *histoire(s)*, *An Introduction*, *Débords* or *(Elle) retient*. Her work has been presented in about twenty countries, and she is regularly invited to give workshops, lectures and conferences in academic contexts where she shares her research and documentation methodology in universities in Europe, Latin America and the United States. In 2013, de Soto was awarded the Society of Dramatic Authors and Composers - SACD Prize (Belgium), in the category of Performing Arts, for her research and creative work on Kurt Jooss' *The Green Table*. Since 2019, she is also a guest lecturer at the Master in Dance of the Antwerp Conservatory / Artesis Plantijn Hogeschool Antwerpen.

AURORE DESPRÉS supervises Higher Degree Research (HDR) projects in performing arts at the Université Bourgogne-Franche-Comté. She is a researcher at the ELLIADD Laboratory, an Associate Member of the *Laboratoire du Geste* at Paris 1-Panthéon-Sorbonne and member of the Association des chercheurs en

danse (aCD). Dancer and choreographer, her research focuses on gesture and its perception, time and the archive in the field of contemporary choreography with an aesthetic approach that is ecological, archaeological and political. She conceived the online audiovisual archive *FANA Danse & Arts Vivants*, which includes the collections of Dominique Bagouet-Carnets Bagouet, Ingeborg Liptay, Olivia Grandville, Mark Tompkins (<https://fanum.univ-fcomte.fr/fana/>). She directed the program *Art, danse et performance (2011-2014)*, and the collective edition that followed, *Gestes en éclats, Art, danse et performance* (Presses du réel, 2016). Her recent research concerns the formulation of a “sensitive archaeology of gestures” from the point of view of the performer Julie Salgues dancing the solo of *The Chosen One* in *The Rite of Spring*, recreated by Dominique Brun in 2014.

KATE ELSWIT is a scholar–artist whose research on performing bodies combines dance history, performance theory, cultural studies, medical humanities, experimental practice, and technology. She is the author of [Watching Weimar Dance](#) (2014), winner of the Oscar G. Brockett Book Prize for Dance Research and honorable mention for the Callaway Prize, and of [Theatre & Dance](#) (2018). Her current research includes a monograph on the intersections of breath, performance, and measurement from the Victorian era to the present, as well as the digital humanities project [Dunham’s Data: Katherine Dunham and Digital Methods for Dance Historical Inquiry](#), in collaboration with Harmony Bench, which is funded by a three-year project grant from the UK Arts and Humanities Research Council and won the ATHE-ASTR Award for Excellence in Digital Scholarship. She received her PhD from the University of Cambridge, and is now Reader in Theatre and Performance at the Royal Central School of Speech and Drama, University of London. www.kateelswit.org

SUSANNE FRANCO is Associate Professor in Dance, Theatre and Performance Studies at Ca’ Foscari University of Venice and curator of dance events and programs for different institutions. She is the author of *Martha Graham* (2003), *Frédéric Flamand* (2004), and she edited the special issue *Ausdruckstanz: il corpo, la danza e la critica* (Biblioteca Teatrale, 2006). She also co-edited *Dance Discourses: Keywords in Dance Research* (2007); *Ricordanze. Memoria in movimento e coreografie della storia* (2010) and *The Oxford Handbook of Dance and Memory* (forthcoming) with Marina Nordera; *Moving Spaces: Rewriting Museology Through Practice* with Gabriella Giannachi, and *On Reenactment: Concepts, Methodologies, Tools* (forthcoming) with Cristina Baldacci. She is the PI of the international research project *Memory in Motion: Re-Membering Dance History* (Mnemedance; SPIN2 Università Ca’ Foscari Venezia, 2019–2022) and she coordinates Ca’ Foscari’s contribution to *Dancing Museums—The Democracy of Beings* (2018-2021).

FEDERICA FRATAGNOLI is a dance practitioner and Associate Professor in dance at Université Côte d'Azur. She is a member of CTCL (Centre transdisciplinaire d'épistémologie de la littérature et des arts vivants), and associate member of *Musidanse* at Université Paris 8. Trained in several practices, she looks at body training as a source of knowledge production, generating new observation protocols and tools to investigate dance gestures. Combining movement analysis and elicitation interview methods, she works on the circulation of body knowledge and the description of the “pre-reflective” aspects of lived experience. She is a member of the aCD (<http://www.chercheurs-en-danse.com/fr>). With Mahalia Lassibille, she co-edited *Danser contemporain. Gestes croisés d'Afrique et d'Asie du Sud* (Deuxième Époque, 2018).

JEFFREY FRIEDMAN is a dance studies scholar focusing on embodied oral history theory, method and practice. His work has been published in peer-reviewed journals and invited book chapters world-wide, in Canada, U.K., France, Spain, Germany, South Korea, and New Zealand. Jeff is Associate Professor of Dance Studies at Rutgers, the State University of New Jersey, U.S.A. He is founding director of the MFA degree, International Dance Studies online certificate, Dance and Parkinson's Program and Integrated Dance Collaboratory.

MARIE PIERRE GENOVESE, professional dancer, choreographer, dance teacher. Her multidisciplinary training (ballet, contemporary, hip hop) allows her to develop a rich language where the intuitive and sensitive body is treated as malleable and changing material. Through her creations and collaborations, she is constantly searching for her inner paths and the meanders of the human soul.

ARNAUD HALLOY's research focuses on how religion is learnt, exploring, from an ethnographic perspective, the mutual influence between cognitive, sensory, emotional and social dimensions of religious learning. I am currently developing a new research in medical anthropology, working with patients suffering from a skin disease called psoriasis. I am interested in patient's experiential knowledge of illness.

YVONNE HARDT is Professor for Dance Studies and Choreography at the University of Music and Dance Cologne, Germany. She was also Assistant Professor at the department of Theatre, Dance and Performance of UC Berkeley. Her main research areas are dance history and the critical investigation of its methodology. She currently leads a research project on developing research methodologies for investigating dance technique, transmission and dance education.

TRAJAL HARRELL came to contemporary dance world fame with the *Twenty Looks or Paris is Burning at The Judson Church* series of works which theoretically juxtaposed the voguing dance tradition with the early postmodern dance tradition. He is now considered as one of the most important choreographers working in the field of dance and performance. His work has been presented in many artistic contexts including MoMA, MoMA PS1, Manchester International Festival, Festival d'Avignon, The Barbican Centre (London), Perfoma Biennial, Fondation Cartier (Paris), Hammer Museum (Los Angeles), Ludwig Museum (Cologne), Kanal Pompidou (Brussels), MUDAM (Luxembourg), The New Museum (New York), The Margulies Art Warehouse (Miami), Stedelijk Museum (Amsterdam), Serralves Museum (Porto), Centre Pompidou-Paris and Metz, Kanal Pompidou (Brussels), ICA Boston and Art Basel-Miami Beach, among others. His work was mostly recently presented at The Gwangju Biennial and Sao Paulo Bienal. He also completed the first film of his work, *Friend of Friend*, in collaboration with visual artist Sarah Sze, directed by Thierry Villeneuve and commissioned by Fondation Cartier. Currently, his dance company is based in the Schauspielhaus Zurich, where he is the new founding director of Trajal Harrell/Schauspielhaus Zurich Dance Ensemble.

CLAUDIA JESCHKE, retired professor of dance studies, historian, reconstructor, choreographer, curator. Her scholarly and respectively practical expertise in dance allows her to focus on historical and theoretical issues as well as on movement analyses and notation, and the discursive transfers between the fields of academic as well as artistic research. In her recent articles, she negotiates praxeological scores of the long nineteenth century (notations, composition manuals, livrets de mise en scène...) as (non)discrete historiographies of dancing and performing. For example, "Choré-graphier la spectacularité" (in *De la France à la Russie, Marius Petipa*, 2016), "Dancing Figures/Figuring Dance. Searchlights on Nineteenth Century Composition Manuals" (in *Tanz&Archiv*, Vol. 8, 2020), "Henri Justamant's Pas de manteaux (1854) and "Dealing with a Choreographic Topic of (Trans)National Relevance" (Francesca Falcone, co-author, in *Times of Change*, forthcoming).

FRIEDERIKE LAMPERT studied ballet in Frankfurt/Main and Applied Theatre Studies in Gießen. Since 1988 she has worked as a dancer and choreographer at several dance companies in Germany. In 2007 she received her PhD on the topic of Dance Improvisation at Freie Universität Berlin. She worked as a dance researcher at the University of Hamburg, Tanzplan Germany, Palucca Hochschule für Tanz Dresden and at Codarts – University for the Arts, Rotterdam. In 2018, she recently joined the faculty of the Bachelor for Contemporary Dance/MA Dance at ZHdK Zurich where she holds the professorship for choreography.

ISABELLE LAUNAY is Professor of Dance Studies in history and aesthetics of contemporary dances at the Dance Department of the Université Paris 8, and member of the MUSIDANSE research center. Her latest personal works focus on the memory of dance works in France (*Poétiques et politiques des répertoires, Les danses d'après 1; Cultures de l'oubli et citation, Les danses d'après 2*, CND 2017 and 2018). She has also been involved for many years in the education programs of choreographic artists (CNDC in Angers and Master Exerce at the CCN in Montpellier) and has collaborated on various art projects, especially with Latifa Laabissi. She is currently working with Isabelle Ginot on *Dances and Agency* in dialogue with artists and collaborators (Bintou Dembélé, Nadia Beugré, Alexandre Paulikevitch, Lia Rodrigues, Silvia Soter, Michael Turinsky, Marcel Bugiel, Lucas Avendano among others) and on the history of choreographic circulations with a research group within MUSIDANSE.

SANJA ANDUS L'HOTELLIER is a dance historian and Senior Visiting Fellow at UNSW in Sydney. She received her PhD from Université de Paris VIII where she is Associate Researcher at the Musidanse research center. Her research, focused on the specificities of the dancers' profession and oral archives in France and the US in the 1930s, interweaves practice and theory, microhistory, cultural and aesthetic history. She has published *Les Archives Internationales de la Danse: un projet inachevé 1931–1952* (Ressouvenances 2012), edited *Teacher's Imprint–Rethinking Dance Legacy* (SDHS, 2017), co-edited *Présence à soi en danse et en pratiques somatiques* (Ressouvenances, 2020) and contributed to the Dance Research Journal. She has been a Visiting Scholar in History at Columbia University and has served on the boards of the Dance Studies Association.

BRUNO LIGORE is a professional librarian and a PhD student in Dance Studies at Université Côte d'Azur. He has a BA degree in contemporary dance at Accademia nazionale di danza of Rome and an MA degree in Dance research at Université Paris 8. He explores antiquity and corporealities between the 18th and 19th centuries and the related notation practices. He edited Marie Taglioni's *Souvenirs* (2017) and he is currently co-editing (with P. Chevalier) "*Faire image*". *Noter et dessiner la danse dans la première moitié du XIX^e siècle* (forthcoming).

MÉLANIE MESAGER is a dancer, choreographer and scholar. She holds an 'agrégation' in Modern Literature as well as a M.A. in Medieval Linguistics. Her experience in linguistics and her dance practice are at the core of her research on the relationship between movement and verbal language. She recently obtained a PhD on conversation as a choreographic practice from the University Paris 8. She is now working as a dancer and researcher with the choreographers Sabine Macher and Alain Michard.

ARIADNE MIKOU is a Greek-born artist-researcher and dance scholar who is currently residing in Italy. With a background as an architect, dance performer, and choreographer, her research is located at the crossover between corporeal, spatial and screen-based arts. Her projects and writings explore alternative modes of archiving (“unstable archives”), as well as liminal spaces and in-betweenness, transformation processes, community making and site interventions. In 2018, she was awarded her fully-funded PhD Degree in Interdisciplinary Choreographic Research from the University of Roehampton (UK). Currently, she is a Fellow Artist for Creative Europe’s *mAPs-migrating Artists Project_Challenging Dance and Cinema Across Europe* and a Research Fellow at Ca’ Foscari University of Venice for the Creative Europe project *Dancing Museums—The Democracy of Beings*. She is also a Research Assistant at *Memory in Motion: Re-Membering Dance History* (Mnemedance; SPIN programme Ca’ Foscari 2019–2022) and she collaborates as an editor for the global theatre portal *The Theatre Times*.

MARINA NORDERA is a dancer and a cultural historian (PhD at the European University Institute, Florence). She is Professor and member of CTCL (Centre transdisciplinaire d’épistémologie de la littérature et des arts vivants) at Université Côte d’Azur, where she is Head of the Arts Department and in charge of the PhD program in Dance Studies. She has published extensively on dance historiography, oral and written dance transmission, body and gender in early modern Europe. She is the co-editor (with S. Franco) of *Dance Discourses: Keywords in Dance Research* (2007); *Ricordanze. Memoria in movimento e coreografie della storia* (2010) and *The Oxford Handbook of Dance and Memory* (forthcoming). She also co-edited *Les arts de la scène à l’épreuve de l’histoire* (2011); *Pratiques de la pensée en danse* (2020) and three issues of the Journal *Recherches en Danse* (2014, 2015, 2016). She is currently editing the volume *A Cultural History of Dance in the Early Modern Period (1450–1650)*, part of the Bloomsbury series *A Cultural History of Dance*, and co-editing (with S. Andrieu) *Traversées: carrières, genre, circulations*.

YVONNE RAINER is an American dancer, choreographer, and filmmaker, whose work in these disciplines is regarded as challenging and experimental. Her work is sometimes classified as minimalist art. Rainer currently lives and works in New York.

JOCHEN ROLLER studied Applied Theatre Studies in Giessen and Contemporary Dance at the Laban Centre in London. He has made over 70 dance productions as a choreographer at Kampnagel (Hamburg), Sophiensaele (Berlin), Steirischer Herbst (Graz), National Theatre (Pristina), TheatreWorks (Singapore), Seoul Art Centre (Seoul) and Campbelltown Art Center (Sydney) among others. In 2020 he joined the

faculty of the Bachelor for Contemporary Dance/MA Dance at ZHdK Zurich where he holds a lectureship for dance theory and artistic practice.

LUCIA RUPRECHT is a Fellow of Emmanuel College and an Affiliated Lecturer at the Section of German and Dutch, University of Cambridge. She has published widely on dance, literature and film. She is the author of *Gestural Imaginaries: Dance and Cultural Theory in the Early Twentieth Century* (2019) and *Dances of the Self in Heinrich von Kleist, E. T. A. Hoffmann and Heinrich Heine* (2006, special citation of the de la Torre Bueno Prize). She has edited *Towards an Ethics of Gesture* (special section of *Performance Philosophy*, 2017) and co-edited (with S. Manning) *New German Dance Studies* (2012); (with M. Minden) *Cultural Pleasure*, special issue of *German Life & Letters* (2009) and (with A. Webber and C. Duttlinger) *Performance and Performativity in German Cultural Studies* (2003). She is preparing (with B. Brandl-Risi) the *Handbuch Literatur & Performance* (2021).

JULIE SALGUES received an education as a dancer at the CNSMD, Lyon. She continued with a Master degree in Performing Arts in Paris 8, then a degree in Choreographic Culture with Laurence Louppe (Aubagne). As a performer, she follows the path of three choreographers: Dominique Brun, Nathalie Collantes and Myriam Gourfink. Between 2008 and 2018, she danced the role of The Chosen One, in the *Rite of Spring* by Nijinsky (1913), reconstructed by Dominique Brun from the archives of the time. In collaboration with Philippe Chéhère, she organizes dance workshops for people affected by Huntington's disease, formerly called Dance of Saint-Guy and since 2015 with the support and the funding (2015–17) of the Henri-Mondor AP-HP hospital in Créteil. She wrote with Nathalie Collantes a book for children entitled *On danse?* (Éditions Autrement, 2002).

GERALD SIEGMUND is Professor of Applied Theatre Studies at the Justus-Liebig University in Giessen, Germany. He studied Theatre, English and French literature at Goethe-University in Frankfurt am Main. Among his research interests are theatre and memory, aesthetics, dance, performance and theatre since the beginning of the 20th century. He has published widely on contemporary dance including the work of William Forsythe. His most recent publications are: *Theater und Tanzperformance zur Einführung* (Hamburg: Junius Verlag, 2020) *Jérôme Bel. Dance, Theatre, and the Subject* (London: Palgrave Macmillan, 2017).

NOÉ SOULIER studied at the National Ballet School of Canada and PARTS in Brussels and received a Master degree in philosophy at La Sorbonne University (Paris IV). He took part in Palais de Tokyo's residency program *Le Pavillon* and in 2010, he won the first prize of the competition *Danse Élargie*, organized by Le Théâtre de la Ville in Paris and Le Musée de la danse. In July 2020, he was

appointed director of the Centre national de danse contemporaine d'Angers. The series of choreographic pieces including *Removing, Faits et gestes*, *Second Quartet* for the company L.A. Dance Project or The Waves, try to activate the physical memory of the spectators with movements that aim at objects or events that are absent, thus suggesting more than they display. In conceptual projects as the book *Actions, Movements and Gestures* or the performance *Movement on Movement*, he analyzes and describes different ways to conceive movements that aim to offer multiple ways to experience the body. The choreographed exhibition *Performing Art*, created at Centre Pompidou, reverses the usual position of dance in the museum by choreographing the installation of a selection of works from the collection by professional art handlers on stage.

CHRISTINA THURNER is Professor for Dance Studies at the Institute for Theatre Studies at the Universität Bern. Her main areas of research are: history, discourses and aesthetics of dance from the 18th century until today; contemporary dance and performance; historiography; dance criticism; autobiographical studies. She currently directs the project *Auto_Bio_Graphy as Performance: A Field of Dance Historiographic Innovation* funded by the Swiss National Science Foundation. She is also responsible for the doctoral programme *Interdisciplinary Cultural Studies* (ICS) at the Graduate School of the Arts and Humanities at the Universität Bern and a member of the board of trustees of SAPA (Swiss Archive of the Performing Arts). Her recent publications include *Rhythmen in Bewegung. Äußere, eigene und verkörperte Zeitlichkeit im künstlerischen Tanz* (2017) and *Tanzkritik. Materialien (1997–2014)* (2015).

RICARDO VIVIANI is an oral historian at the Pina Bausch Foundation. He studied Biology and Theater-Direction at the University of São Paulo, followed by further studies in Cultural Sciences at Fernuniversität Hagen. He has a 40-year career as an international choreographer and performer. Recent topics include: “Finding Your Own Voice” Seminar on choreographic practice in the 1960s Folkwang Tanzstudio – Folkwang University 2020/21, “Common Dance, Uncommon Stories” – Oral History epistemology for dance, Northwestern University 2019, “Just Call Us Dancers” – Oral History in the Performing Arts, Oral History Association Salt Lake City 2019, “The Material and Immaterial of the Archive” Dresden 2019, “Pina and New York” TV Documentary for Arte1 Brasil 2017.

ELIZABETH WATERHOUSE is a dancer and postdoctoral researcher at the Institute of Theatre Studies at Universität Bern where she is part of the research project *Auto_Bio_Graphy as Performance* funded by the Swiss National Science Foundation. Her research as a dance scholar focuses on choreographic practices and aesthetics, ethnographic and oral history methodology, as well as digital

techniques for research and documentation of dance practices. Waterhouse's viewpoint makes use of her methodological competencies across practices in the arts, the humanities and the natural sciences. Her education comprises a B.A. in Physics from Harvard University, an M.F.A. in dance practice from The Ohio State University and a PhD in Dance Studies from Universität Bern/HKB. As a performer, she danced from 2004–2012 in Ballett Frankfurt/The Forsythe Company. Since that time, she has continued to dance and develop artistic research projects.

JULIA WEHREN is a dance scholar and research associate in the project *Auto_Bio_Graphy as Performance: A Field of Dance Historiographic Innovation* funded by the Swiss National Science Foundation. Since May 2020 she has also been working for the Arts Council Pro Helvetia. She studied art history, theatre and media at the Universität Bern and contemporary dance at the Rotterdamse Dansacademie. She has also worked as a freelance dancer and journalist. She currently carries her research work and teaches at the Institute for Theatre Studies at Universität Bern, SAPA (Swiss Archive of the Performing Arts) and Manufacture—Haute école des arts de la scène (Lausanne). Her main areas of research are historiography, artistic procedures, forms of documentation and contemporary aesthetics, reenactment, memory and remembrance, oral history and dance in Switzerland. Her recent publications include *Körper als Archiv in Bewegung. Choreografie als historiografische Praxis* (2016), and *Ursula Pellaton. Tanz verstehen* (2020).

MARCUS WEISEN, Ecole Normale Supérieure Paris, undertakes PhD research on non-conscious dimensions of architectural encounter. Micro-phenomenology is the interview method and Peter Zumthor's Kolumba Museum in Cologne the case-study. Marcus has a background in French and German literature and philosophy. He worked for thirty years in inclusive culture. He is trained in craniosacral therapy (which enhances awareness of internal bodily sensations).

MARCUS WEISEN, Ecole Normale Supérieure Paris, undertakes PhD research on non-conscious dimensions of architectural encounter. By using micro-phenomenology as an interview method, in his thesis he studies the experience of visitors of Kolumba Museum in Cologne that is designed by the architect Peter Zumthor. Marcus has a background in French and German literature and philosophy. He worked for thirty years in inclusive culture and he is trained in craniosacral therapy that enhances awareness of internal bodily sensations.

SARA H. WOOKEY (Ph.D.) 's transdisciplinary research across architecture, choreography, sociology and museology is informed by her 28 years as an internationally recognised dance practitioner. Her research asks pressing questions

about the nature of human interaction that finds articulation through theatres, outdoor urban sites and museum spaces. Her current concern is how dance and expanded choreography, as relational and site-based practices, change the human imaginary of relationships between bodies and space in ways that can be more inclusive and sustainable. Solutions emerge from specific, human centered experiences that detail the kinds of relations that the artist offers. Her argument centers around the way in which personal ways of knowing are negotiated through ones' embodied social-spatial experiences (i.e. 'lived experience') and, therefore, needs to be considered in a post-Covid world. Affiliates include Tate Modern, Art Science Museum Singapore, Van Abbemuseum, Tavistock Institute of Human Behaviour, Victoria & Albert Museum, and Coventry University.