

PraxisSymposium Tanz Macht Was?! #1

Didactic Concepts for Teaching Choreographic Practices and
Related Dance Techniques on the Basis of Contemporary Dance Works

#1 | Sigurd Leeder | Karin Waehner

5.-7. Dezember 2019

Anton Bruckner Privatuniversität Linz
Institute of Dance Arts



Concept & Organisation:

Univ. Doz. Annette Lopez-Leal, Bruno Genty, Heide Lazarus

Edited by: Dr. Claudia Fleischle-Braun

Photos: Günther Gröger, Heide Lazarus



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PraxisSymposium “Tanz Macht Was?!” #1

Didactic Concepts for Teaching Choreographic Practices and Related Dance Techniques on the Basis of Contemporary Dance Works

#1 | Sigurd Leeder | Karin Waehner

The PraxisSymposium DANCE DOES WHAT?! #1 examined the relevance of repertoire for the teaching of choreographical and technical dance practices. In the first session from December 6 to 7, 2019 at the *Anton Bruckner Private University* in Linz, this topic was dealt with using the example of two prominent protagonists of European modern and contemporary dance after 1945, Karin Waehner and Sigurd Leeder.

Using historical dance works and teaching methods of the 20th century, the relationship between educational dance teaching and artistic work in the study of contemporary dance was to be explored. **Karin Waehner** (1926-1999) was a co-founder of the contemporary dance scene in France after 1945 and a student of Mary Wigman; **Sigurd Leeder** (1902-1981) was a working partner of Kurt Jooss, co-founder of Labanotation, choreographer and school director. Both not only choreographed themselves, but also developed their own models of mediation and left a lasting influence on their generation of students.

In lectures, workshops and discussion panels the possibilities of imparting contemporary dance techniques by means of cut-outs from choreographic works as well as possibilities of art-related didactics within a re-creative process of teaching the history of dance practice will be explored. The following questions of an artistic dance education should be examined in detail:

- How close is the relationship between a dance pedagogical approach specially developed by a contemporary choreographer and his choreographic work?
- What functions does fulfil teaching with specific repertoire-modules from selected dance artists and pedagogues?
- Which skills can be acquired by rehearsing extracts of dance works?
- How can the various artistic-individual approaches to teaching be compared?
(in session #1 : Karin Waehner and Sigurd Leeder)

A definitive goal of the PraxisSymposium TANZ DOES WHAT?! has been to establish a productive exchange between the invited guests and students of the *Anton Bruckner Private University Linz* and to allow them to participate in such a research process, thus laying the foundations for further discussion.

Programm/ Program

Freitag 6. Dezember 2019

10 Uhr Eröffnung/ *Opening*:

Frau Rektorin Prof. Dr. Ursula Brandstätter, Prof. Annette Lopez Leal, Prof. Bruno Genty

[10.30-10.40] *Lectures*:

Prof. Annette Lopez Leal:

TANZ MACHT WAS?! / DANCE DOES WHAT?!

Didactic Concepts and Methods of Teaching Choreographic Processes and Dance Techniques on the Basis of Contemporary Repertoire

Heide Lazarus:

„KARIN WAEHNER (1926–1999) – Eigensinnig in Zwischenräumen. Ein TANZFONDS ERBE Projekt“. *An Illustrative Example of Contemporary Appreciation*

[10.40-11.10] *Lecture*:

Dr. Claudia Fleischle-Braun:

Transmission of Dance-cultural Heritage in Contemporary Dance ?

Questions and Annotations in a Didactical Perspective

[11.15-11.45] *Lecture*:

Prof. Dr. Guillaume Sintès:

Karin Waehner

Eigenständige Erwärmung und Pause / *Break and individual warm-up*

[12.15-13.45] *Workshop-Lab*:

Jean Masse (F):

Introduction to the Teaching Method of Karin Waehner Using Choreographic Examples (Assistenz/ Übersetzung: Bruno Genty)

[13.45-15.00] *Mittagspause / Break*

[15.05-15.35] *Lecture*:

Karin Hermes (CH):

Historically Informed Interpretation of Dance. Movement Qualities in Sigurd Leeder's Oeuvre. *Artistic Research about Work Orientated Processes of Translations between Historical Documents (Dance Scores) and Contemporary Dance Practice*

[15.45-16.15] *Lecture*:

Prof. Dr. Friederike Lampert (D/CH):

Teaching *Dance Analysis* for dance students at Zurich University of the Arts (ZHdK)

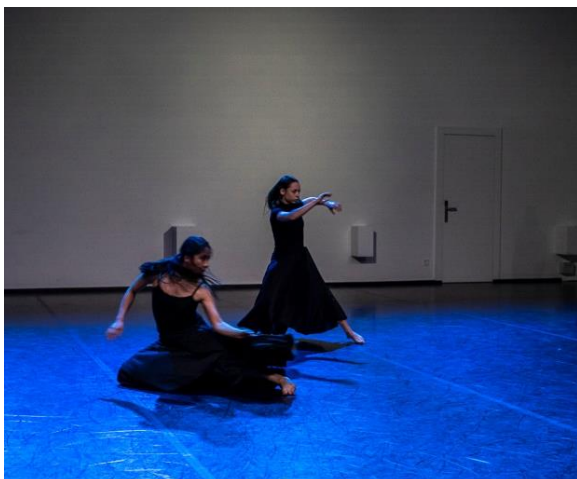
[19.30] Lecture Performances on Sigurd Leeder and Karin Waehner

**Karin Waehner: „WEGEHEN 2“ mit Studierenden des 1. Studienjahrs,
Jean Masse, Annette Lopez Leal, Bruno Genty, Michael Gross**

Konzept: Bruno Genty

Musik: Thierry Estival (Celui sans nom), Franz Schubert (Gute Nacht), Ricardo Villalobos & Max Loderbauer (Reshaclub)

The choreography "WEGEHEN 1" was created as part of *Karin Waehner (1926 - 1999) - Eigensinnig in Zwischenräumen. Ein Tanzfonds Erbe Projekt* (in a cooperation with DOCK 11, Berlin). The choreographies and choreographic sequences by Karin Waehner are shown with the permission of the Association Karin Waehner - Les Cahiers de l'Oiseau: *Les Marches* (1980), *L'Exode* (1986), "*Celui sans nom - Rekreation 2018*".



**„Sigurd Leeder – Der übervolle Eimer/ Flowing over the edge“
by Karin Hermes and Tim Rubidge**

Konzept: Karin Hermes und Tim Rubidge, produziert von Karin Hermes/ *hermesdance* Bern

Music: Kurt Weill (Moderato Assai), Meredith Monk (Four Piano Songs), Mario Blatkvic (Somnium), Franz Schubert (Op. 142 Impromptu), Camille Saint-Saens (Op. 40 Danse Macabre)

The project "*Sigurd Leeder*" was awarded the Swiss Dance Prize, Cultural Heritage Dance 2016.

Karin Hermes and Tim Rubidge dance from works created by Sigurd Leeder (1902-1981) and give humorous as well as far-reaching insights into his life. Excerpts and contemporary arrangements from the following works will be shown: *Rain* (1952), *Oh dear...* 1948), *Summer* (1952), *Mobile* (1975), *Imu* (1949), *Danse Macabre* (1935). The focus of the lecture performance is on the artistic investigation of Leeder's legacy. Tim Rubidge illustrates this with four of his *Hope Etudes* (2016).

Further information: <https://www.hermesdance.com/#/portfolio/sigurd-leeder/>



Samstag 7. Dezember 2019

[9.30-9.50] *Lecture:*

Prof. Dr. Barbara Lüneburg

The Importance of Repertoire Education in Teaching Aesthetics and Techniques in Art to Artists and Educators using the Example of Music

Eigenständige Erwärmung/ *Individual warm-up*

[10.00-11.45] *Workshop-Lab:*

Transmission of Sigurd Leeder's Concept mit Tim Rubidge

(Assistenz/Übersetzung: Karin Hermes)

Pause/ Break

[12.00-13.00] Abschluss-Diskussion und Reflektion mit allen Teilnehmenden/

Panel discussion with all attendees

The VTU-Course “Dance History 20th Century: Part 1” (WS 2019/20)

An Introductory Warm Up

Introduction

- The VTU course *Dance History 20th Century: Part 1* is this year related to the Praxis-Symposium, which offers contexts about Karin Waehner and Sigurd Leeder, two important exponents of the European modern and contemporary dance scene after World War II.
- The PraxisSymposium aims to figure out the relevance of repertoire work for the didactic transmission of choreographic and dance techniques, as well as re-enactment and the translation between historical documents (as scores) and contemporary dance practise (Lopez Leal/ Genty 2019).
- It is a great opportunity for the students to attend a format, which allows transfers between practise and theory, joining the various activities within the symposium as workshops, lectures, and performances.

Programme for the student’s introduction on Thursday, 5 December 2010:

1. Brainstorming about European modern dance before and after World War II
2. Some biographical data on Karin Waehner and Sigurd Leeder
3. Formulating questions, which might be helpful for the symposium

Why is this information important? How could it help us in order to get a better understanding of the lectures and workshops of the symposium?

- As dance represents cultural systems and practises, its phenomena are always linked to the socio-cultural aspects of life (what happens besides the stage during a certain time).
- Artistic research means to work with historical documents; reading, understanding und reflecting them might help us to gain insights into the dance practise and choreographic strategies of Karin Waehner and Sigurd Leeder.

1. European expressionist dance before World War II

Background: a general, body-oriented mood (ideal „back to nature/zurück zur Natur“), the protagonists of the expressionist dance scene were searching for the roots of human being:

- breaking out of metropolitan culture and isolation (dehumanizing effects of the industrialization)
- turning away from the classical aesthetic, point work and the strict codex of ballet
- creating individual body- and movement concepts and techniques (as already noticed by Duncan, Fuller, St. Denis), involving also spiritual and mystical approaches
- Swiss composer and musician Émile Jaques-Dalcroze (1865–1950), his theories and methods had a strong impact on dancers such as Rudolf von Laban or Mary Wigman.

They formed schools, created dance groups, gave lecture demonstrations, published articles with the aim:

- to improve the acceptance of dance in general
- to institutionalize modern dance concepts
- to integrate its formal training into the curricula of schools, colleges and universities

Thus, in addition to the aesthetic reforms the 20th century brought a lot of challenges, also concerning the relationship between dance and politics, particularly in Germany.

The political situation of German dance during that period was marked by two phenomena:

- (1) The mass movement of professional as well as lay dancers,
- (2) The emancipation of dance and its equality within the arts, in other words: the effort of dance to find its own autonomy (Jeschke/Vettermann 2000, p. 55).

2. Biographical notes¹

Sigurd Leeder (1902-1981)

- Born in Hamburg, started his study at *Kunstgewerbeschule*, a school for Arts and Crafts. He took classes in acting and movement and became an actor in the ensemble of Hamburg's avant-garde theatre *Kammerspiele*. A pupil of Rudolf von Laban gave him classes in modern dance techniques; as a result he performed as a soloist in a modern dance group (Guest 2017, p. 4).
- In 1924 he met Kurt Jooss (1901-1979) in Hamburg. Both travelled to Paris and Vienna to study ballet, but continued their lessons in Laban's theory of Eukinetics and space harmony. Jooss went to Münster to lead the ensemble *Neue Tanzbühne* accompanied by Leeder, who discovered his passion and talent in teaching (Guest 2017, p. 4). In 1926

¹ See also the chapter "Biographical Notes on Karin Waehner and Sigurd Leeder, the Protagonists of the PraxisSymposium "Tanz Macht Was?!" #1", pp. 77-80.

he started working as a teacher at the *Westphalian Academy of Movement, Language and Music*. Together with Jooss he developed a new system of dance training (ebd.).

- In 1927 both moved to Essen: Jooss took over the direction of the dance department of the *Folkwang School*, Leeder became his assistant. One year later Jooss opened the *Folkwang Dance Theatre Studio*, which was the foundation for his later company *Ballets Jooss*, established in 1932 (when he also created his masterpiece *The Green Table*).
- Between 1933 and 1934 the political situation in Germany forced Jooss, Leeder and the company to leave the country; they went to Devon (GB) and founded the *Jooss-Leeder-School of Dance* at Dartington Hall; during World War II they had to close the school.
- While Kurt Jooss returned to Germany in 1949 (to reopen the *Folkwang School*), Sigurd Leeder stayed in England and opened his own School of Dance in London, which he directed until 1959. He travelled around Sweden, Belgium, Switzerland, where he gave various classes, and in the 1960s he went to Chile, where he became the head of dance training at the *Universidad de Santiago*. In 1965 he moved his school from London to Herisau (Switzerland) to convert the dance studio of Grete Müller (Guest 2017, p. 6). Leeder remained in Herisau and worked as a dance teacher until his death in 1981.
- Leeder was a talented dance pedagogue, who gave numerous courses and was internationally highly respected. His studies focused aspects of Laban's Choreutics and Eukinetics as well as his system of dance notation, which he successively developed and imparted throughout his life (Guest 2017: 7). He played a significant role in the development of the modern and contemporary dance scene, in Europe and beyond.

Karin Waehner (1926-1999)

Unfortunately, German and English sources about Karin Waehner are limited. Even I, who work in a dance archive, had trouble finding further information about her. She was a pioneer of modern and contemporary dance in France, but her name and works are rather unknown in the English and German speaking countries as well as in the field of dance research. This case makes it clear that a linear, conventional historiography of dance has many gaps that should be filled by investigating the interfaces between its diverse forms.

- Thus, the following information about Karin Waehner refers to the compilation of her profile which was created in the context of the TANZFONDS ERBE Project *Karin Waehner (1926-1999) – Eigensinnig in Zwischenräumen*, directed by Heide Lazarus and consulted/ supported by several artistic and academic researchers.²

² See the paper of Heide Lazarus, pp. 19-21.

Biographical data

- The dancer, choreographer and teacher Karin Waehner was born in 1926 in Gleiwitz (at that time a city in the German Reich, today in Poland). After World War II she first received her training at the *Menzler-Marsmann-Schule* Hellerau near Dresden and became a student of Mary Wigman in Leipzig in 1946.
- Due to financial difficulties she moved with her family to Buenos Aires in 1950. Supported by Otto Werberg, a former dancer of Margarethe Wallmann and Kurt Jooss, she worked as a dance teacher in Argentina (Fleischle-Braun/Lazarus 2018). In 1953 she returned to Europe and settled in Paris, where she founded her dance company *Les ballets contemporains Karin Waehner* six years later.
- One of her inspirations and mentors in France was the renowned mime Étienne Decroux, but she still focused modern dance techniques instead of mime (Fleischle-Braun/Lazarus 2018). As a result, she started working with several choreographers, dancers and teachers of the French avant-garde, such as Jacqueline Robinson or Dominique Dupuy.
- At her initiative, the private conservatory *Schola Cantorum* in Paris (now the College of Music, Dance and Theatre) expanded their ballet-oriented dance education to include a department of modern dance, which she headed in 1960 (Fleischle-Braun/Lazarus 2018). Angelin Preljocai is just one among her students, which became representatives within the French contemporary dance field. In 1982 she was appointed professor of modern and contemporary dance at the *La Rochelle Conservatory of Music and Dance*. This position was followed by numerous guest lectures and courses in Paris, Montpellier, Strasbourg, Turin und Bremen. Furthermore she was involved in the establishment of several educational institutions for modern and contemporary dance.
- In addition to her intensive teaching activities and her strong commitment to further education and development in the field of contemporary dance art she was also active as a choreographer throughout her lifetime. She died in Paris in 1999.

TANZFONDS ERBE project

- The project started in 2017 with the aim of locating Karin Waehner and her work in her native country, honouring her legacy and thus closing gaps in research as well as in practice. Besides Heide Lazarus the main initiators were the dancers and teachers Bruno Genty (who was a student of Waehner and is also leading administrator of Waehner's estate), Annette Lopez Leal, Michael Gross and Jean Masse.
- Finding ways of creating a connection between past and present, artistic and pedagogic work as well as between modern and contemporary dance practise the three dancers Genty, Lopez Leal and Gross reconstructed Waehner's last solo *Celui sans nom* and expanded the piece to a trio, titled *WEGGEHEN* (Lazarus 2017). The lecture performance aimed to reflect the artistic principles of Waehner's work as well as dealing with processes of transmission (teaching her concepts, transferring her ideas to another body).

Thus, the performance is considered a re-creation rather than a re-construction of Waehner's piece.

3. Questions, which might accompany the students during the symposium:³

- How close is the relationship between a dance pedagogical method developed by a contemporary choreographer and his choreographic work?
- Which tasks does teaching with specific repertoire modules of selected choreographer pedagogues fulfil?
- Which skills can be acquired by rehearsing repertoire excerpts?
- How can the different artistic-individual transmission models be compared?

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³ Due to a lack of time not created with the students. Thus, here is an English translation of the questions asked by Annette Lopez Leal and Bruno Genty in their description of the symposium (see Annette Lopez Leal/ Bruno Genty (2019) and Annette Lopes Leal, pp. 15-18.

Annette Lopez Leal

TANZ MACHT WAS?! / DANCE DOES WHAT?!

Didactic Concepts and Methods of Teaching Choreographic Processes and Dance Techniques on the Basis of Contemporary Repertoire

In the year 2012/13 Bruno Genty wanted to reconstruct his solo which was choreographed for him from Karin Waehner in the year 1990. I was very interested in that reconstruction, so I told him to reconstruct it on me, with me.



Bruno Genty „Celui sans nom“ UA. 1990/privat



Annette Lopez Leal „Celui sans nom“ 2013/Peter F. Fiebig

During that process questions came up, also in connection to our work as pedagogues. Bruno is teaching repertory in connection to principles of Karin Waehner’s “Evolutive Pedagogy” and I am also teaching repertory from Rui Horta (*S.O.A.P. Dance Theatre*).

What were our main motivations for that title DANCE DOES WHAT?! – The German word “MACHT” in our title is difficult to translate and has a double meaning. It means also POWER/FORCE. How did it come to that headline? – It based on following questions:

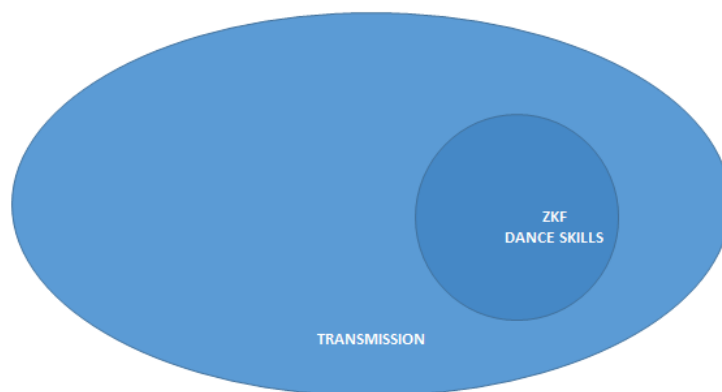
- What does the movement do with the dancer?
- What does the dancer do with the movement?
- What power does the movement have over the dancer?
- What power does the dancer have over the movement?

In connection to the project *Tanzfonds Erbe* (2018) and our work at the University, we formed from these ideas the following questions for the Symposium:⁴

⁴ Heide Lazarus will refer to the TANZFOND ERBE-Projekt „Karin Waehner (1926-1999) – Eigensinnig in Zwischenräumen“ (pp. 20-22).

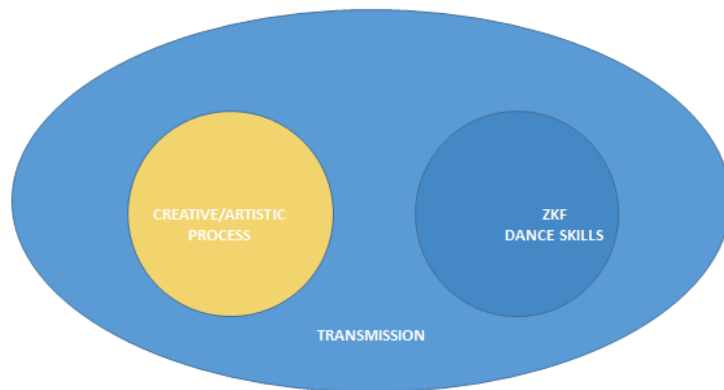
- How close is the relationship between a dance-pedagogical method developed by a contemporary choreographer and his choreographic work?
- What kind of task is fulfilling a dance lesson with specific repertoire/ reenactment components of selected choreographers?
- Which skills can be acquired through rehearsals of repertoire/ reenactment excerpts?
- How can the different artistic-individual mediation models be compared?
(in episode # 1: Karin Waehner and Sigurd Leeder)

And again: More questions about Repertoire/Reenactments appeared.⁵ Could Repertoire or Reenactment function as a link between technical dance skills and artistic processes? – The following diagram explains why this question came up in the context of our work here at the University or in general for a professional dance education.



In our BA study, the ZKF subjects (the central artistic subject) are divided into Ballet classes and Contemporary dance classes. The content of those classes is mostly independent of the repertory classes or the artistic subjects. Another fact that we are facing is, the contemporary dance lessons are more and more appearing as hybrid forms – that means the skills that are trained in those classes have different roots. They are modular organized and the contemporary teacher has the task to link them together. Principles for example of Limón/ Humphrey Tradition appear beside somatic approaches like Alexander Technique or Feldenkrais or Release and Alignment orientated techniques. So very often, the hybrid content of the daily dance classes cannot be located in the artistic processes.

⁵ Claudia Fleischle-Braun will refer to that later in her paper (pp. 23-37).

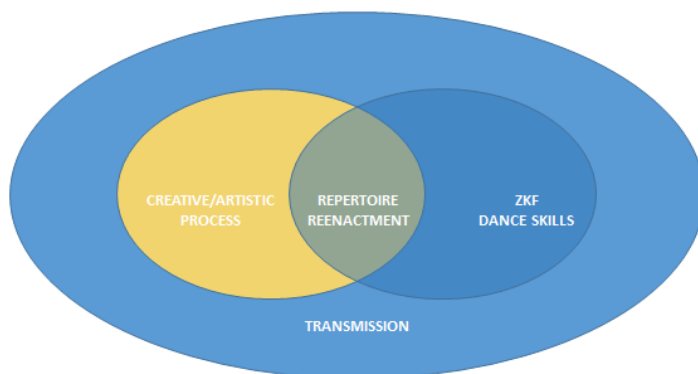


On the other hand we have creative artistic processes. It means there is an artistic issue behind, a content, the creation of a new work or choreography.

How could we create a link between learning or research experiences and artistic experiences?

Lance Gries (2011, p. 285) doesn't separate these processes of work:⁶

„Furthermore, I find it difficult to separate teaching and research and artistic creation. There is this categorization, which is still perceived and enforced so that teaching is only an educational experience, sometimes a research experience but rarely an artistic experience ... for me it is all at the same time. “



How far can Repertoire be used to teach the aspects of technical dance skills?

Bruno Genty refers to this aspect in that way:

⁶ In: Interview von Edith Boxberger in: Ingo Diehl & Frederike Lampert (Eds.) (2011): *Tanztechniken 2010*, Leipzig: Henschel-V.

Endogenous Poetics and Exogenous Poetics

In search of a new identity.

The body and the mind connected...

The expression and the gesture connected...

The performer connected with his personality and his breath...

The dancer as a creator!

Before we go deeper into those questions – and there will follow many more, we would like to share a thought: How could we look to the past concerning the perception of time – not only looking at time in a chronological way.

Bernd Alois Zimmermann, a contemporary composer of the last century said in his essay on “the composer's craft” (1968), the following about the perception of time as a spherical shape of time:

Bernd Alois Zimmermann (1968): The spherical shape of time⁷

“Past, present and future are as we know, bound only in their appearance as cosmic time to the process of succession. In our mental reality, however, this succession does not exist, which possesses a more real reality than the clock we are familiar with, which basically indicates nothing other than that there is no presence in the strict sense. **Time bends together into a spherical shape.**

It is precisely the aesthetic experience that enables us to overcome historical and stylistic distances, to spontaneously experience the old in the present as new and relevant“.

Or Laurence Louppe in her book *the poetic of contemporary dance* (2009, p. 39):⁸

"After all, there is a constant vibration in our inner being of/about movements that only come from a different time in order to be able to question ours more thoroughly."

In this sense I would like to invite us all – to travel now deeper into the universe of Karin Waehner and Sigurd Leeder to experience, examine, dig deeper, and above all – to make our bodies a clairvoyant and a unique project.

⁷ Quoted from: Klaus Stübler & Christine Wolf (Eds.) (2004): *Harenberg Komponistenlexikon*. Mannheim: Bibliographisches Institut, p. 1048.

⁸ Laurence Louppe (2009): *Poetik des zeitgenössischen Tanzes*. Bielefeld: Transcript.



Karin Waehner von Jo Babout
(Archiv Karin Waehner)



Sigurd Leeder,
Mouvement de danse
en plein-air, Collection
suisse de la danse

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Heide Lazarus

„KARIN WAEHNER (1926-1999) – Eigensinnig in Zwischenräumen.

Ein TANZFONDS ERBE Projekt“ (2017–2018)

An Illustrative Example of Contemporary Appreciation

In 2010 the German *Dance Heritage Fund / Tanzfonds Erbe* was initiated in a context of European and North American initiatives for supporting, promoting and professionalizing the contemporary dance at theatres and contemporary dancers in general and in this context for a practical discussion of modern and contemporary theatrical dance.

TANZFONDS ERBE was an offer for dancers, choreographers, artistic teachers and dance students who work in a reflective way and for theaters, dance centers and its audience, not for researcher in dance and in dance history. It was a funding program to actual transfer of modern and contemporary dance repertoire of the 20th century and to create theater experience grounded in dance historical phenomena about contemporary dance.

The Website of TANZFONDS ERBE (<https://tanzfonds.de>) is very exciting with a lot of informations and inspirations in lessons, essays, documentations etc. It documents almost all projects which were elected in the fund program. The projects are also linked on the website by a lot of keywords.

In this context our project of Karin Waehner was interesting for the jury. Because: while Karin Waehner in France is considered to be a pioneer of modern and contemporary dance, she is rather unknown in the German-speaking countries. The artistic and educational movements of migration and transnationality of the 20th century become also visible: born in today's Poland, educated in Germany and the USA, resident in France, but for Germany she kept a feeling of native bondage. The same aspect applies to Sigurd Leeder, too.

Bruno Genty was a student, dancer and an assistant of Karin Waehner. Because of that fact it is possible for him to work in a context of oral history. At first, in 2012 and 2013 Bruno Genty and Annette Lopez Leal were working together. Their first performance in front of an audience took place in 2013 at the *Festspielhaus Hellerau* (European Centre of Arts). The main focus of that solo-performance was Karin Waehner's choreography *Celui sans nom* (1990).

The Audience was fascinated and after the performance in the public talk came up a wish of the audience to see this Solo as a Duo or Trio with a different people. That was our impulse for our proposal for TANZFONDS ERBE, four years later (<http://www.tanzfonds.de/projekt/dokumentation-2017/karin-waehner-1926-1999-eigensinnig-in-zwischenraeumen-2/>).

In our work processes we had then to decide how we will form the process of reconstruction and dissemination and performance: ...

There are many and very different possibilities of passing on and reconstructing or better: of re- and new composition.

- Should the instruction take place directly from the contemporary witnesses like Bruno Genty and Jean Masse or/and video recordings or/and notations?
- Should the inspiration come only from choreographic themes and production ideas of Karin Waehner – such as creating accesses and paths or working with other genres of art and artists?
- How important are old pictures, videos, notes? - We have some resources, like notices and books on National Library of France in a separate *Fonds Karin Waehner, 1940–1990* (Cote: COL-258) (<http://archivesetmanuscrits.bnf.fr/ark:/12148>) and we have an excellent biographical essay of Josephine Fenger (2018)⁹. And now, after our project, we have also a German translation of the pedagogical book of Karin Waehner, which was made by Claudia Fleischle-Braun, Christine Mons-Spinner and Doris Buche-Reisinger (2018) and we have an excellent booklet of the project with interesting essays (https://issuu.com/diehlritter5/docs/waehnerprojekt_wegehen_druck_final_).

First and foremost we have to consider that the pedagogy, the movement repertoire and the choreographies of the contemporary artist Karin Waehner are very closely connected.

Lastly the decision for us to do the artistic research about the dance Inheritance of Karin Waehner and her choreographies and individual working principles was to work in a context of a practical and oral history with some choreographic work sections from Karin Waehner. On this basis we worked as a team. Specifically, the decision of Annette Lopez Leal and Bruno Genty was that the line of transfer from the Solo *Celui sans nom* from 1990 is strict selected from Bruno G. to Annette L. L. and from Annette L. L. to Michael Gross. Finally we had a repertoire of a modern work *Celui sans nom* with three dancers, three performing styles, three generations. The steps are similar but the presence of choreography is different.

And one fact was always important, too: The contemporary dancers as dancers as composers had themselves to understand and contribute as contemporary dancers. They have to perceive their work situation. So was for our process of research and performance composition also important, that the dancers work with a clear and strong self-image and include in the choreography *WEGEHEN* a self-portrait.

And in this sense, Bruno Genty had composed the dance piece *WEGEHEN* (<https://www.tanzforumberlin.de/produktion/wegehen/>).

⁹ Josephine Fenger (2018): Mitteilungen von Mensch zu Mensch. Briefe von Mary Wigman an Karin Waehner (1949-1972). Kommentierte Edition ausgewählter Briefe. In: Jörg Jungmayr/ Marcus Schotte, Marcus (Eds.): *Opera minora editorica. Editorische Beiträge zur Kulturwissenschaft* (S. 457-571). Berlin: Weidler.

In our project many decisions had also to do with time and money. We chose what was possible. And it was a good decision, that at the same time, parallel to our performances at DOCK 11 in Berlin Claudia Fleischle-Braun had organized the Workshop-Festival *Transnational Concepts in Modern Dance*, which introduce in some aspects of these questions. (Links: <https://www.gtf-tanzforschung.de/tagungen/fachtage-weitere-veranstaltungen/>; [http://www.dock11-berlin.de/index.php>>>Link/Search: "Waehner"](http://www.dock11-berlin.de/index.php>>>Link/Search:))

I am convinced, that for an artistic research the biographical stimulus and biographical decisions are very important – more than in a traditional research process – but not arbitrary. The process and the outcomes should be like in each research both correct valid, relevant or pertinent, repeatable, verifiable sorted and correctable, but also negotiable. Bruno Genty had for the work process of our reconstruction this association, and I think, that is a good image for many things. He said:

“It is like peeling onions. You have a lot of layers, but you have no core.
What is important to me and has become a memory? What does my work have to do with the work with Karin Waehner? When did I refuse to regard Bruno's memory as "true"? In which situation do I accept my decisions and memories as "true"?”

These were questions which had to answer a modern dancer as composers and his team in a contemporary process of creation.

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Transmission of Dance-Cultural Heritage in Contemporary Dance ? ¹⁰

Questions and Annotations in a Didactical Perspective

In my paper I will give some general remarks connected with the transmission of artistic and pedagogical dance heritage. The Berlin *Workshop-Festival "Transnational Concepts of Modern Dance"* (2018) organized last year will be mentioned here, because it was basically a starting point of the Linz research project. That's why I'll look back first and I will end with some remarks about the performative form of reenactment.

Topics of the Workshop-Festival in Berlin (2018)

Berlin Workshop-Festival 2018: Transnational Concepts of Modern Dance

Teaching Concepts in Migration?



- **Sigurd Leeder (1902-1981):**

Germany – Great Britain (1934-1959) - Chile
(1959-1964) – Switzerland (since 1964)

based on Laban's Theories and Jooss-Leeder-
Method (*Folkwang-School Essen*, founded 1927)

- **Karin Waehner (1926-1999):**

Germany – Argentina – France (since 1953)

la danse sentie and *la danse évolutive*



Fig. 1: Main Topics of the *Berlin Workshop-Festival 2018*.

In the 1930s a large number of dance artists had voluntarily or not voluntarily left for neighbouring countries or emigrated overseas. There they taught and disseminated the new ideas and approaches of their new avantgarde and modern dance. Sigurd Leeder and Karin Waehner are prominent examples of this migration.

One intention of the *Berlin Workshop-Festival* (2018) held as a part of the Berlin premiere of the TANZFONDS-ERBE-Project *Karin Waehner (1926-1999) – Eigensinnig in Zwischenräumen* was to compare the specific features of Karin Waehner's didactic approach in practical teaching and training with other approaches which had emerged from the movement of the Central European modern expressionist dance. Above all, in order to trace influences of the new life situation and the new social-cultural environment of the protagonists and their new collegial networks. The *Berlin Workshop-Festival* continued a pedagogical research con-

¹⁰ An extended and annotated version of the Linz paper (6.12.2019).

centrating on the question of passing on and changing of different didactic approaches of Modern Dance heritage.¹¹ So far, the focus has been especially on processes of transmission and current ways of teaching different approaches of Central European Modern Dance.

At last year's *Berlin Workshop Festival 2018*, laboratories were held which made diverse pedagogical-artistic approaches as subjects.

- Karin Waehner's *Danse Sentie*, which is strongly influenced by her studies with Mary Wigman at the end of the 2nd World War in Leipzig (1946-1949), and also by elements of US-Modern Dance and tendencies of the former *Danse Contemporaine*, which established itself in France in the 1960s. In her understanding that the dance is subjected to a constant change. It evolves again and again anew and adapted to the circumstances of the current time – Karin Waehner, she was saying "*danse évolutive*".

- The teaching method of Sigurd Leeder:

The dancer, teacher and choreographer had developed the educational training concept for professional stage dance and dance education at *Folkwang School Essen* together with Kurt Jooss. After migrating to Dartington Hall in 1934, he taught there at the *Jooss-Leeder-School of Dance*. After the Second World War, he ran his own *Sigurd Leeder School of Dance* in London (1949-1959), which had a very good reputation. In the 1960s, he implemented the proven academic *Folkwang* study concept at the *University Santiago de Chile*. After his return, he headed a school and training centre for modern dance and dance education in Herisau in Switzerland together with Grete Müller (1964 to 1981).

The education and training concept of Sigurd Leeder was based on the teachings and theories of Rudolf v. Laban (*Choreutics* and *Eucinetics*). The special thing about Sigurd Leeder's teaching was his sensitivity in the tasks for the students and the so-called *Etuden* or Movement Studies, which were mostly small dance compositions containing technical or thematic variations. Noteworthy is also his commitment to Labanotation.

Other Concepts of Central European Modern Dance



- **Rosalia Chladek (1905-1995)**

- **Marianne Vogelsang (1912-1973)**

- **Erika Klütz (1908-1999)**
(Both influenced by Mary Wigman)



"As a teacher, I don't only understand my task technically, although training is the basis of all good dance. But I always try to respond to the whole person, to develop his talents completely and to help him to shape his own artistic experiences".

(<https://www.kluetzschule.de/biographie/>)

Fig. 2: More Topics of the *Berlin Workshop-Festival 2018*

¹¹ Vgl. hierzu Claudia Fleischle-Braun, Krystyna Obermaier, Denise Temme (Eds.) (2017).

At the Workshop-Festival, the System of Rosalia Chladek and a lecture about the teaching methods from Marianne Vogelsang and Erika Klütz were also included in the programme of *the Berlin Workshop Festival* (2018). At the moment I would like to quote only the Wigman student and dance teacher Erika Klütz. She directed her own school in Hamburg after the Second World War and verbalized her intentions with these words:

"As a teacher, I don't only understand my task technically, although training is the basis of all good dances. But I always try to respond to the whole person, to develop his talents completely and to help him to shape his own artistic experiences".¹²

That was the pedagogical credo and philosophy of all the protagonists, who were the first generation of Central European Modern Dance students.

Since there is hardly any published material on Karin Waehner's concept of teaching apart from her small text book, in which suggestions for the choreographic working process are given. And also on Sigurd Leeder's approach of teaching there is only the book by Grete Müller, who was the co-director of the *Sigurd-Leeder School of Dance* in Herisau and a little compendium of Jane Winearls (1958).¹³ Therefore "oral history" is notable in both cases: At the moment we still have the opportunity to learn about this generation of dance pioneers through the "communicative memory" (a term used by Jan Assmann, when he describe the types of cultural memory).¹⁴ So again in Linz when both dance pioneers of Modern Dance are present and alive in the transmission of their students and so they are still part of contemporary dance creation.

The Legacy

For teaching and passing on the didactic approaches explored here, it should also be in mind that the development and expansion of dance-technical abilities and skills is connected with a knowledge of oneself and one's body and with the development of the creative potential of the dancing individuals, in other words, we must always take interdependencies and interactions into our field of attention. This also means that by teaching and using the vocabulary and fragments of dance compositions of a certain "body language", not only choreographic and aesthetic principles but also qualitative physical and motor developments and improvements are stimulated. These relate above all to the manner, the qualities and modes of movement as well as the inner attitude towards these body experiences and body inscriptions (*embodiment*). Last but not least we can develop and acquire from this "fundus" a certain dance-choreographic "kind of writing", which constitutes our personal handwriting or our own style in dance.¹⁵

¹² Cited from the web-site <https://www.kluetzschole.de/biographie/> .

¹³ See Karin Waehner (1996), Grete Müller (2001), Jane Winearls (1958) and Ann Hutchinson Guest (2017) with DVD, available at <http://www.sigurdleeder.ch/>), too.

¹⁴ Cf. the writings of Jan and Almeida Assmann about cultural memory forms.

¹⁵ See also Ingo Diehl/ Friederike Lampert (eds.) 2010 and Katja Schneider (ed.) 2018.

In addition to the postulate of individuality of expressionist dance, Sigurd Leeder and Karin Waehner have in common that they had both (more or less differentiated) oriented themselves from the technical point of view and from the qualities of movement towards the theory of spatial harmony (*Choreutics*) and the theory of expression (*Eukinetics*). The way of exploring movements in space and time and the dynamic and energetic modulation as well as improvisation as a tool for exploration and also for creation was widely used.

When creating a dance, the organization of movement in time, pace and space, which, according to Karin Waehner (1993, p. 14), are the essential composition factors, still have a dominant role. It's true, that in contemporary dance today the notion of "choreography" no longer is only based on the movement of the human body in space and time, but is, according to Gabriele Klein (2011, p. 64), the Co-editor from the inspiring collection of *Choreografischer Baukasten* (2011), "conceived as a collection and organization of heterogeneous materials, as an intermedial arrangement of bodies, language, texts, images, light, sound and objects".

While Sigurd Leeder was a real master of dance composition, because his etudes and pieces of dance are rich in contrasts and formally perfectly balanced and in a close relationship to the rhythm of the music. He pursued a more conventional modality of composition, because there is no risk of trying something new (that's my personal impression), Karin Waehner however had experimented a lot in her choreographic work. She was a real pioneer and a trendsetter in her time.¹⁶

You see: In connection with these projects, the focus was and is here not only on the individual pedagogical approach, but also on the artistic-choreographic heritage. We can watch some fragments of the artistic dance works at tonight's lecture performances. And within the Linz *Praxis-Symposium* (2019) the practical-reflective studies will focus above all on the question of linking the way in which dance is taught to acquire technical dance competency with and through a resultant artistic creation. This question touches the structure of a dance study programme, too.¹⁷ The students of Karin Waehner and Sigurd Leeder, had appreciated their teaching methods and teaching concept so much because those artists and teachers had combined the teaching of technical dance skills with the development of artistic and creative abilities.¹⁸

¹⁶ Today the processes of movement generating, elaborating a choreographic score and dramaturgy are more complex and need therefore more forms of collaborative works.

¹⁷ Cf. the introductory lecture of Annette Lopez Leal (pp. 15-18).

¹⁸ See also the papers and statements made by Bruno Genty, Jean Masse and Tim Rubidge in their workshops and Claudia Fleischle-Braun (2018) and further in Internet-journal *Tanzwissenschaft-Online* Nr.12.

A Short Excursus about the Body Memory and Body Archive as well as Corporalities

I would like to add here an observation from Martin Nachbar (quoted from G. Brandstetter 2019, p. 293) on the body archive of the dancers. In his artistic researches this dance artist had intensively explored the way in which body memory works and how body knowledge is built up, when he was particularly concerned with the dance heritage of Dore Hoyer¹⁹ Martin Nachbar distinguishes between two different kinds of body knowledge, which we remember or retrieve. He distinguishes between "archive" and "storage". The body archive is therefore rather a dimension of an active knowledge. It lets us consciously retrieve what we have learnt, while the storage contains the variety of unconscious "habits" of movements. The archive cannot exist without remembering, repeating and differentiating the body's and movement's behavior.

How does the development and building up of our body-archive happen? - How does the passing on and transmission of bodily knowledge happen? -Which transitions will happen?

The dance artists who have worked in the reenactment-projects often consciously trace these questions. In my opinion, the following reassurances and questions are also in the core of this *Praxis-Symposium* in Linz:

- Which relationships exist between works of artistic dance, body images – this term is meaning here in the sense of a “conception of human being” – and physical practices of yesterday and today?
- Are there interrelations and interactions over time?

To this first and fundamental point I would like to mention a personal impression and my own "aha-experience", which was to be seen in a coincidental constellation in the exhibition named *Woran der Körper sich erinnert - Das Jahrhundert des Tanzes (What the Body Remembers - The Century of Dance)*, realized in cooperation with the *Akademie der Künste Berlin* (2019) by means of the surprisingly observed time-overlapping similarity, fusion and liquidity of the photographs. Apart from a small accompanying booklet, no dating was carried out, so that the dancing body figurations could have an unreserved effect beyond aesthetic classifications, historical dates and categories of styles.²⁰ For me, it was really surprising and astonishing to see similarities beyond styles and dates! – The impression of timelessness was stunning and really breath-breaking.

¹⁹ Here among others in *Urheben_Aufheben* (2008) with Dore Hoyer's *Affektos Humanos* (1962).

²⁰ In the summer 2019, the CAMPUS project also took place there, where 20 students had the opportunity to work with choreographers of contemporary dance and experience the continual updating of their memories by rehearsing dance pieces and work excerpts.

And it is about the direct connections between dance technique and aesthetics of a dance form or dance creation, as a "language" of the body which always exist in the dance education process.²¹

What is dance doing?!

This simple question contains very different readings and I will make four purposes:

a) *Development of the whole subject, of its personality:*

"Dancing means to show what dance does with me" noticed Stéphanie Aubin 1994 (quoted in Laurence LOUPPE 2009, p. 18)

b) *Dance analysis and cultural-historical positioning:*

"What makes the dance?" - What special aesthetic and stylistic qualities does it offer, what makes it attractive, interesting and unique?

Often these questions are at the forefront of the practical repertoire training and in the theoretical dance history lessons, and there are no opportunities for transdisciplinary exchange within the work process.²²

c) *Pedagogical questions:*

"Which educational processes can be stimulated by dealing with a certain form or style of dance?" And now I will express that even more in a didactic terminology:

"As a teacher, which educational aims and objectives of learning would I like to pursue and make possible?"²³

In the language of competence-based output orientation these would be formulated as the outcomes of a learning process, especially in the field of today's higher education didactics.

²¹ On the term "dance technique" as a formal-aesthetic and at the same time biomechanical-functional quality criterion see my remarks in Annette Hartmann & Monika Woitas (Eds.) (2016), pp. 619-623. Although "dance technique" is a central key term, it was not really discussed at the Linz PraxisSymposium #1.

²² Repertory training is understood here as the learning of certain sequences from ballet productions or stage dance productions from history and present, meaning choreographically predefined dance pieces or given dance forms and configurations. This gives students the opportunity to deal as precisely as possible with selected movement sequences and different movement languages, to reimagine and reproduce these sequences. The PraxisSymposium offer students and experts from the artistic, pedagogical and scientific field the opportunity for collective experience and cross-disciplinary reflection.

²³ In this respect, compare the explanations of Bruno Genty about the WEGEHEN 2 / Exodus-Project (2019), pp. 66-68.

Components of Competence

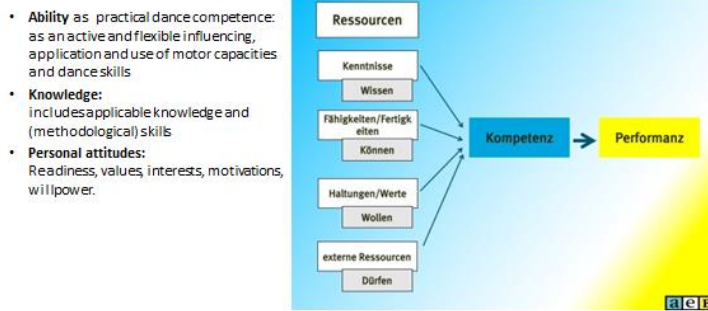


Fig. 3 Berner Kompetenz-Ressourcen-Modell (2009) aus:
[https://de.wikipedia.org/wiki/Berner_Modell_\(Didaktik\)](https://de.wikipedia.org/wiki/Berner_Modell_(Didaktik))

Three central competence facets must be addressed although these are closely inter-linked and all together make the the efficiency, the ability and the competence to act, what the German word “Performanz“ means (as performance).

1. **Ability** as the practical dance competence: as an active and flexible influencing, application and use of motor capacities and dance skills
2. **Knowledge:** includes applicable knowledge and methodological skills
3. **Personal attitudes:** Readiness, values, interests, motivations, willpower.

In addition, the questions of the teaching way and the **methodology of teaching** and imparting skills and knowledge are also really essential. The key-words are “situated learning“, “self-directed learning“, “support of reflexive engagement“, “feed-back and formative evaluation“. The following list of some of empirically found characteristics of a competence-orientated teaching methodology collected by colleagues in Bern (Switzerland), illustrates these categories.

Methods & Practices of Competence-orientated Learning and Teaching ²⁴

A compilation of empirical findings:

- **Situated Learning**
 - Making reference to everyday life and relevance to one's own life
 - Activation of prior knowledge and experience
 - Support of variable, lifelike and productive practice, transmission and application
 - Subject-related and interdisciplinary cross-references and connections
 - Order of knowledge resources
 - Tasks affect and motivate
 - Support of knowledge and strategy transfer for the solution of tasks
 - Application of newly learned
 - The meaning of the tasks is communicated

- **Self-directed Learning**
 - Lessons contain open problems or tasks (if necessary with "gratuated" accompanying measures)
 - Task allows different ways of learning and approach methods
 - Individual instructions and tasks
 - Interactive, dialogical learning (including peer learning)

- **Reflexive Engagement (intellectual-cognitive and practical)**
 - Stimulation for discussion (by teacher or task)
 - Movement actions and movement solutions are verbalized
 - Stimulation to explain own ideas, solution strategies or concepts
 - Challenging, problem-oriented tasks

- **Feed-back and Formative Evaluation**
 - Self-assessment by the students
 - Feedback from the teachers during the learning process
 - Productive handling of mistakes
 - Promoting awareness of skills and demonstrating the learning outcome
 - Learning processes are reflected with students
 - Individual standard is used for the valuation
 - The teacher keeps an observation protocol (or similar)
 - ... etc.

The working methods preferred by Karin Waehner and Sigurd Leeder are to be found also in these categories. In the workshop-labs of Jean Masse and Tim Rubidge we could observe clearly the use of inductive procedures and two interrelated and alternating perfectly well-balanced working methods or modes could be identified:

Modus 1	Modus 2
<ul style="list-style-type: none"> - Tasks for a mindful and conscious development, improvement, specification and differentiation of movement motives - Tasks with variations (spatial, temporal, rhythmical dynamical, formal) in the movement structures or/and enlargement of movement phrases 	<ul style="list-style-type: none"> - Tasks for playful exploration, variable application and integration of movement motives and routines - Tasks for choreographic creations and presentation of an exercised dance sequence or movement combination.

²⁴ See here Vera Molinari, Manuela Catillaz, Gallus Grossrieder (2019): Kompetenzorientierter Bewegungs- und Sportunterricht. Fachdidaktische Grundlagen und methodische Umsetzung. In: *Sportunterricht* 68 (2019, S.°499-503).

Now, we still have to complete a significant aspect of my thoughts about “What is dance doing?! “. The last but not least point is:

d) *Political dimension:*

“What is the social power of DANCE? “

In this respect, the preoccupation with the pioneers of Modern and Contemporary Dance, who had created as emigrants both of whom their educational and artistic life's work (in their environment), can provide important impulses to understand the pressure of political contemporary history.

Some Remarks on the Concept of „Reenactment“

As I have already mentioned, the Lecture Demonstrations and Performances at the *Workshop-Festival 2018* in Berlin formed a further research component in order to make visible essential aspects of the artistic work of the above-mentioned protagonists:

- Heide Lazarus and Annette Lopez-Leal have already spoken about the cross-generational transmission in the *Tanzfonds Erbe*-Production *WEGEHEN* and their French colleagues have explained the aims and objectives of this project.²⁵
- Karin Hermes and Tim Rubidge showed a version of their Sigurd Leeder-Lecture Performance *Ein übervoller Eimer* as a dance theatre in which they humorously and profoundly present episodes from the life and work of Sigurd Leeder to the audience.
- In a lecture demonstration, Doris Buchinger-Reisinger and Eva Lajko explained the basic principles of the Chladek-technique and the teaching-system of her. Further Doris Buchinger-Reisinger presented a reconstructed version of Rosalia Chladek's Solo-dance *Slawischer Tanz/ Slavic Dance No. 28* (1923) as well as excerpts from it in her composition *My Way* (2018), in the sense of a reenactment. A fragment of Chladek's *Drehtanz/ Rotating Dance* (1928) she showed in her own creation *Danse Tournante* (2017).

The reconstruction of dance works as well as the handling of a certain dance heritage – for instance in the form of reenactment or in the form of a new (re-)interpretation – is always linked with certain perspectives, if not even with "constructions" of historiography, and also with de-constructing and re-constructing and new-structuring work processes. Therefore, the reflective confrontation and study of contemporary reenactments can offer stimulating potential for dance students and dance researchers equally. As in the Sigurd Leeder-project and in the Karin Waehner-project, they have often emerged from cooperative practical and

²⁵ Cf. the paper of Heide Lazarus pp.19-21. In Linz we could see the version of *WEGEHEN 2* with ideas and excerpts of Karin Waehners *Exodus* (1986), see Bruno Genty's statement pp. 65-67.

discursive research. Let me first make general comments about the performance format of reenactments:²⁶

Contemporary reenactments or new (re-)interpretations deal with the historical themes of their art and as stage presentations they look for a reference to past manifestations. Due to the historical back-reference, actors and spectators can gain impressions and understandings about past events or practices and ways of thinking, although in these productions – and this is the main distinction from reconstructions of dance works – deliberately differences to the past can also be made transparent. In the format of the reenactment, its imparting and medial constitution remains visible. The produced pieces are shown as contemporary phenomena and in today's time and context. Reenactments, as embodied representations of choreographically-performative practices, can be located in time and space both via the dance-aesthetic form and the respective movement ductus and style. In their creations and choreographies they show "traces" of the past, which were inscribed in the "body memory" or which they also leave behind in the process of developing the dance pieces.

The fact that there is nevertheless always a difference between the historical "original" and the "reenacted choreography" is not only due to the fact that there are usually only a few records of the original of the works presented, and often only a few clues or notes to the concrete artistic intentions of the former dance artists.

Within the field of tension between reconstruction and reenactment, dance artists have the freedom, to re-stage selected dance works or to newly edit them from their present-day perspective.

The dance pieces built into reenactments can be worked on in many different ways:

- They can be transferred personally "with the help of contemporary witnesses" (such as Jean Masse, Bruno Genty as well as Tim Rubidge), whereby the memories and thus the body memory and the mental memory of the former dancers and master students are usually called upon.
- Another possibility is the way of questioning, evaluating and critically interpolating sources found in the heritage or in the archival materials and artefacts in order to create a dance sequence of one's own (such as Gerhard Bohner's staging and revival of the *Triadic Ballet* of Oskar Schlemmer (UA 1922 in Stuttgart) in 1977). Karin Hermes is for instance an excellent Labanotation specialist and she has worked in many productions with the help of this instrument and medium.

Since dance performance involves more than the presentation of a technical combination of movements the actors are confronted not only with the technical demands of movement or

²⁶ Cf. the discourse on re-enactment formats in dance, among others Christina Thurner & Julia Wehren (Eds.) (2010) and Marco Franko (Ed.) (2017). See above all the views and remarks of Karin Hermes on this topic pp.°38-44.

with certain predefined dance-choreographic means of expression, but also with their own values or attitudes towards them. Therefore, ambivalences as well as moments of identification and distance can resonate in the productions, which in individual choreographies not only make visible consciously defined differences to past and earlier interpretations, but also reveal inner discrepancies and thus they illustrate modifications. This makes it obvious to the viewer that "stories" are imagined and recreated in reenactments, but that they are not represented identically!

From a didactic perspective, it would first have to be asked which dimensions of experience students can get through participation in such a reenactment-course – especially in implicit (body) knowledge, skills and knowledges about the treated artistic-aesthetic and teaching concepts? – This is above all a task to be answered independently by the involved actors of the Linz *Exodus*-project of Bruno Genty.

To conclude my remarks, I would just like to mention a few questions that I ask myself and where I look for answers from my own learning process:

- What is to investigate in the concepts of Karin Waehner and Sigurd Leeder? What should and is incorporated situatively in the teaching process (in the sense of "embodiment")? – Is it a special technique or some representative expressive gestures, modes and codes?
- What is new to learn? - To which extent can the dancing actors (already) do recourse to physical-technical means?
- Where can the actors or students identify with the technique, with the dance configuration or with the aesthetics of certain codes of a choreographic dance piece (repertoire)?²⁷ – Are there moments, where they play a "role" in performance and interpretation? - This is especially in the sense of: Where are or remain the dancing actors (rather) interpreters of a "foreign", historical idea or of a certain narrative?
- And: Where does an expressive pregnancy, a qualitative "style" in the realisation of movement become perceptible and consciously recognizable?
Following the French dance researcher Laurence Louppe (2009, p. 111), this should mean less standardized parameters of an external movement code, but an "inner attitude" and a subtext that can be felt in the use of energy and force, in the flow of movement realisation, which can thus rather be expressed in categories from Laban's *Eukinetik* or Effort theory.²⁸

²⁷ Cf. especially the extended conception of repertory training made by Bruno Genty pp.66-68.

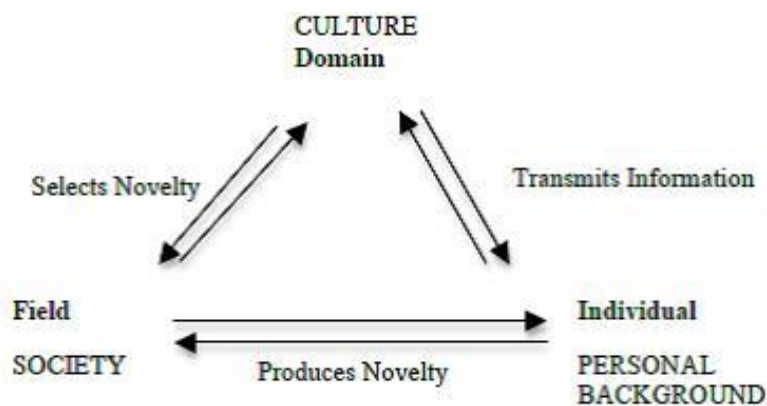
²⁸ Cf. among others Laurence Louppe 2009, pp. 111-120 on the concept of style. Jean Masse refers to this aspect in his letter to the Linz students when he talks about how the dance gesture is "animated" (see p. 69). Here I share his impressions perceived and observed during rehearsals and the performance of WEGEHEN 2. See the paper of Karin Hermes (pp. 37-42), too.

Conclusion

In my last remarks I will summarize my notes from the lecture of the Linz musicologist Barbara Lüneburg, because her thoughts touch fundamental aspects of teaching artistic dance.²⁹ In her concluding lecture *From Apprenticeship to Artistic Research* of our Praxis-Symposium#1, she emphasized the importance of repertoire teaching by transferring principles of artistic education in music to dance. She highlighted the following questions:

What is the kind of knowledge and understanding of "creativity" and how to stimulate it and and also what "learning" we find in the domain of the arts and how do you learn dance?

Barbara Lüneburg noted that "first of all, research in art concerns itself with knowledge that is embodied in art be it the artwork or the process that leads to the artwork" and explained the *Systems Model of Creativity* by Mihaly Csikszentmihalyi (1999/2008, p. 315):



"Csikszentmihalyi's systems model of creativity includes the environment in which the individual works. He states that creativity involves an individual (the artist), social (the field) and cultural (the domain) part; creativity happens at the point where they intersect. Secondly, artistic practices are always embedded in a context, they are never detached of society or time. In her research she put an emphasis on the situation and on the community and the outcome of the interrelation between community and art will flow into the art's body. The artwork will hold not only our experiences and beliefs but it will reflect and confront its own roots in community and society."³⁰

To explain the concept of learning of her research Barbara Lüneburg drew on the concept of "situated learning", originally intended as a model for analysing learning situations (according to Lave & Wenger 1991).³¹

²⁹ I make the summary of Barbara Lüneburg's lecture because her discussions were closely related to our research topic and were continuative.

³⁰ Quotations of Barbara Lüneburg's research approach in: <http://transcoding.info/english/methodology.html> .

³¹ Cf. in this context also my didactic remarks and the list of competence-oriented methods on page 30.

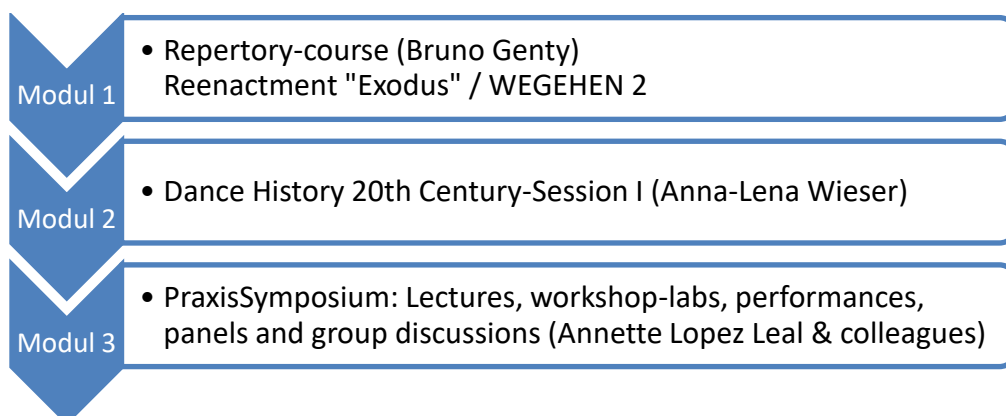
Jean Lave and Etienne Wenger (1991) argue that the model of situated learning is based on an analysis of the social conditionality of the respective context of dance cultural practice and the respective learning and experiential space (p. e. dance studies and education):

„This conception of situated learning clearly was more encompassing in intent than conventional notions of 'learning in situ' or 'learning by doing' for which it was used as a rough equivalent. [...] We have tried to capture this new view under the rubric of legitimate peripheral participation. Discussing each shift in turn may help to clarify our reasons for coming to characterize learning as legitimate peripheral participation in communities of practice.“ (Jean Lave & Etienne Wenger 1991, p. 31)

Then she gave an overview about the ways of learning in the domains of arts:

- Learning through imitation and re-creation:
 - similar to learning a medieval craft: learning the skills from a master teacher (role model, versatility through participation, affiliation to a certain school, but also coincidence and dependence of his "taste", what one learns and from whom).
- Learning by showing and performance:
 - Establishing an aura and connect with it, visions of the performed piece, venue, inspirational and visionary qualities from spectators.
- Learning through artistic research:
 - Establishing an aura and connect with it, visions of the performed dance and style, venue, and also the inspirational and visionary qualities from spectators.

Now, at the end of my reflections, I come back to the starting point of the artistic-pedagogical project *Tanz macht was?!* initiated by Annette Lopez Leal and Bruno Genty. In their search for new art-oriented forms of teaching and learning within the framework of dance study and professional training they have combined several modules:



We were involved in the PraxisSymposium#1 and participated in a cooperative inter- and transdisciplinary research process to reflect on some of the components of such a practice.

My thinking and conclusion is, that an "art-oriented" didactics can be characterized by the following qualities: -

- Artistic research with focused topics and with exploratory and experimental working methods
- Artistic "handicrafts": Technical training as well as creative and performative acts
- Dancing: dance experience and exercising with physico-psychic presence and "flow" (as a mental state of high concentration and total immersion in an activity)³²⁾

The Praxissymposium#1 included these qualities. It could be observed a dense, curious and constructive atmosphere and the students and all speakers were involved in these various ways of learning in a research-oriented exchange. We have focusing a lot of questions on this weekend ... and I hope that the experiences of the practical laboratories and the lectures have made you all curious for inquiring more about the heritage of Modernism in dance art and pedagogy.

Thank you for all your attendance and minds!

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³² Cf. to the flow experience Mihaly Csikszentmihalyi (2010).

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Karin Hermes

Historically Informed Interpretation of Dance: Movement Qualities in Sigurd Leeder's Oeuvre

*Artistic Research about Work Orientated Processes of Translations between
Historical Documents (Dance Scores) and Contemporary Dance Practice.*

1. Introduction

I hope that this lecture will give you impulses and access to periods of time which are expanding and inspiring you in your work and studies. In this regard I will give you some insights into the search for traces of movement qualities in the work of Sigurd Leeder. The lecture ends with a plea for an understanding of dance constituted by sensory experience as an interface between dance practice and theory as well as between dance art and science.

2. Time

Time is a connecting element. An element that is often taken for granted and therefore receives little attention. The following three aspects are basic principles that should be reflected and discussed:

1.1 Our understanding of time fundamentally shapes our understanding of the choreographies.

1.2 Historical dance works are always contemporary in their re-interpretation, because our body is in the present.

1.3 The presence of the physical is both an opportunity and a difficulty!

We are all shaped by our experiences, our understanding and our handling of time, but since time is ultimately even more difficult to grasp than movement, we often get stuck with concrete time structures of measurable time.

In the German language we have only one word: Zeit / time. In contrast to the German or English language, the Greek language knows two meanings and concepts of time.

There are two deities of time:

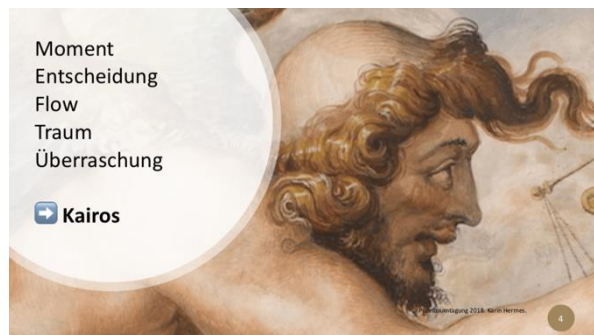
Zeit

Linear
Messbar
Einteilbar
Kontrollierbar

➔ Chronos



Then there is Kairos, he is actually always there, only we don't always notice him and sometimes he escapes us:



Moment
Entscheidung
Flow
Traum
Überraschung

➔ Kairos

The time we spend here and in our lives in general is actually a gift! Since they are always with us, Kairos and Chronos accompany us everywhere. They are simply there, they cost nothing, they expect nothing and yet both can offer us inspiration in their own way. The interaction of the metrics, i.e. Chronos, and the impulses, i.e. Kairos, is a necessity for movement work. Sometimes the controlled units of time and the unforeseen enter into a competition. Then it means tension, time stress and chaos!

The time inspired artists, but also philosophers to countless discussions and publications. There is also the so-called pure time – another dimension more! - This is an unsolved physical-mathematical problem, because time is separable into infinity, and thus into the incomprehensible.

3. Searching for Movement Qualities in the Work of Sigurd Leeder

Eukinetics is a theory of expression and is based on eight qualities of movement, which vary through the interaction of time, body and space and thus determine the dynamics. With the rise of modernism, Rudolf Laban, Kurt Jooss and Sigurd Leeder experimented with Choreutics, the theory of space, and Eukinetics, the theory of expression.

In the research report *The dance pedagogical concept of Sigurd Leeder and its transnational dissemination* (2018) Fleischle-Braun contextualizes the subject Eukinetics as part of the cur-

riculum of the *Jooss-Leeder-School of Dance* in Dartington Hall, England, Eukinetics was represented and provided with the following explanation:

"Eukinetics: Practical studies covering the entire sphere of dance expression. Enriching and clarifying the expression-content of movement, cultivation of perfect presentation." (Fleischle-Braun 2018, p. 6).

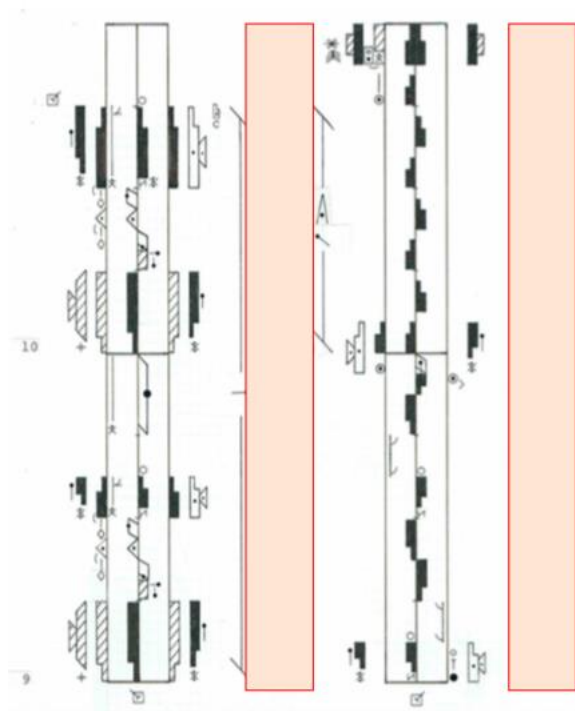
The curriculum of the *Sigurd Leeder School London* explains eukinetics as follows:

"Eukinetics: Practical studies covering the entire sphere of dance expression from rhythmic and dynamic aspects". (Fleischle-Braun 2018, p. 9)

In Chile and later in Switzerland, Eukinetics is part of general dance instruction, but is not explained (Fleischle-Braun 2018, p. 20).

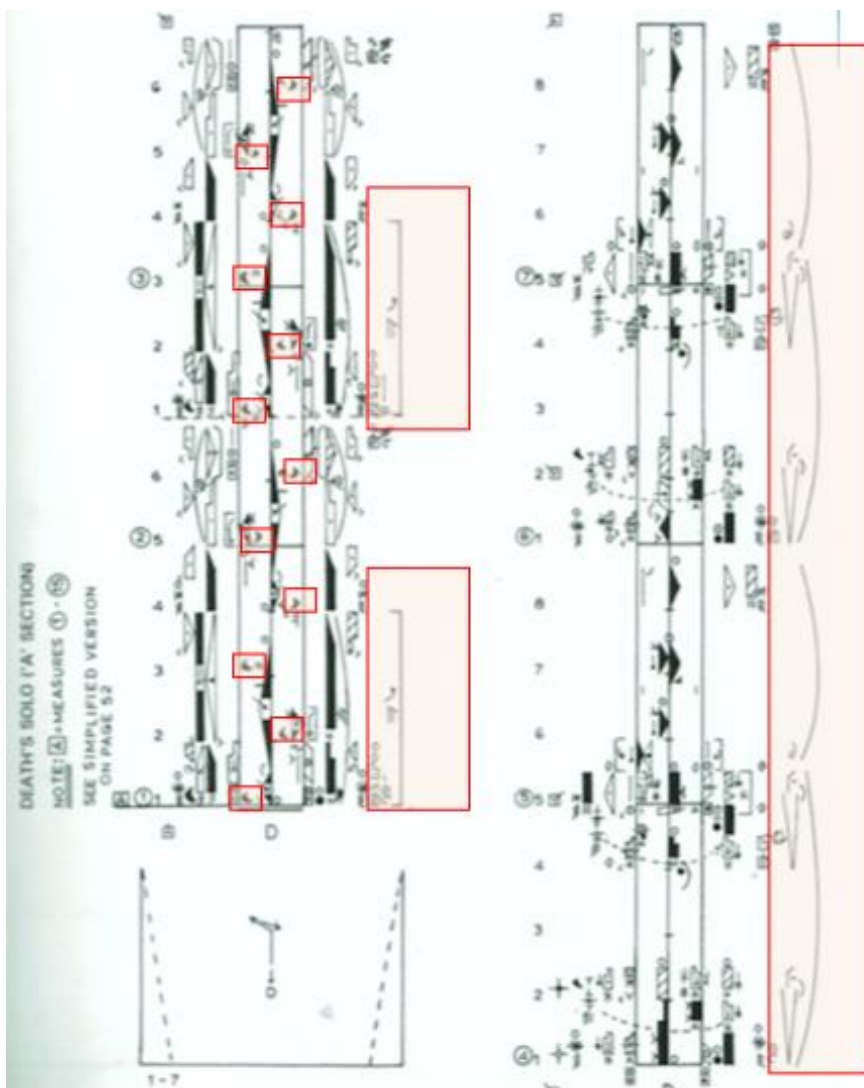
4. Search for Traces Based on Dance Scores

The search for traces of eukinetic information in the dance scores of Sigurd Leeder shows that Eukinetics was not written down in the scores. *March 70* (1931) is an example from over 50 scores of Sigurd Leeder which does not contain any eukinetic indications, although *March 70* is a "eukinetic etude" in "firm peripheral and central qualities". In the following picture, the red bars show the areas of the score which normally contain indications of the movement qualities. It is visible that no information has been noted, the red bars show empty spaces.



Excerpt of a score from *March 70*, a eukinetic study (1931), which was further developed into choreography (1974). (Source: Fond Leeder, SAPA, Lausanne).

In the work of Kurt Jooss it is evident that the dynamics and quality of movement are often used in contrast to convey meanings that are associated with rhythmic-musical complexity. Jeschke uses the term "multi-layered structures" for this (Hutchinson, Markard, Jooss 2003: 21-25). An example of this complexity is the superimposition of ternary and binary time structures, which are executed simultaneously in the legs and upper body movements. The main motif of the solo of death in *The Green Table* and the superimposition of the group choreographies of the Charleston and the musette in the 3rd scene of *Big City* are two famous examples of this (Lidbury, Markard 2000, pp. 114-183). In the score of *The Green Table* in 1977, Mariel Topaz, Charlotte Wile and Gretchen Schumacher partially added movement qualities using the Effort Shape System in the notation arrangements. However, these additions are not sufficient to recognize the immanent eukinetic or movement-qualitative structures on the basis of the notations and thus to arrive at a stylistic and dance-technical interpretation.



A part from the score of *The Green Table* (Source: Jooss, Markard, Hutchinson 2003, 53). The information about movement qualities is marked in red. They are noted in a combination of the systems Eukinetics, Effort Shape and Labanotation.

There are various assumptions about the reasons for the often absence of movement qualities in the scores. It is possible that the Eurocentric world view of the time led to the assumption that the artistic dimension of the choreographies was timeless and therefore required no further explanation. It is also possible that the assumption applied that dancers naturally couple their sensory perceptions with the qualities of movement in order to arrive at an adequate interpretation. It is also conceivable that the notation experts assumed that the quality of movement is derived from the Choreutics, which is recorded in the notation system of Kinetographie Laban/ Labanotation.

Stephan Brinkmann writes in *Bewegung erinnern: Gedächtnisformen des Tanzes* (2013, p. 242) that rehearsals in the studio, the joint search and development are essential. I think that many hours of searching and experimenting in the studio are necessary to understand the qualities of movement artistically.

5. Cultural Heritage Dance and a Plea

The search for traces in the past makes it possible to place the current circumstances in the flow of time and to position oneself in the cultural development. The search for traces also shows that the cultural heritage of dance is alive, even if it is not or only partially visible.

The lecture ends with a plea for an understanding of dance constituted by sensory experience as an interface between dance practice and theory and between dance art and science.

1. Allow a focus, do not claim to be complete, this is an illusion! Admit: Artistic quality in dance can never be complete historically! In other words: our body is always in the present.
2. Allow a circular understanding of time and spin visions!³³ With this, argumentations of "old" and "new" are dropped. Also evaluations like "liked" or "not liked" are unnecessary. The value-free resonance of different fields of reception and association enables the opening of new spaces and challenges to reorientation.
3. Play with assumptions, because there is not one truth! Memories deform. History consists of facts and legends. But be precise, accurate and honest, both in movement and in language!
4. Be authentic! Dancing always implies physicality. We can be authentic in terms of our artistic process. Dance-historically there is always a "nasty gap"³⁴ between the then and the now. Therefore, focus on honest artistic search and methodically based research!
5. Take time for qualitative processes, integrated sensory perceptions and subjectivity! At the same time, however, be differentiated by examining historical facts and work structures and try to recognize them objectively if possible!

³³ The circular understanding of time was inspired by *Einstein's Dreams* (Lightman 1993, pp. 6-7).

³⁴ The "nasty gap" refers to the text "Über den Beweis des Geistes und der Kraft" ("On the Proof of Spirit and Power") by Gotthold Ephraim Lessing (1777).

6. Be aware that dance is not a purely physical matter, but an art form that combines the cognitive, emotional, physical and energetic and thus enriches society!
7. Be aware that qualities of movement always imply sensory perception! Fields of action create integration and cultivate differentiated proprioceptive perception. Movement qualities are not completely comprehensible and are a challenge for every interpretation or reinterpretation, every creation or re-creation.

The search for traces of the dawn of modernity leaves a deep gratitude in me, because through the temporal and cultural distance it becomes clear that the demand for quality means that we deal with movement qualities and sensory perceptions. In this way we form reference systems by which we can orient ourselves today.

The confrontation with historical dance works enriches me with thankfulness. The confrontation makes it possible to uncover a Eurocentric world view of the past, to recognize the force of collective history and to develop new visions. The visions can be different and diverse than those of the beginnings of modern times, but when they integrate sensory perception into the world of artistic and scientific dance creation, they follow the same motivation: they make our world valuable!

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Friederike Lampert

Teaching *Dance Analysis* for Dance Students at Zurich University of the Arts (ZHdK)

My contribution to the symposium consisted of two parts:

Firstly I gave an insight on how we teach *Dance Analysis* for Dance Students at ZHdK. And secondly I presented a Digital Performance (created by Jochen Roller/ Friederike Lampert) on *How we Narrate Dance*. The written version of this digital performance will be also published in the gtf Jahrbuch Tanzforschung 2020.

Part 1: How we teach dance analysis for dance students

In the education of contemporary dance students in the theory lessons we try to find a certain way how to interweave theory and practice. We start in the class room and have a look at dance history. Students are asked to reflect on different dance genres and different concepts of choreography. Furthermore movement approaches and different dance techniques are discussed. Next, we choose a path-breaking choreography, go into the studio and reconstruct a certain phrase from that choreography. By trying to copy the dance composition from video, it is not so much about learning to dance the phrase perfectly, but rather about understanding and reflecting the concept of the choreographer and the movement approach. Thereafter the task is to create a contemporary re-enactment of that phrase. We show the outcome to other dance students and teachers of the faculty and discuss and exchange impressions. In this way students learn to reflect and talk about their own movements and sensations. And they learn to position a certain style within the frame of dance history.

As an Example: *Le sacre du printemps*

I choose the path-breaking choreography *Le sacre du printemps* of Waslaw Nijinsky for an analysis. *Sacre* is very suitable for a dance analysis, because it is one of the choreographies which can show most different versions by other choreographers.

There are the versions of:

Versions of Le sacre du printemps

- Waslav Nijinsky 1913
- Leonide Massine 1920
- Leonide Massine/ Martha Graham 1920/30
- Mary Wigman 1957
- Maurice Bejart 1959
- Glen A. Tetley 1974
- Pina Bausch 1975
- Martha Graham 1984
- Mats Ek 1984
- Angelin Preljocaj 2001
- Uwe Scholz 2003
- Emanuel Gat 2004
- Royston Maldoom 2004
- Wang Xinpeng 2009
- Xavier Le Roy 2010
- Chris Haring 2010
- Sasha Waltz 2013

and many more.

First the ‚reconstructed‘ version of Waslaw Nijinsky by Millicent Hudson is shown to the students. We try to have a precise look on what is seen on stage. I call it ‚the school of observation‘. What do we see on stage? What do we perceive?

We discuss the following characteristics:

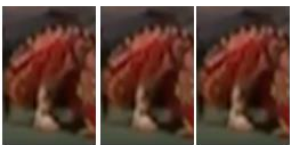
Aural elements

Countings - Accents in movement

13 Tempo giusto $\text{♩} = 50$
I. II. III. IV
V. VI. VII. VIII
I. II. *sempre stacc.*
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Cor.
V-ni II
V-le
V-c.
C-b.

arco (non div.)
tutti
sempre stacc.
sempre simile



Dancers' Movements



Stamping



Stamping with arms



Hopping on right leg

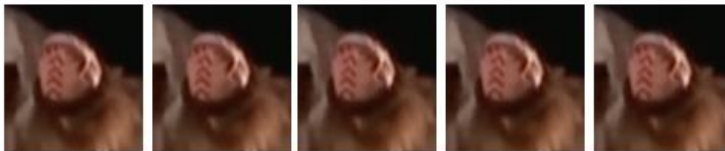


Hopping on left leg

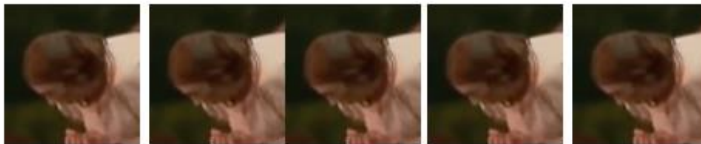
Visual setting



Red hats



White hats



Only Hair



Two braids on red



Two braids on white

After having analysed Nijinsky's version, we look at other versions, which show a journey throughout dance history of the 20th century, f. e. of Maurice Béjart, Pina Bausch, Martha Graham, Emanuel Gat, Xavier le Roy.

We choose one minute of the opening scene, the „Dance of the young girls“ of the ‚original‘ version. The whole group of the students get 1 hour time to reconstruct this dance composition. Then we gather, show and reflect the composition and the context in which this choreography arose. Next, the students are separated into three groups and they can

choose, which choreography they will be learning, from the selected versions. Then they reconstruct within a rehearsal time of 2 hours the same music frame of the chosen choreography. We gather and have a look on the different versions, f. e. Pina Bausch (Tanztheater), Martha Graham (Modern Dance) and Emanuel Gat (Contemporary Dance) version. The final exercise is to create a contemporary re-enactment, by performing each version in same time and space. We show this re-enactment in a showing to the other dance students and teachers. Like this the spectators can observe the different spatial and rhythmical patterns, which are representative for each choreographer and his/her concept and time period.

In this concept of teaching dance analysis a 'recreation' emerged, which transforms historical facts and fictions to the performative.



In the front: Salsa-dancing in the version of Emanuel Gat
In the centre: Martha Graham version
In the back: Pina Bausch version
(BA Contemporary Dance Students, ZHdK, 2019)

Part 2: How we narrate dance

(a digital performance + publication for gtf-Jahrbuch Tanzforschung 2020)

This contribution frames a research project from Jochen Roller and Friederike Lampert, which adds another perspective to dance history writings. It considers the principle of serendipity for the emergence of dance techniques and creative processes.

Hi!

1

**If you google
Graham technique,**

2

this comes up first.

3

**„Graham technique is based on the opposite
between contraction and release, a concept
based on the breathing cycle which has
become a „benchmark“ of modern dance forms.
Its other dominant principle is the „spiraling“
of the torso around the axis of the spine.“**

4

**Contraction and Release
is a concept based on the
breathing cycle that we find in many
modern and contemporary dance
techniques.**

5

**What about the other
dominant principle of
Graham technique?**

6

**The spiraling of
the torso around
the axis of the spine?**

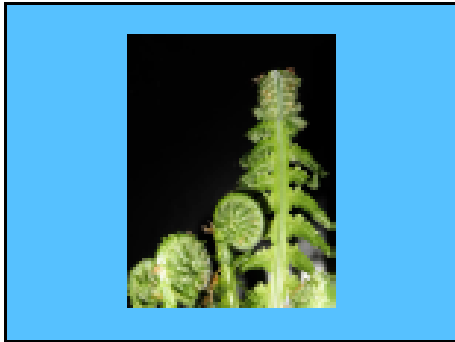
7

**Let's google
spiraling+Graham+technique**

8

**„Additionally, since Graham technique
emphasizes spirals in the body, allowing the
firm and energy of spirals to return - in
plants, for instance - may help you
understand how the joints and the spine work
together in twisting and curving the torso.“**

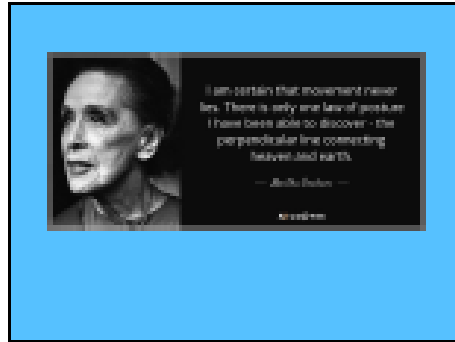
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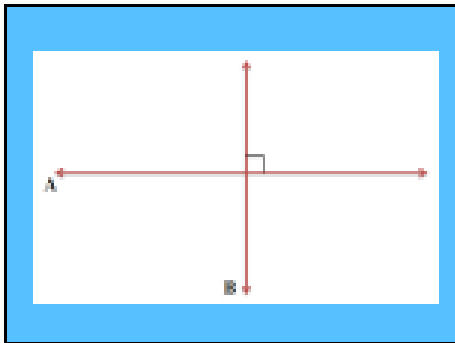
10

„Alignment begins in the lower torso at the base of the spine. The lift of base of back, hip and chest stretches upward through the core of the body to the base of the throat. A vertical line between the base of the spine and the base of the throat centers the structure.“

11



12



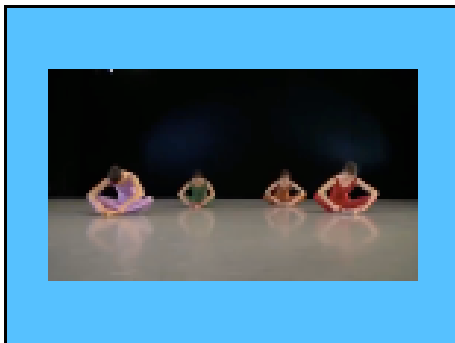
13

So spiraling is about connecting heaven and earth.

14

As a perpendicular line, the torso can be expressive, using breath and contraction.

15



16

„Over. Stretch. Stretch. Curve. Pull. Together. And one. Curve. And Pull. Together. And one.“

17



18

This all makes sense.

19

**Maybe
too much
sense?**

20

**Is dance really so
intentional?**

21

**When did that line
connecting heaven and
earth appear?**

22

Before

23

or after

24

**Martha discovered
that contraction?**

25

**Did she find the
movement**

26

**or the meaning of the
movement?**

27



28

**„This is not sam pebble. There is no sam pebble.
You are in competition with one person only and
that is the individual you know you can become.
And that is a thing that makes a dancer's life the
life of a realist and gives to some of the hazards
and some of the wonder. It is a creative process.“**

29

A dancer's life

30

has its hazard

31

and its wonder.

32

It's a creative process.

33

**Are we looking for the
hazard or the wonder?**

34

**Do we actually know
what we are looking for
in a creative process?**

35

**Is the creative process
about
finding the movement**

36

**or finding the meaning
of the movement?**

37

In other words

38

**do we think that
making dances is
intentional**

39

or intuitive?

40



41

**In most narratives, it
is intentional.**

42

In our funding applications.

43

In our dance history books.

44

In our audience talks.

45

In our dance reviews.

46

**But what if the hazard
of the creative process
was its wonder?**

47

Think Teflon.

48

Think Velcro.

49

Think LSD.

50

**All haphazardly
discovered by
scientists**

51

**looking for a
wonder in science.**

52

Enter serendipity.

53

**A principle based on
the Persian tale „The
3 Princes of Serendip“**

54

**In which
the princes make
discoveries of things**

55

**they are not
looking for.**

56

**Which does not mean
they are not searching.**

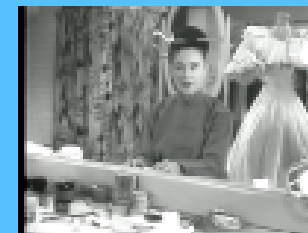
57

**They just don't know
what they are
searching for.**

58

**Isn't this what we also
do in the studio?**

59



60

**„How many leaps did Nijinsky take before he made
the one that started the world? He took
thousands and thousands and thousands. And he
did legend that gives us all energy and strength
to go back into the studio to work again, using
the way that we may be able to return to the
past.“**

61

**If Nijinsky took all these
leaps without knowing
what he was looking for**

62

**then why is the written
dance history such a
straight story of intentions?**

63

Enter the anecdote.

64

**Our tool of an oral
dance history.**

65

**The pragmatic revealer of
situational hazards that later
turned into intentional
narratives.**

66

As an example,

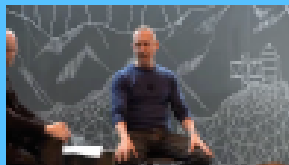
67

**Listen to how Bill
Forsythe talks about**

68

**what is presented in
the books as a
„post-structuralist deconstruction
of the ballet code“.**

69



70

**„We were one of the people who basically took a look
at it and said, 'Well, it's not really dancing, it's not really
the Marie Perle thing, it's not really the Bill Forsythe
thing, it's not really the Bill Forsythe thing.' We
said, 'This is a really good one, it's not really the
Bill Forsythe thing, it's not really the Bill Forsythe
thing, it's not really the Bill Forsythe thing.' We
try things and then deal with the results.“**

71

**We try things and then
we deal with the
results.**

72

**Dealing with the
results of creative
process**

73

**can naturally lead to
defining this process**

74

**as a „post-structuralist
deconstruction of the
ballet code“.**

75

**But from a dancer's view,
the written narratives of our
dances are too intentional.**

76

**There are so many
stories out there**

77

**of dances that took on
a specific form**

78

**because they were
invented in spaces**

79

that were too small.

80

**There are so many
stories out there**

81

**of dances that took on
a specific form**

82

**because they were
invented by dancers**

83

that were too small.

84

**There are so many
stories out there**

85

**of dances that took on
a specific form**

86

**because they were
invented by dancers**

87

**whose budget
was too small.**

88

**You can call these
dances whatever you
like.**

89

**But you also need to
acknowledge the dynamics
of the creative process.**

90

Which might not be as intentional as you make them.

91



92

„In retrospect, what is serendipity? How can a serendipitous life occur? Serendipity, when one serendipitous event leads to another, is retrospective, everything is clear in retrospect. This is my point of view and everything is clear in retrospect, everything is clear in retrospect. This is my point of view and everything is clear in retrospect, everything is clear in retrospect. This is my point of view and everything is clear in retrospect, everything is clear in retrospect.“

93

„This retrospective narration eliminates all chance.“

94

Serendipity has an antagonist

95

called bahramdipity.

96

Bahramdipity is the suppression of a serendipitous discovery

97

by a powerful individual

98

that favors a narrative based on intention

99

**over a narrative based
on intuition.**

100

**Creative processes are
full of hazards and
wonders.**

101

Think Teflon.

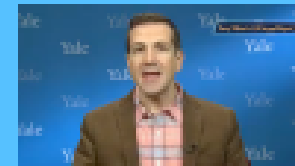
102

Think Velcro.

103

Think LSD.

104



105

**„LSD has multiply effects. There is the
sensory effects - synesthesia, hallucinations
- there is the euphoria, but LSD and
several other drugs including marijuana
also stimulate brain centers that affect
meaning to external stimuli.“**

106

**Let's keep stimulating
our brain centers**

107

**by attaching meaning
to external stimuli.**

108

**But also, let's find a
place for serendipity in
our dance history**

109

**and start to tell the
story of dance from a
dancer's view.**

110

Thank you.

111

Credits:

112

**„A Dancer's World“
Directed by Peter-Sörensen (2007)**

113

**„The World Beyond Dance Legacy Project“
Directed by Jessica Egger (2007)**

114

**„A conversation with William Forsythe and Cecily Brown“
Cornell University (2014)**

115

**„Interviews Filmmaker“
with Ingeborg Almqvist, Marlene Rindler and Larsen Rindler
100 Kultur (2014)**

116

**„Body politics: exploring LBJ's manipulation of culture“
Kerry Miller (2002)**

117

Tim Rubidge

Leeder's Echo – A Parallel Reflexion...

In this workshop Tim Rubidge reflects on the work of Sigurd Leeder and its influence on his own work.

Like the lecture performance *Sigurd Leeder – flowing over the edge* which I presented with my colleague Karin Hermes, the workshop I led contained elements both of reconstructing and reflecting on Leeder's work and its legacy; and how my own work over a long career has always carried characteristics of my original three years of study with him, even if they have not always been visible.



This parallel reflection and exploration was the theme of the workshop. Like through a telescope, it viewed a fragment of a Leeder study – *Rain* – and its cultural context, and travelled through time to view the present and how the poetics of the body could extrapolate and develop new movement – both in ideas and in physical realisation – which contained the potential for growing further and towards new choreography.

The developing episodes of the workshop involved:

- describing the period and context in which Leeder devised *Rain* in 1952
- teaching the first four bars of the study – 2 x 8 counts – and review
- with a partner devise 2 more counts of 8 in the style of the original – with emphasis on where the original 2 x 8 counts had not yet ventured – for example direction, levels, etc.

- review what has been devised so far by running the original into the new
- returning to being solo and beginning with improvisation to explore differently by losing the original phrases of *Rain* and using the newly devised material to open up, slow down, speed up, edit, etc. while being free to spontaneously introduce new passages of travel, diverse dynamics and stillness
- a concluding 20 minute sharing where dancers enter and leave from a large outside circle – with only a maximum of 8 dancers participating at any one time – all the while providing focus for the dancers and attention from the audience
- finishing with a short shared spoken feedback .



I believe there was a very serious and inspired response to the workshop.

Bruno Genty

Responding to Claudia's questions about the Linz *Exodus*-Project/WEGEHEN 2 (2019)

Today I would like to ask you to write some thoughts about the *Exodus*-project with the students from Linz for the planned written documentation of the conference:

First of all, I need to go back over the genesis of the project: at the request of *Tanzfond Erbe*, for the production and performance in Berlin (2018), I had the idea of taking up this choreographic study again, together with Annette and Michael, I wanted to present the exodus and the flight which seem to have deeply marked Karin Waehner, an important and traumatic period of her life. On the other hand I danced *Exodus* before *Celui sans nom*, it seems to me that in this study as well as in *Changement de quai à Poitiers*, in *Sehnsucht*, in *Les marches*, choreographies which I also danced, walking is the founding theme. For many years I have been researching the importance and strength of walking in the composition of a choreographic performance (p. e. *Gehen/Tanz* choreographic and pedagogical concept, writing my Master's thesis, developing a pedagogy for the feet and the movement of the body); I thought it would be interesting within the context of this symposium, whose theme is art/transmission/pedagogy, to relive this experience with the young dancers of the first year at IDA Linz.



What were your intentions when you were developing this choreography?

I'm a former athlete and rider. When I met Karin Waehner in 1978, I was a beginner, she taught me to walk, to express myself with my body in the simplicity of movement. The first choreographies in which I participate: *Les marches* (going up and down stairs, walking and sliding), *Sehnsucht* (crawling, running and walking), *Changement de quai à Poitiers* (running again), *Exodus* (walking), *Celui sans nom* (walking).

So my intentions are primarily pedagogical: the foot, walking, shifting the body weight, the work of the supports, the attention to movement, the control of movement, and the resul-

ting interpretation. The endogenous poetics of movement nourishes the interpretation, the presence and the exogenous poetics.

I therefore asked the students to watch the video of the Berlin performance, to choose the movements they wanted to take up and dance, to work on them technically and then to compose modules from these chosen movements. I invited them to improvise these modules in interaction with the other dancers and to compose new choreographic elements from their improvisations. I did not want to go back to the original choreographic study that gathered together technical variations worked on in class, which allowed assessing the skills of the students at the Conservatoire de La Rochelle in 1983.

My intention was to give these young dancers the opportunity to discover the expressiveness of Karin's choreographic materials, and to develop their interpretative "technique" with the help of a given vocabulary and an aesthetic far beyond their everyday life.

What is Karin Waehner's particular legacy and what general dance abilities and skills will be developed?

Her vision and her demands, her willingness to approach pedagogy differently, without being too didactic, more human and adapted to each student, evolutionary pedagogy.

The first heritage is undoubtedly her presence in my know-how. Without naming it, I must recognize her presence in my methodology, in my regard (a certain "German" aesthetic) and in my relationship with the students. The visible heritage in the presentation of *Exodus* (Linz 2019 version) is the attention that the students give to the movement itself (where does it begin, what is its path...), to the rhythm of movement, space and weight, and above all its expressiveness.

Finally, in the composition of this study (2019), I followed Karin's guideline: "never do the same thing twice", repetition of the movement is possible, but never in the same direction, never with the same dynamics, never with the same attention. This is particularly evident in the composition of *Celui sans nom*.

Which technical dance skills, interpretive abilities and choreographic aspects were in the foreground?

Technical skills: the modules involved mastering the transfer of body weight, the quality of foot support, the realisation of different amplitudes of movement in relation to the centre of the body, breaks in rhythm and changes in dynamics generated by imbalances.

Interpretative abilities: using intimate memories to inhabit the movements, accepting emotions and letting those emotions express themselves in the movement, interacting with other dancers. Further abilities are precision in performing, listening and expressing emotions through the body.

Choreographic aspects: group work, composition of solos, duets and small formations, a fundamental theme (walking on a diagonal).

What moments of (unexpected) surprise have been there?

When I started the research work, I had some doubts about the interest that young dancers in 2019 might have in choreographic work that is more than 35 years old. I didn't doubt the pedagogical force of the movement I wanted to transmit, but the relationship that the dancers would establish with it. It is therefore the great surprise of this experience, to note that the movements and the choreographic conception (linked to the theme of escape and exodus often experienced by all our students who choose to leave their country and family to go abroad; all the students in this class come from countries outside Austria: Colombia, Russia, Serbia, Slovakia, Poland, Italy, South Korea...) have really touched these young dancers and animated their motivation.

The other surprise was their emotion in their encounters with Jean Masse.

What's your assessment?

The importance of sharing the history of dance through the practice of repertoire is a key point. The movements and the physical principles that constitute them are the DNA of these choreographies; the pedagogical paths they follow teach the student these principles; they stimulate the endogenous poetics of the student and make him/her aware of the expressiveness of the movement.



Jean Masse

Letter to the First Year Students

There is no recipe in Art.

Only conscious presence reveals what is hidden deep within each one.

Upon entering the studio I felt your commitment.

I saw your desire to do well and to be up to what was your request.

There are an outburst and urgency in the breath of youth.

With time and years of experience you will each find this necessary support to give vigorously what works on you internally.

During the course of your choreography, sitting on the front of the garden scene, I perceived your breaths, your wandering and this search of perfection.

I would like to tell you that technique is a service of the subject and that one should never forget the soul that motivates the gesture. There is no separation between act and thought. They participate together in the development of what will appear on the floor board.

You have to believe in yourself to face space. You have to trust the choreographers who provide material and their partners to develop a universe together.

The quality of the movement is a perpetual quest that must be constantly renewed.

Dance is not external to us, it is the daily expression of the reality of movement in the writing of muscles, in the phrasing of a structure that works us to bring out that which is greater than us, and which we let's try to master every day that relates to the previous one.

And in a few years the feeling will be there as an indelible mark.

You have to be patient and always curious about everything that can happen.

Thank you for your welcome and sharing which, beyond words, has been transmitted by the beauty of the gesture and the correctness of the intention.

Dance, dance and let life dance through you to overcome fears and differences.

Jean Masse

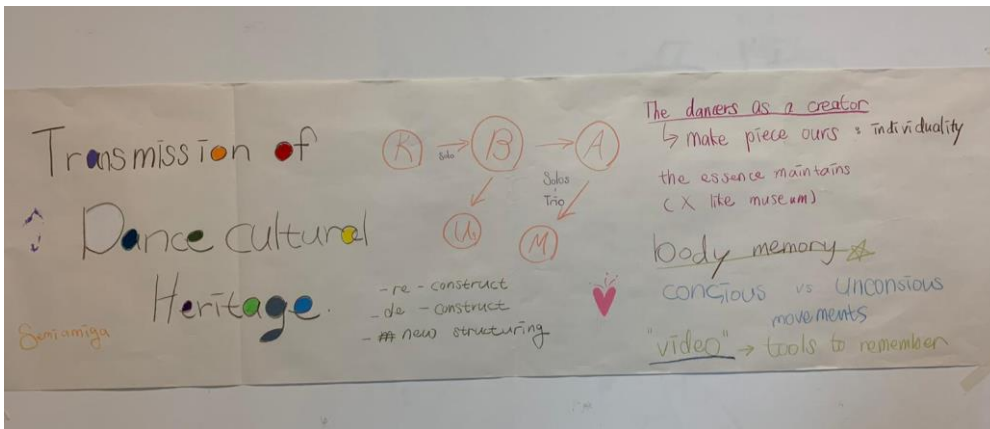


Summaries of the Reflecting Discussions in Small Groups



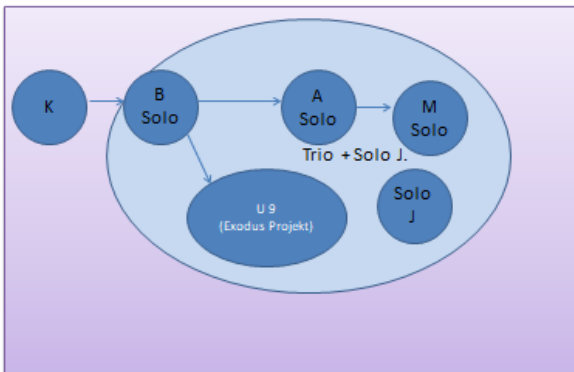
Some Aspects and Results

Transmission of Dance-cultural Heritage ?



Transmission process of Karin Waehner's dances:

WEGEHEN 2 (Linz 2019):



Processes:

- re-construct
- de-construct
- new structuring

The dancers as creators

- make piece ours: individuality
- the essence maintains (X like museum)

Tools:

- Body memory: conscious vs. unconscious movements
- Video → is a tool to remember or to give an idea and impression
- Archived material (Photos, documents, notations...)

Importance of Repertoire and Re-enactments ?

Important - in art context (stage)
 - for artistic culture
 - identity of culture

How is the relation between past and now?
Are we aware what happened in the past?

Artists	≠	audience
Identity of artists		Identity of our culture Art as a field of culture History of the culture for the identity of culture

Contemporary artists (Europe):

Is there a difference of importance of repertoire in other cultures?

- Repertoire: very important for European Culture
- In Asia: Repertoire/ Re-enactment: very important.
It reminds the origin of ethnicity.
How the own history passes through by re-enactment.

It is a big source of inspiration about the own art

Attitude and values of this form:

- Searching for it is an re-enactment
- Getting a feeling of this time and also an understanding for life circumstances

Thinking museum: strict context of past:

- "to think and remind the past only for the audience of contemporary past"
- Re-enactment can be the practice of a new (kind) of museum

Learning Repertoire:

- It is a source of knowledge
- It means also evolution of knowledge
- Repertoire might cut off the freedom of artistic research: What has to be done now?

Meaning of Repertoire:

- Piece = material, which has an idea and intention behind.
Connection with the audience ≠ influence of the audience
- Dance technique (« is a phrase a repertoire? »)

Role of Dance Education and Studies:

Autodidacts (like Sigurd Leeder): Did they study the past? – Or do they relate on their own experience?

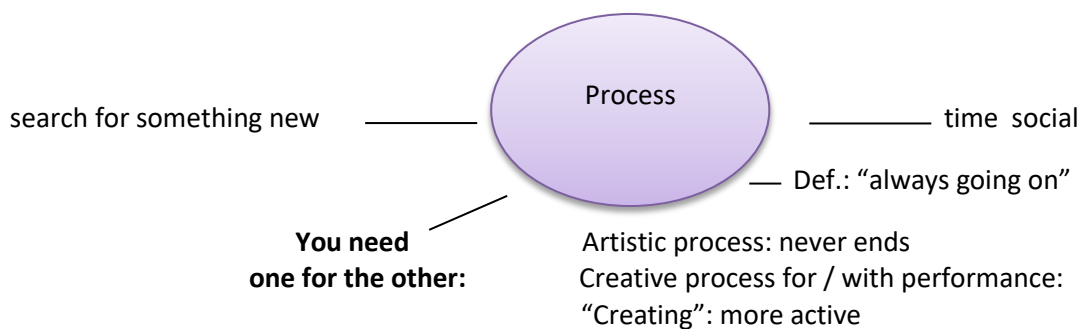
→ Do I have to know the past to be a good and inspiring teacher?

Artistic and Creative Processes ?

- Is artistic and creative the same?

Differences:

artistic	creative
giving some meaning analysing: you have a purpose supervising creative process	
passive	active



Should we divide these both terms “creative” and “artistic”?
They are “individual” but also they are mixing each other. Right?

- Art as a craft(wo)manship?
- Can you separate your process from society and politics?
- Can an “artistic” and “creative” process or (art) work be separated from sociocultural and political statements?
- Why does Karin distance herself from the term “creativity”?³⁵
- Should we always be aware of our process?
 - * not always in the moment
 - * maybe there are multi-layered processes
- Do you need an audience to have a creative or artistic process?

Similarities and Differences of Practical Experiences from the Workshop ?

Tim Rubidge: Laboratory about the work according Sigurd Leeder	Jean Masse: Laboratory about the work according Karin Waehner
<ul style="list-style-type: none"> • More space for individual artistry → translation in the own body • Use of material to generate creativity in space • Leeder’s combination <i>Rain</i> as a tool to connect your own • Sensation, images to connect “history of dance education” 	<ul style="list-style-type: none"> • Simple ≠ simple • Involving spine as a result of other movements • Sharing established forms (passing on what he learned) • “Body awareness” (Reason of movements: organ, logical, reaction of movement, motivation (as quality of movement))
Amount of influence from original source and individual continuous development	

Relationship of our visual experiences while watching the performances yesterday and our experiences while doing the workshop?

- 1) Use of the space: Mirroring, reflections, pathways: → base is the same
- 2) Search for inner movements → not codified motions, personal impetus
- 3) Making visible what is not visible → poetry of a universe of sensations!
- 4) Where does start the difference between pure technique and the entrance to an artistic intention?
- 5) **Answer:** No separation between artistic intention and the teaching of movement.
Both started with the action, artistic intention and technique.
- 6) The structure of the performance³⁶ and the workshops were similar, to start with the basis Leeder- or Waehner-technique and open it to the individual experiences.

³⁵ Karin had commented on the definition according to Mihaly Csikszentmihalyi (1996, p. 28): “Creativity is any act, idea, or product that changes an existing [cultural] domain, or that transforms an existing domain into a new one... What counts is whether the novelty he or she produces is accepted for inclusion in the domain”. In: *Creativity: Flow and the Psychology of Discovery and Invention*. Harper Perennial, zitiert nach <http://www.csun.edu/~vcpsy00h/creativity/define.htm> .

Dance Skills ?

- Historical context
 - Choreographic context and external conditions
 - Certain similarities in movement
 - Performing Awareness
 - Presence / Intention/ Ausdruck
 - Tradition of Karin Waehner/ Sigurd Leeder
 - Transmission, translation and teaching for our bodies
-
- IMROVISATION (EXTERNAL / INTERNAL VIEW)
 - PRESENCE
 - Theatrical
 - Adaptation (different dance pieces, performance installation, dance precision)
 - FAST CHOREOGRAPHY LEARNING
 - Physical training and condition (How and for what)
 - Space management, rhythmicity, bases
 - Precision (to be precise in details and qualities, awareness)
 - Fantasy / Imagination
 - Concentration
 - Engagement, a ritual towards life
 - A balance between risk and security



³⁶ The content and structure of the lecture performance about Sigurd Leeder's work and personal life events and about Karin Waehner's preferred choreographic themes were each their own, but there are parallels in the way they work.

Résumé of the Students' Reflections

In general, the PraxisSymposium had a positive impact on the students. Their reflections covered a wide range of content: from summaries of the various lectures, workshops and performances to detailed discussions of the topics addressed as well as to thoughts that emerged after the symposium.

The format of the PraxisSymposium allowed transfers between didactic, artistic and historical perspectives. In addition to insights into specific contexts on the two main topics (Karin Waehner and Sigurd Leeder), the workshops in particular offered opportunities for the students to move directly from theory to practise. The subject-specific knowledge conveyed in the lectures could thus be tested directly on the body, so that the practical implementation also strengthened the understanding of the contents. The workshop leaders Jean Masse and Tim Rubidge (supported by Bruno Genty and Karin Hermes) contributed enormously to this transmission: They enabled the students to acquire knowledge and techniques beyond contemporary dance practise and to understand movement patterns from a specific time, context and background. By learning, repeating, internalizing and embodying these patterns links between pedagogical and artistic processes were created. But the "material" was not only perceived and transferred to their bodies, through the process of transmission the students also began to reflect on the material. They acted not only as movers, but also as creators. Most of the students felt that this approach gave them a better understanding of past time practises as well as of history and theory in general. In this way, dance historiography could be experienced as a living history. Accordingly, the workshops gave many students the impulse for their written reflection.

In addition to the connection between practise and theory, the students also learned how much teaching methods and didactic concepts differ, not only in terms of technical skills but also to artistic work in general. They experienced how the body can work as an archive, how it is shaped by artistic experiences as well as by didactic and pedagogical doctrines. Furthermore, the students realized that sometimes movements seem to be simple (especially when they are taught by a dancer/choreographer who has been performing them for years), but they encountered technical difficulties in trying to embody them. As a result, the whole process sometimes became a challenge for the students as well as a motivation for a better self-assessment.

Another topic that was raised by some students was translation. They discussed to what extent the concept of translation and transmission influenced their experiences during the symposium, including their understanding of terms such as "original score", "reconstruction" or "re-enactment". Working with movement patterns of the past as well as with historical

documents (dance scores or notations) creates not only questions of translation, but also processes of de-constructing, re-constructing and re-structuring. Therefore, re-enactments of performances could be a good opportunity to explore movement and body concepts of past times on a physical level.

Moreover, the students found out that oral history and the transmission of movement patterns also involves a personal handwriting of the teacher. The traces of the past are inscribed in the body's memory, but when the skills are taught to a new generation of dancers, the material is transformed once again. With their contemporary perspective, the students create their own individual approach to the past material, as student Aleksandra Krzekotowska aptly described:

“I never reflected on the question how a material that has been done in the past can be revived in the present, in a new context, by different bodies of the next generation, with different body memories, urge to express different messages to the world, and different missions in dance. Moreover, the original material is enriched not only with a new, next-generation performer's body, but also by his or her creativity and creation, and artistic interpretation.”

The performance gave especially the students of the first semester, who participated in the piece, the opportunity to reflect and write about their experiences during the rehearsals with Bruno Genty. Many of them emphasized how inspiring it was to learn and internalize the principles of Karin Waehner's technique on the one hand and to create their own dance sections on the other. Through this strategy of searching and exploring different patterns, the students themselves gained more self-esteem and confidence. In addition, the performance of Annette Lopez Leal and Bruno Genty also had an impact on the students of the other semesters who did not perform that evening: The observation of their teachers' performance made them more aware of the specific structure and didactic method of their teaching at the university.

The symposium also gave the impetus to reflect on more far-reaching topics. Questions were raised on issues such as the effect of dance on the outside world and the scope of dance in society. Other students discussed the difference between the terms “creative” and “artistic” and asked whether creativity is a talent we are born with and to what extent we are able to practise and work on it. Other interesting aspects concern the aging body and the aging process in the life of a dancer, accompanied by questions such as “What will happen to me when I leave the stage?” In addition, the importance of movement was addressed, as well as a quote from Tim Rubidge: “Am I still a dancer when I am walking to the shop?”, which attracted the attention of some students. The symposium also prompted them to reflect on cross-generational issues: How can we learn from the past? How can the past inspire us to new creations today? How much do the ideas of Waehner and Leeder still influence our teaching methods today? Of course not all these questions were answered in the student's reflections.

Points of criticism were expressed in particular with regard to the comprehensibility of the presentations. For a few students it was difficult to follow the individual lectures due to language barriers, but also because of the presentation form of some lectures. Other students were confused by the format of the PraxisSymposium. While some students emphasized the well-balanced mixture of performance, lectures and workshops, others criticised that the thematic connection between the different activities was not clear enough. A few students missed a political or socio-cultural approach to the topics discussed, for example how Karin Waehner as a woman was influenced by the patriarchal society that surrounded her. Another student also lacked a transcultural perspective on the issues, especially to briefly illustrate that the issues are observed and analysed from a European viewpoint.

In summary, and from my point of view, such a format allows for more interest in dance history and encourages the creativity of the students. Due to the variety of activities, the symposium enabled the students and participants to engage in a physical and theoretical discourse on historiography as well as didactic and pedagogical areas. In addition, writing a reflection on the symposium was a good exercise to develop writing skills about dance, body and movement concepts and to improve the students' linguistic competence.

Biographical Notes on Karin Waehner and Sigurd Leeder, the Protagonists of the PraxisSymposium "Tanz Macht Was?!" #1

Karin Waehner (1926 – 1999)



Karin Waehner is regarded as one of the artistic descendants of choreographer, teacher and dancer Mary Wigman (1886-1973). She became an important pioneer of modern and contemporary dance in France. In particular, Waehner's dance pedagogical approach refers to Mary Wigman's teaching: "What she [Wigman] taught was a key," said Waehner. In 1945, the young woman came to Dresden as a Sude-

ten German together with her mother, who was a dancer and dance teacher herself and taught according to the teachings of Mensendieck, Dalcroze/ Chladek and Mary Wigman. There she began her body and movement training at the *Menzler-Marsmann-Schule Hellerau* near Dresden, but was more interested in her own expression. In 1946, after the end of the war, she found her first contact with Mary Wigman in Leipzig in her private dance school, where she later taught beginner classes and danced in her dance group. In 1949 she received her diploma for pedagogy, choreography and stage dance from Mary Wigman. After a year engagement at the *Theater Giessen* she followed her brother to Buenos Aires in 1950 together with her mother for financial reasons. There she danced and taught in the dance school of Otto Werberg, a former dancer of Margarethe Wallmann and Kurt Jooss. In the 1950s she returned to Europe and moved to Paris. Here she was able to develop all her artistic power, but as far as she was able, she attended every summer course with Wigman, "to give me a bit of energy again for abroad" (according an interview with Patricia Stöckemann in 1990). Following the advice of Marcel Marceau, she first studied pantomime with Etienne Decroux, but soon abandoned this orientation of artistic corporal expression.

In the mid-1950s she began collaborating with other choreographers, dancers and teachers of modern dance who belonged to the leading dance avant-garde in France at the time: Jacqueline Robinson, Françoise and Dominique Dupuy and Jerome Andrews. In 1959 she founded her own dance group *Les ballets contemporains Karin Waehner*, which toured for several years. In the 1950s she also succeeded in successfully implementing contemporary dance in the training of gymnastics teachers at the former college of physical education (ENSEP, *École supérieure d'éducation physique*) in Paris and subsequently gave courses on her method at many other French departments of physical education. At her suggestion, in 1960, the traditional private conservatory *Schola Cantorum* in Paris (today: School of Music, Dance and Theatre) expanded its ballet-centred dance training by a department for modern dance, which she headed. She taught according to her own, more and more developing philosophy and teaching methods. Many dancers came to her for training and also to experience the

richness of a dance class where the development of dance technique and creativity were mixed together. Among others, Kilians Cremona, Jean Pomarès, Odile Cougoule, Jean Christophe Bleton, Angelin Preljocai and Bruno Genty studied with her. From 1971 to 1978 Karin Waehner taught modern dance at the *Centre d'Action Culturelle* (CAC) at its stage *Les Gémeaux de Sceaux*, after which she taught at the *Bagnolet Conservatory*. Besides her teaching, Waehner was again more active in the field of choreography. On the occasion of the exhibition *Paris - Berlin (1900-1933)* at the *Centre Pompidou* in Paris she was commissioned in 1979 to create six choreographies for a film about German Expressionism (director: Pierre Defonds). In the course of this work, she reflected on her own expressionist roots, which then became more evident in her later dance pieces. In 1982 she was appointed professor of modern and contemporary dance at the *La Rochelle Conservatory of Music and Dance*. At that time, it was the first conservatory in France to have its own chair for modern or contemporary dance. After five years, she returned to Paris and from then on worked mainly as a guest teacher. She gave courses at the *Centre International de la Danse* (CID) in Paris, which she co-founded in 1964, worked with the company of Joseph Russillo (Toulouse) and taught at the professional dance training centre of Walter Nicks (Poitiers) as well as at the private *Centre de Danse Contemporaine et Afro-Américaine "Free Song"* in Paris. She has also taught as a guest lecturer at various universities, such as the Turin Dance Academy, the University of Montpellier, the University of Bremen and the University of Strasbourg. At a dance science congress at the *Sorbonne* in Paris (1990) she lectured on "the teaching of an evolutionary versatile dance" and explained her understanding of dance and her dance artistic-pedagogical approach.

In addition, Karin Waehner, in collaboration with the psychomotorist Jacques Garros (bodywork) and the dancer and choreographer Jean Masse (contemporary dance), regularly gave summer courses at the *Centre Lauffaurie Montadon* in Castillon de Castets in Gironde from 1981 until her death in 1999. These courses were attended by many dance artists who have contributed significantly to the development of contemporary dance. In the 1990s, she was engaged, together with Françoise and Dominique Dupuy, at the *Institut de Formation des Enseignants de la Danse Et de la Musique* (IFEDEM) in Paris as part of the newly introduced state diploma training for contemporary dance pedagogy and was entrusted with teaching and conceptual tasks. In addition, she was involved in setting up the dance department of the *Institute for Musical and Choreographic Pedagogy* (IPMC), headed by Dominique Dupuy. This institution was responsible for archiving, documentation, research and further education in the field of contemporary dance art and organized international conferences.

In 1993 Karin Waehner (together with Odile Cougoule) published her "choreographic tool box" *Outillage chorégraphique* (Paris: Vigot). In this textbook she summarized her approach and explained the strategies and the "artisanal" means she used in this creative process.

Some of Karin Waehner's exemplary choreographies are *L'Oiseau qui n'existe pas/ The Bird That Does Not Exist* (1963), *Poème/ Poem* (1965), *Labyrinths* (1972), *Les marches/ The Stairs* (1980), *Sehnsucht/ Desire* (1982), *Exode/ Exodus* (1988), *Celui sans nom"/ Nameless* (1990).

In 1999, the "Association Karin Waehner Les Cahiers de l'Oiseau" was founded to ensure that the extensive creative work of the artist and educator can be secured, maintained and passed on in the collective communicative and cultural memory from an institutional institution.

Text: Claudia Fleischle-Braun/ Heide Lazarus (2018).

Photo: BNF, Quelle: <https://bnf.hypotheses.org/2249> .

For more information see:

<https://tanzfonds.de/projekt/dokumentation-2017/karin-waehner-1926-1999-eigensinnig-in-zwischenraeumen-2/>

<https://archivesetmanuscripts.bnf.fr/ark:/12148/cc996121>

Fonds Karin Waehner (1926-1999) mit Digitalisaten der Notizbücher auf [https:// gallica.bnf.fr](https://gallica.bnf.fr)

Sigurd Leeder (1902 – 1981)



Sigurd Leeder started his career as a student at the *Hamburg University of Fine Arts* and – without having received any professional training – he was already engaged as an actor, dancer as well as costume and stage designer at the *Hamburger Kammer-spiele*. He created his first solo dance without music in 1920 and just one year later he also created choreographies for his dance group and gave solo dance evenings in Hamburg. In 1923 he danced on a tour with the Munich dance group of Jutta von Collande. In 1924 he and Kurt Jooss founded the ensemble *Neue Tanzbühne* am Theater Münster and was until 1947 a close colla-

borator and partner of Kurt Jooss, with whom he created joint dance evenings (including *Zwei Tänzer*). From 1927 Kurt Jooss and Sigurd Leeder together built up the *Folkwang School* and the *Folkwang Dance Theatre Studio* in Essen, which later became the *Ballets Jooss* and for which Leeder worked as a dancer, ballet master and costume designer. When Kurt Jooss was migrated to England with his complete ensemble in 1933, Sigurd Leeder followed him. In 1934 Jooss and Leeder founded the *Jooss-Leeder-School of Dance* in Dartington Hall (GB) together. After the dissolution of the *Ballets Jooss* and the jointly managed school of dance in Dartington, Sigurd Leeder founded his own school and studio group in London in 1947, which was one of the most renowned modern dance schools in England. He taught an international student community and was regarded as an excellent, almost genius dance educator, who was invited internationally as a speaker at guest courses, including the summer courses of the *Swiss Dance and Gymnastics Teachers Association*, as well as Mary Wigman, Rosalia Chladek, Harald Kreuzberg etc. His methodology for teaching the dance-technical

basics of modern dance is built up in a spiral form from the simple to the complex, from the small to the big, and he also drew on Laban's teachings. In 1959 he handed over the management of his school to his assistants June Kemp and Simone Michelle and accepted a position as visiting professor at the *University Santiago de Chile*. From 1959 to 1964, Sigurd Leeder headed the dance department of the *University Santiago de Chile*. The London School had to close down permanently in 1965 due to the strong hegemony of classical dance in Great Britain and the competition from schools teaching modern dance coming from the USA. From 1964 until his death in 1981, Sigurd Leeder taught with Grete Müller at the Sigurd Leeder School of Dance in Herisau and trained a considerable number of upcoming dance creators and dance teachers, not only from Switzerland but also from neighbouring countries. In this way Sigurd Leeder has also played a significant role in the development of the independent dance scene and contemporary dance theatre.

Leeder analysed dance movements in a precise and differentiated way and he motivated the dance students to dance with their individual movement expression even in the dance studies composed for training purposes. He developed his teaching concept on the basis of the Laban system, even though he himself did not belong to its immediate circle of students. The basic "études" or movement studies he created in dance technique, Eukinetics and Choreutics were recorded in Labanotation with his students. Sigurd Leeder was appointed to the *International Council of Kinetography Laban* (ICKL) in 1959 and gave important impulses for the further development of Laban Kinetography. In 1979 he was chosen as chairman of ICKL.

Text: Claudia Fleischle-Braun (2018).

Photo: Quelle: Tanz (July 2017, p. 56, SAPA Suisse)

For more information see:

Claudia Fleischle-Braun (2018), Zugriff unter https://www.deutsches-tanzarchiv.de/.../SL_Tanzwissenschaft_Sigurd_Leeder.pdf

<https://vimeo.com/showcase/4321109> [Videodokumentationen, Stiftung SAPA, Schweizer Archiv der Darstellenden Künste]

https://de.wikipedia.org/wiki/Sigurd_Leeder

Biographic Notes of the Involved Persons

Claudia Fleischle-Braun (D). Academic senior lecturer at the University of Stuttgart (retired). She taught dance education in the Sports Department. In recent years she has been involved in various historical-pedagogical research projects on modern dance.

Bruno Genty (F/A). Dancer, dance teacher and choreographer in the field of contemporary dance for theatre and urban spaces in Europe. He was dancer and assistant of Karin Waehner and others and he works as a lecturer for contemporary dance, dance pedagogy and repertoire at various universities and training centres (professionals and amateurs).

Karin Hermes (CH). Choreographer, performer, dance teacher and specialist for Labanotation. She is director of *hermesdance*, a production- and training centre for contemporary dance art, further she is a lecturer for work-oriented dance education in the master's programme at the University of the Arts in Bern.

Michael Gross (D/A). Dancer and dance teacher for contemporary dance.

Friederike Lampert (D/CH). She was a dancer in various dance companies as well as research assistant at *Tanzplan Deutschland* and Codarts-University for the Arts Rotterdam. She is professor for choreography at the ZHdK in Zurich (BA/MA Contemporary Dance Department).

Heide Lazarus (D). Freelance cultural, theatre and dance researcher, dramatic advisor, producer of *KARIN WAEHNER (1926-1999) - Eigensinnig in Zwischenräumen. Ein TANZFONDS ERBE Projekt. DANCE FUND HERITAGE project (2017/18)*, among others.

Annette Lopez Leal (A/D). Dancer with *S.O.A.P. Dance Theatre*, Frankfurt a.M./ Rui Horta. She works as a lecturer for contemporary dance, dance pedagogy and repertoire, including as a university lecturer at the Anton Bruckner Privatuniversität Linz.

Barbara Lüneburg (A/D). Performer (in the fields of contemporary music, violin and multimedia). Her research focus is in the field of instrumental performance. Professor for artistic research and director of the doctoral programs at the Anton Bruckner Privatuniversität Linz.

Jean Masse (F). Dancer, choreographer, dance teacher, former assistant of Karin Waehner and administrator of the artistic heritage of Karin Waehner. He is the artistic and pedagogic director of the *Compagnie Epiphane* and of the *Centre Lafaurie Monbadon* and a member of the French National Council of Experts in the field of "Dance in School".

Tim Rubidge (UK). Dancer, choreographer and dance educator. He studied with Sigurd Leeder in Herisau (CH) and is initiator and director of various artistic and social cooperation and participation projects. Among other things, he was a visiting professor for choreography at Northumbria University. In recent years he has concentrated on the staging of site-specific choreographies.

Guillaume Sintès (F). Lecturer in Dance Studies at the University of Strasbourg with a focus on the profession of choreographer and with a fundamental interest in issues of archiving, memory and historiography in the field of artistic dance.

Anna-Lena Wieser (A). Promoting as doctoral student in the doctorate program PLUS (DSP-Kolleg) of the University of Salzburg (music and dance studies) and lectureship for dance historiography at the Anton Bruckner Privatuniversität Linz.

