

Online Colloquium - Praxeology of Dance
with Rose Breuss, Karin Harrasser and Claudia Jeschke

a cooperation of Anton Bruckner Privatuniversität, Institute of Dance Arts and Kunstuniversität
Linz

25. November 2020
7 – 9 pm
Dolma Jover

Guest: Idoia Murga Castro

Cachucha A Transcultural Research: Embodiment and Interaction.

An artistic research project which focuses on the practise of the art of dance with the aim of reformulating theoretical and praxeological interactions in the cultural and dance archive. Through the embodiment of the Cachucha dances I intend to initiate a gestural negotiation process based on connections and (dis)-connections, where delegation of the emotions, cross- disciplinary experience and decentralisation of the dance material opened the idea of a network of interactions that might serve as a source of documenting and articulating distinct perspectives of thought, action and perception on Spanish dance and any form of dance, making Contemporary dance forms more agile and flexible in terms of production, concept, and the dance topic itself.

2 December 2020
7 – 9 pm
Constantin Georgescu

Guest: Mauel Pelmus and Mariama Diagne

Mapping Worldmaking: Encoding Experience in Dance

... adopts a phenomenological point of view to research dance and choreography by considering the processes of corporeal mediation and chiasmatic sedimentation which are forming the dance prior to its final stage. In this sense, the project investigates and expands on the methods and procedures of negotiating the heterogeneous territories involved in choreographic practices. At the same time, it maps and explores overlaps and intersections between perceptual frames and linguistic realms and questions traditional notions of archiving through an embodied understanding of dance experience.

9 December 2020
7 – 9 pm
Damián Cortes Alberti

Guests: Scott deLahunta and Mariama Diagne

Choreo-Graphing into Transmediality: Labanotation as Chiasmatic Structure of Affect and Understanding.

This doctoral investigation examines the internal processes that occur between movement creation and its notation, and conversely, the relationship between notation and movement production. It also addresses the multiple linkages between movement design, execution, interpretation, expression, and notation systems, as well as the significance of scoring systems in the understanding and study of dance history. The objective is to examine the characteristics of media transformation in dance practices to develop strategies for the production and study of Dance as a discipline. By combining systems of movement notation with choreographic practices in an unorthodox way, this research aims to distinguish the acts of appropriation and transpositions that occur in the moment of media transformation to generate a body of conceptual, theoretical, and practical knowledge that proves itself useful for researchers interested in Dance as a complex phenomenon.

15 December 2020

7 – 9 pm

Guests: Marion Bastien and Karine Montabord, Centre Nationale de la Danse Paris

The Centre National de la Danse (CN D) is a place for research networks (PhD students and notation)

Marion Bastien from Centre national de la danse (Pantin, France) will present first some of the core missions of the Centre, a public establishment, founded under the initiative of the Ministry of Culture in 1998, then the notation network in France and abroad.

Karine Montabord, PhD student at Université de Bourgogne (Dijon, France), will discuss her ongoing thesis research on Dada and dance, and then the organization of Atelier des doctorants [PhD students workshop], a network initiated by Centre national de la danse.

21 December 2020

7 - 9 pm

Arno Plass

Guest: PD Dr. Sibylle Peters

Sediments of the Future - On the Virtuality of the Body Schema along the Body Practice of Queer Tango.

This PhD-project wants to find out whether a practice like Queer Tango is suitable for effecting a plurality-friendly transformation within a sociocultural web. It emphasizes the importance of understanding human action as collective experience and is interested in a possible change through non-conventional (body and sociocultural) movement. Conceptually, this project draws on practice-based field research on movement in queer tango by shedding light on how a practice like Queer Tango interferes with the sociocultural sediment in the long run and how agency is provided for a plural society through participation within Queer Tango. This approach thus considers the many facets which both the individual and the others are subjected to when finding themselves in an inter- and transcorporeal practice

Biographies

Marion Bastien

studied notation in France and in the United States. She has notated works by Georges Appaix, Christine Bastin, Dominique Bagouet, Auguste Bounonville and Philippe Découflé, has taught notation at the Conservatoire de Paris, Université Paris 8 and Paris 10, and has restaged solos and duets (Hanya Holm, Rosalia Chladek) or choral works (Albrecht Knust). 2004, she joined the Centre national de la danse in Paris, an institution created by the French Ministry of Culture, where she works

to date on dance research and dance heritage's projects. Member of the European Seminar for Kinetography (1985 – 1994) and member of ICKL since 1987. She became ICKL Fellow in 1995 and has contributed to ICKL organization as Secretary (1996 – 2001, 2014 -), Chair (2005-2007) and Board Member (2011-2013).

Damián Cortés Alberti

studied dance at the Universidad Nacional del Arte (UNA) at the dance school Arte XXI and at the Teatro Colón in Buenos Aires, Argentina. In 2005-2007 he joined the Contemporary Ballet of the San Martín Theatre, Buenos Aires. After moving to Europe in 2008 he developed an intense career as a dancer in the companies Art Transit Dansa, Barcelona, the ensemble of the Staatstheater Darmstadt, Germany and later at the Landestheater Linz, Austria. Actively involved since 2016 as a freelance dancer, choreographer and teacher in different international productions, he continues his research in the field of art by doing a Doctorate in Arts at the Anton Bruckner University in Linz, under the supervision of Prof. Rose Breuss, Prof. Claudia Jeschke, and Prof. Karin Harrasser. From this same institution he graduated in 2019 acquiring the academic degree of Master of Arts, Dance Education with the thesis "Gestalten Alterity - Praxeological Procedures to Establish Theatricality in Dance".

Scott deLahunta

has worked as writer, researcher and organiser on a range of international projects bringing performing arts with a focus on choreography into conjunction with other disciplines and practices. His current research seeks to deepen the awareness and understanding of bodily practices, such as dance, to argue for the corporeality of knowledge and to seek ways to draw on this understanding to address complex societal issues. From 2014-2019, he was a Senior Research Fellow Deakin Motion.Lab, Deakin University. He is currently Professor of Dance, Centre for Dance Research, Coventry University (UK) and co-directing (with Florian Jenett) Motion Bank at the Hochschule Mainz University of Applied Sciences. [http:// www.sdela.dds.nl](http://www.sdela.dds.nl)

Mariama Diagne

is a dancer and dance scholar, and since April senior researcher at the Department of Cultural Management and Gender Studies (IKM) at the University of Music and Performing Arts Vienna (mdw). After studies in classical ballet (i.e. New York City), research in theatre, media and music, (Bayreuth) and dance (Berlin), she worked from 2012–2020 as scholar at the department for dance studies (Prof. Gabriele Brandstetter) at the Freie Universität Berlin (prae/postdoc). In 2018 she completed her PhD thesis on concepts and qualities of gravity in European art and science (awarded with the Tiburtius Prize of the Universities of Berlin), which is published as "Schweres Schweben". *Qualitäten der gravitas in Orpheus und Eurydike von Pina Bausch* (transcript 2019). Her current research unfolds the intertwining of movement-based theory and practice together with the practice of writing within a critical inquiry of the history and historicity of dance and culture, and its embedding in the field of aesthetics and politics. Embraced topics are gender and diversity, that are articulated in art and research by intersectional thinking practitioners and communities of specific Diasporas. She continues her artistic practice in dramaturgy projects together with artists in the field

of postcolonial research. Since 2019 she is chair of the society of dance research (gtf) for Germany, Austria and Switzerland.

Constantin Georgescu

is choreographer, visual artist and dance teacher, and received his MA in Dance Education at Anton Bruckner Private University in 2019 with the thesis "A Fluid Perspective on Dance Training", which was awarded the UNISONO Masterpreis 2019. He has worked internationally as a dance artist, choreographer, and video designer. In 2000 he received the Choreography Prize at International Dance Competition Constanta and since 2006 started his work as video designer, creating dance videos, stage video-design, and documentaries. He won several awards at different competitions (Main Prize Idill Dance Video Competition, Brussels 2009, Second Prize and Cinema Prize at Choreographic Captures Competition in Munich 2014, Prize for Innovation at Idill Dance Video Competition, Brussels 2011) and his films have been invited at many international festivals. Constantin worked as rehearsal director and training coordinator for the dance companies of Sankt Gallen (Marco Santi) and Landestheater Linz (Mei Hong Lin). He is teaching movement improvisation, as well as contemporary and classical dance at different companies, schools and universities. His choreographic works are approaching a wide range of artistic directions, from ballet reconstructions and contemporary dance creations, to multi-media installations and dance videos.

Dolma Jover Agulló

is a Dancer, Teacher, Choreographer and Doctoral Student at Kunstuniversität Linz. Her research interests focus on acknowledging the disguised dialogue and the migratory flux among the cultural, dance and body archive. It also aims to study how to display the colonized perspectives on stereotype, preconceptions, assumptions that are foiling the visualization of the dances as La Cachucha as a corporeal inspiration.

Her professional dance career as a choreographer, assistant and dancer has been developed in different European dance companies and collectives. Interested in the dance field and movement research she completed her Masters of Arts (honours) at Anton Bruckner Privatuniversität and her degrees in Bachelor of Arts in Tanzpädagogik in Linz and Bachelor in Choreography and Interpretation Techniques in Valencia, Spain. Nowadays, she is developing her LABs closely related to her dance research in Central and South America and Europe.

Karine Montabord

is a doctoral student in art history at the University of Burgundy (LIR3S UMR CNRS uB 7366) under the supervision of Alain Bonnet and Judith Delfiner. Her research focuses on the place and role of dance in the Dada movement. It also aims to study how the presence of dancers and choreographers in artists' circles may have influenced the artistic production of the Dadaists. Her practice of music and dance has given rise to an interest in interdisciplinary subjects. She continued her degree in art history with a master's degree in the same discipline, which resulted in a dissertation entitled "Forme Rythme et Espace: L'œuvre de Sophie Taeuber-Arp éclairée par sa pratique de la danse". Interested in mediation, she completes her research skills with a professional master's degree

and becomes a guide lecturer. She has been a member of the committee of the Atelier des doctorants en danse of the Centre national de la danse since 2017.

Idoia Murga Castro

(History of Art, PhD, 2011) is a Tenured Researcher at CSIC (Spanish National Research Council). Between 2012 and 2018 she was Assistant Professor at Universidad Complutense de Madrid. She has been a Visiting Scholar at Columbia University (New York), Universidad Nacional Autónoma de México, Universidad de Buenos Aires, Institut National d'Histoire de l'Art (CNRS-Paris IV Sorbonne) and PhD Occasional Student at The Courtauld Institute of Art. She was an intern at both the Peggy Guggenheim Collection (Solomon R. Guggenheim Foundation Internship) and Musée d'Orsay, and between 2011 and 2012, she worked as Exhibition Coordinator at Fundación Mapfre and curated exhibitions. She has a degree in Classical Dance from the Royal Academy of Dance and the Imperial Society of Teachers of Dancing. Currently she is Principal Researcher of R&D&I projects about dance history. Her main research lines are the relationship between dance and visual arts, Spanish art and politics, and women's artistic activity in Spanish arts at the beginning of the 20th century.

Manuel Pelmuş

was born in Bucharest, Romania. He is a choreographer and artist who lives and works in Oslo and Bucharest. Pelmuş could be seen as one of the protagonists of the "new performance turn," artists who have been reimagining the role of performance in the context of visual arts. He often deploys continuous live presence within the context of exhibitions, using enactment as a strategy and the human body as a medium and a means to explore the body's relationship to memory and the construction of history. In addition to his recent solo exhibition at Para Site, Hong Kong (2018), Pelmuş' projects have been featured at institutions including the Tate Modern, London; the Museum Ludwig, Cologne; Centre National de la Danse, Paris; TanzQuartier, Vienna; Centre Pompidou, Paris; Van Abbemuseum, Eindhoven; Museum of Modern Art, Warsaw, Tanz im August, Berlin; and the Museum der Moderne, Salzburg, among others. In 2013, he represented Romania at the 55th Venice Biennale with a collaborative project with Alexandra Pirici. He has additionally participated in the Off- Biennale, Budapest (2017), and the Kyiv Biennale (2015). In 2012, Pelmuş was awarded the Berlin Art Prize for performance arts and later recognized with the prize for excellence from the National Dance Center of Bucharest in 2015. Beginning with October 2019, Manuel Pelmuş will be research fellow at the Academy of Fine Arts Oslo (KHIO).

PD Dr. Sibylle Peters

is performance artist and cultural theorist. She is artistic director of FUNDUS Theater/Theatre of Research in Hamburg/Germany and co-founder of the Graduate School Performing Citizenship. She researches in Theory and Praxis of Assembly, transgenerational and participatory Research Processes. Recent projects: Animals of Manchester (including humanz) - Theatre of Research 2019; Queens der Heteroclub - Peters 2020; Unboxing Unboxing - geheimagentur 2020. Publications: Participatory Art Based Research, pab- research.de 2020, Searching for Heterotopia, Andere Räume gestalten, Hamburg 2019.

Arno Plass

is PhD-researcher at Kunstuni Linz. He currently works as lecturer and graduated in Gender Studies at the University of Vienna in 2016 with the thesis "Losing Control - Kontrollverlust als reparativer Weg von Queer Rhetorical Agency". He worked in different institutions for Mental Health in Austria and is now lecturing at Austrian and German Universities. For his Master Thesis he received an award of the Gender&Agency Platform of the University of Vienna. In 2019 the Alpe-Adria-University Klagenfurt nominated his lecture course "Philosophie der Pluralität – Theoretische Positionen und die Körperpraxis des Queertango" for the category Research- and Artsbased Teaching of the *ars docendi* (granted by the Austrian Ministry of Science). In 2020, ÖGGF (Gender Studies Association Austria) granted a project fund to pay for space rental for his PhD project's workshops.