

Abstract

Re-interpreting dance heritage

Between choreographic practice and notation theory

Karin Hermes explores the theme of reinterpretation based on her analytical and artistic examination of notated choreographies. Four works by Kurt Jooss and Sigurd Leeder from the years 1929-1952, which have transnational significance in their work history and belong to the recognized dance heritage, will be examined as examples. The methodological dispositive will be tested and developed using the following works: *Pavane auf den Tod einer Infantin* (1929) and *Großstadt* (1932), choreographies by Kurt Jooss, as well as *Danse macabre* (1935) and *Impromptu* (1952), choreographies by Sigurd Leeder. The dance scores of the four choreographies are notated in the system Kinetografie Laban/Labanotation. In addition to the analysis of the works, this thesis examines whether the basic principles of the Kinetografie Laban/Labanotation have an influence on the interpretation processes.

In the second part, Karin Hermes created the choreography *Falling Threads and Floating Stones*. Experiments with the differences and empty spaces of the historical works are at the centre of this. Subsequently, re-interpretation methods of variation, transformation and metamorphosis are developed.

Finally, the significance of re-interpretation for current dance creation is examined with a focus on contemporary dance techniques and their mediation. In this way, interfaces between notation theory, dance practice and dance science are explored based on the research results on pre- and descriptive notation, stylistic aspects and the distinction between system and system application of the Kinetography Laban/Labanotation.

Keywords

Interpretation, choreography, work analysis, intangible cultural heritage dance, Kinetography Laban/Labanotation, dance notation, embodiment, historical dance works