

Symposium

Dance Resonance—

25—27
September

Rennweg 8
1030 Vienna

Artistic Attunement in Motion

Registration: [info@
gtf-tanzforschung.de](mailto:info@gtf-tanzforschung.de)



Zur Einstimmung

Wir freuen uns sehr, dass wir die diesjährige Tagung der Gesellschaft für Tanzforschung an der Universität für Musik und darstellende Kunst Wien (mdw), einer international ausstrahlenden Musik- bzw. Kunstuniversität im Herzen der Kulturmétropole Österreichs, in Kooperation mit dem Institut für Theater, Medien und Populäre Kultur der Universität Hildesheim, austragen dürfen. Damit eröffneten sich uns ideale Möglichkeiten, der außergewöhnlich hohen Anzahl an Proposals für Präsentationen unterschiedlichster Ausrichtung gerecht zu werden und ein möglichst vielfältiges und facettenreiches Programm zu der Tagungsthematik zusammenstellen zu können.

Das Thema „Resonanz“ ist spätestens seit der Veröffentlichung von Hartmut Rosas umfassenden Monografie *Resonanz. Eine Soziologie der Weltbeziehung* (Berlin 2016) nicht unbedingt eine Novität, jedoch von anhaltender Aktualität – gerade auch hinsichtlich ihres künstlerischen bzw. künstlerisch-forschenden Potenzials. Rosas zahlreiche Bezüge zur Musik mögen zu einer Veranschaulichung seines Konzepts zunächst einleuchten, müssen aber auch kritisch beleuchtet werden (vgl. hierzu Müller-Brozović 2024*). Im Kontext unseres Symposiums mit einem Schwerpunkt im Bereich von Tanz, Choreografie und Performance wollen wir jedoch auch verstärkt nach (körperlichen) Bewegungsimplikationen des Resonanz-Konzepts fragen – und inwiefern diese Bewegungsresonanzen mit musikalischen Resonanzen verbunden sein können.

Schließlich gab ein Jubiläum den Anlass zu Fragen nach historischen Musik- und Bewegungsresonanzen: 1925 wurde die von Émile Jaques-Dalcroze in Dresden-Hellerau begründete „Bildungsanstalt für Musik und Rhythmus“ nach Wien-Laxenburg verlegt und übte dort auf nationale wie internationale (Lebens-)Reformbewegungen und Tanzavantgarden einen nachhaltig „resonierenden“, künstlerischen und pädagogischen Einfluss aus. Ein „Mini-Symposium“ *Moderner Tanz* innerhalb dieser insgesamt sehr weitgreifend angelegten Jahrestagung der Gesellschaft für Tanzforschung widmet sich eigens dieser Thematik – kuratiert von Dr. Andrea Amort, einer ausgewiesenen Expertin für die spezifisch Wiener Tanzgeschichte, und der AG „Moderner Tanz“ der Gesellschaft für Tanzforschung.

So wünschen wir allen – aktiv oder passiv bzw. „mediopassiv“ – Teilnehmenden drei intensive, anregende und nachhaltig resonierende Symposiumstage! Ergebnisse dieser Tagung werden sowohl in dem Jahrbuch der Gesellschaft für Tanzforschung 2025 (mit open access ab 2026) als auch digital – über die Webpage des Artistic Research Centers der mdw – veröffentlicht. Für weitere Fragen, Wünsche und Anregungen stehen wir gerne zur Verfügung!

Herzlich grüßt das Team der Symposiumsorganisation

Anna, Dominika, Vera und Stephanie

* Irene Müller-Brozović: *Das Konzert als Resonanzraum. Resonanzaffine Musikvermittlung durch intensives Erleben und Involviertsein*, Bielefeld 2024. Diese Studie wurde als Dissertation an der mdw eingereicht und dort auch mit dem „Herta und Kurt Blaukopf Award“ eigens ausgezeichnet.

Attunement

We are delighted to host this year's conference of the Gesellschaft für Tanzforschung at the University of Music and Performing Arts Vienna (mdw), an internationally renowned music or arts university in the heart of Austria's cultural capital, in collaboration with the Institute for Theatre, Media and Popular Culture at the University of Hildesheim. This gave us the ideal opportunity to accommodate the exceptionally high number of proposals for presentations on a wide variety of topics and to put together a program for the conference that was as diverse and multifaceted as possible.

The topic of “resonance” has been around since the publication of Hartmut Rosa's comprehensive monograph *Resonance. A Sociology of Our Relationship to the World* (Berlin 2016, trans. James Wagner, Cambridge 2019), but it remains a topic of ongoing relevance – especially with regard to its artistic and artistic-research potential. Rosa's numerous references to music may seem to illustrate his concept at first glance, but they must also be examined critically (cf. Müller-Brozović 2024*). In the context of our symposium, which focuses on dance, choreography, and performance, we also want to examine the implications of the concept of resonance for (physical) movement – and to what extent these resonances in movement can be linked to musical resonances.

Finally, an anniversary provided the occasion to ask questions about historical musical and movement resonances: In 1925, the “Educational Institute for Music and Rhythm” founded by Émile Jaques-Dalcroze in Dresden-Hellerau was relocated to Vienna-Laxenburg, where it exerted a lasting “resonant” artistic and educational influence on national and international (life) reform movements and avant-garde dance. A “Mini-Symposium” on modern dance within this very wide-ranging annual conference of the Society for Dance Research is dedicated specifically to this topic – curated by Dr. Andrea Amort, a renowned expert on the specific history of dance in Vienna, and the “Modern Dance” working group of the Gesellschaft für Tanzforschung.

We wish all participants – whether active, passive, or “mediopassive” – three intensive, stimulating, and resonant days at the symposium! The results of this conference will be published in the 2025 yearbook of the Society for Dance Research (with open access from 2026) as well as digitally on the website of the Artistic Research Center at the mdw. Please do not hesitate to contact us if you have any further questions, requests, or suggestions!

Warm regards from the symposium organisation team

Anna, Dominika, Vera, and Stephanie

* Irene Müller-Brozović: *Das Konzert als Resonanzraum. Resonanzaffine Musikvermittlung durch intensives Erleben und Involviertsein*, Bielefeld 2024. This study was submitted as a PhD thesis at the mdw, where it was also awarded the Herta and Kurt Blaukopf Award.

Das Wichtigste im Überblick ...

*** please scroll down for English ***

Tagungsort

Die Tagung findet vom **25.–27. September 2025** in den Räumlichkeiten der **Universität für Musik- und darstellende Kunst Wien (mdw)** am **Rennweg 8, 1030 Wien (3. Bezirk)** statt (Tramlinie 71 Richtung „Kaiserebersdorf“, Ausstieg bei der Station: „Unteres Belvedere“, neben dem Schlossgarten Belvedere, Eingang links von dem Restaurant Salm-Bräu; vgl. hierzu die **Fotos am Schluss dieses Booklets**, S. 97ff.). Der Hauptbahnhof Wien grenzt unmittelbar an das „Quartier Belvedere“ an. Über den Schlossgarten/„Oberes Belvedere“ kann man auch zu Fuß zum Rennweg 8 /„Unteres Belvedere“ gehen.

Registrierung

Die **Konferenzgebühr** beträgt 30 € für Studierende, 50 € für Referent*innen, 100 € für Mitglieder der gtf und 150 € für Nicht-Mitglieder und ist nach Anmeldung per e-mail (info@gtf-tanzforschung.de) im Voraus zu überweisen. Für Angehörige der mdw und Universität Hildesheim ist die Teilnahme kostenlos. Nur in vereinbarten Einzelfällen kann auch vor Ort Bargeld entgegengenommen werden. Die **Konferenzmappen** mit den **Namensschildern** und **Zeitplänen** sind am Info-Desk vor dem Neuen Konzertsaal erhältlich (zur Orientierung werden Hinweisschilder angebracht). Das detaillierte „**Booklet of Abstracts**“ wird nur digital veröffentlicht – einzusehen und herunterzuladen von der Homepage der Gesellschaft für Tanzforschung: <https://www.gtf-tanzforschung.de/tagungen/symposium-2025/>
Registrierung: Donnerstag, 25. September 9–14 Uhr und 18:30–19 Uhr • Freitag, 26. September 8:30–11 Uhr und 13:30–14 Uhr • Samstag, 27. September 8:30–10 Uhr

Technische Ausstattung

Zu unserer **Grundausrüstung** gehören:

- Beamer und Leinwand oder TV-Monitor und HDMI-Kabel für Laptopanschluss
- Tonlage und Klinkenstecker für Laptop 3,5 mm
- Mikros (nur im „Neuen Konzertsaal“ und „Alten Konzertsaal“)
- (Steh-)Pulte/Tische/Notenständer sowie freie, saubere Bodenflächen zum Bewegen (vor allem in den Bewegungsräumen)

Wir bitten alle Beitragenden, eigene **Laptops** (und ggf. **Adapter**) mitzubringen! Zudem bitten wir dringend darum, die **Technik in der Pause vor dem jeweiligen Panel zu testen**. In den Pausen werden Hilfskräfte in den Räumen sein, die bei größeren technischen Schwierigkeiten auch einen Haustechniker kontaktieren können. Dies sollte aber nicht während der Panels geschehen, sondern ausschließlich in den Pausen. **Individuelle technische Anforderungen** über die Grundausstattung hinaus müssen **bis spätestens zum 15. September 2025 mit uns abgeklärt werden** (größtenteils bereits erfolgt).

Unterstützung

Für dringende Anfragen zu dieser Jahrestagung steht Stephanie gerne zur Verfügung: schroedter@mdw.ac.at / +43 664 887 90805 (auch über WhatsApp erreicht, jedoch bitte generell nur in dringenden Fällen); zudem werden zahlreiche studentische Hilfskräfte (durch einheitliche T-Shirts sogleich erkennbar) unterstützend zur Seite stehen und gerne Auskünfte erteilen.

Notfälle

Notarzt/Rettung: 144 • Polizei: 133 • Feuerwehr: 122 • Bergrettung: 140

Stay connected!

WLAN Gastzugang für alle Konferenzteilnehmer*innen bis zum 28. September:

Username: **DanceResonance** • Password: **Resonance2025**

The most important information at a glance...

Conference Venue

The conference will take place from **September 25–27, 2025**, at the **University of Music and Performing Arts Vienna (mdw)** at **Rennweg 8, 1030 Vienna (3rd district)** (tram line 71 towards “Kaiserebersdorf,” get off at the station: “Unteres Belvedere,” next to the Belvedere Palace Gardens, entrance to the left of the Salm-Bräu restaurant; see the **photos at the end of this booklet**, pp. 97). Vienna Central Station is right next to the „Quartier Belvedere“. You can also walk to Rennweg 8/„Unteres Belvedere“ via the palace gardens/„Oberes Belvedere“.

Registration

The **conference fee** is 30 € for students, 50 € for speakers, 100 € for members of the GTF, and 150 € for non-members. It must be paid in advance after registering by email (info@gtf-tanzforschung.de). Participation is free for members of the mdw and the University of Hildesheim. Cash payments on site will only be accepted in agreed individual cases. **Conference folders** with **name tags** and **schedules** are available at the information desk in front of the „Neuer Konzertsaal“ (signs will be put up for guidance). However, the detailed “**Booklet of Abstracts**” will only be published digitally – it can be viewed and downloaded from the homepage of the “Gesellschaft für Tanzforschung”: <https://www.gtf-tanzforschung.de/tagungen/symposium-2025/>

Registration: Thursday, September 25, 9 a.m. to 2 p.m. and 6:30–7 p.m. • Friday, September 26, 8:30–11 a.m. and 1:30–2 p.m. • Saturday, September 27, 8:30–10 a.m.

Technical Equipment

All rooms are equipped with the following **basics**:

- Projector and Screen or TV-Monitor and HDMI Cable for Laptop Connection
- Sound system and 3.5 mm Audio Jack for Laptop
- Microphones (only in „Neuer Konzertsaal“ and „Alter Konzertsaal“)
- High Desks/Tables/Music stands and a free, clean floor space for movement (especially in the movement rooms)

We kindly ask all contributors to bring their **own laptops** (and **adapters**, if needed)! We also kindly ask you **to test the equipment during the break before your panel**. During breaks, assistant students will be present in the rooms and can contact a professional technician if there are major technical issues.

This should only happen during breaks though, not during panels.

Individual requirements beyond the basic equipment **must be clarified with us by September 15, 2025, at the latest** (most of which has already been done).

Support

For urgent inquiries regarding this annual conference, please contact Stephanie: schroedter@mdw.ac.at / +43 664 887 90805

(also available via WhatsApp, but please only use this in urgent cases). Numerous student assistants (easily recognizable by their uniform T-shirts) are also on hand to provide support and information.

Emergencies

Medical emergency: 144 • Police: 133 • Fire Brigade: 122 • Mountain Rescue: 140

Stay connected!

WLAN guest access for all conference participants until September 28:

Username: **DanceResonance** • Password: **Resonance2025**

SCHEDULE

Thursday, September 25

Timing	Thu 1 Neuer Konzertsaal	Thu 2 Alter Konzertsaal	Thu 3 Bewegungsraum C0118	Thu 4 Bewegungsraum C0115	Thu 5 Seminarraum AEG10	Thu 6 Sitzungssaal A0128
I. 10–12.30		<i>Student Symposium</i> Pichler • Winter Hanauer Aguilar Rosales				
II. 14–15.30	Welcome Greetings, & Keynote Gabriele Klein [German]	—	<i>Listening as Movement Methodology</i> WS: TALVEZ	<i>Listening as Methodology for Improvisation</i> WS: Okhotnikov/Taljaard	—	—
III. 16–17.30	<i>Kritische Resonanzen</i> L: Howahl L: Meyer-Hansel L: Ingrisch	<i>Queer Feminist Resonances</i> LP: Meneau/Settomini LP: Ackerl L: Djemelinskaia	<i>Resonating Dance History</i> WS: Arend/Papadopoulos LP: Weiser	<i>Shared Bodies / Ecology</i> LP: Valdes LP: Anderwald+Grond	<i>Resonances in Music or Dance Pedagogy / Mediation</i> L: Cottica L: Miko/Steinberg L: Stein-Hinrichsen	<i>Soziale Choreografien</i> P: Hilari/Thurner/Wehren
Long Break	POSTER-Presentations					
IV. 19–20.30	Vergabe des tanzwissen- schaftlichen Forschungs- preises und Update <i>Moving Dance Studies Ahead</i> [German]	<i>Taktile und olfaktorische Resonanzen</i> LP: MUELLER-DIVJAK WS: Winklhofer/Iby	<i>Resonanzen eines kolonialen Schattens und Demokratisie- rung der Sinne</i> LP: Bruckner WS: Figl	<i>Ekstatische Resonanzen</i> LP: Bößer	<i>Resonanzen im zeitgenössischen Tanz</i> L: Schellow L: Schütz	<i>Exploring Dance and Ecosomatic Practice as Knowledge-Creation</i> P: Guzzo/Schultze-Allen

Red = Special Events (or special remarks) • Green = German Presentation/Format • Blue = English Presentation/Format

L = Lecture: 20 min. & 10 min. discussion • LP = Lecture Performance or Lecture Demonstration: 30 min. incl. discussion • WS = Workshop: 60 min. • P = Panel: 60 min.

Friday, September 26

Timing	Fr 1 Neuer Konzertsaal	Fr 2 Alter Konzertsaal	Fr 3 Bewegungsraum C0118	Fr 4 Bewegungsraum C0115	Fr 5 Seminarraum AEG10	Fr 6 Sitzungssaal A0128
I. 9–10.30	<i>Mini-Symposium „Moderner Tanz“ *</i> WS: Lajko	<i>Spatial and Corporeal Relations</i> L: Lyster/Hansen L: Collevocchio LP: Brabrand	<i>Memory Resonances</i> WS: Hieda	<i>Digital Resonances</i> LP: Pajala-Assefa LP: Matthias	<i>Postmodern Dance / Tanztheater / Biografische Resonanzen</i> L: Desmet L: Hörmann LP: Kämpfe/Barcena	<i>Resonanzaffine Musik- & Bewegungspädagogik/ Rhythmik</i> P: Schroedter/ Müller-Brozović
II. 11–12.30	<i>„Moderner Tanz“</i> (Forts.) L & WS: Kampe/ Kappenberg	<i>Relational and Multisensory Resonances</i> LP: Kramár LP: Sen-Podstawska LP: Lee	<i>Multisensory Resonances</i> WS: Repinz	<i>Postcolonial Resonances</i> LP: Torres Mendieta LP: Njaka	<i>Critical Resonances and Dance Cinema</i> L: Chwialkowska L: Olabarria Smith L: Rothenburger	<i>Cultures of Transformation</i> P: Ermelindo Rodrigues/ Jacobi/ Menslin
Long Break	POSTER (still available)					
III. 14–15.30	<i>„Moderner Tanz“</i> (Forts.) Keynote Andrea Amort & Gäste** [German]	<i>Resonant Relations</i> L: Rochette L: Steyn L: Berg	<i>Embodying Resonances</i> WS: Burkhardt/ Hänel/Reuter	<i>Embodying Liminal Spaces</i> WS: Cruz	<i>Resonanz und Macht(-missbrauch)</i> L: Pamer L: Kasperowitsch L: Jabado-Bilitza	<i>Lesbian Vibes</i> P: Althammer/Wittrock
IV. 16–17.30	<i>„Moderner Tanz“</i> (Forts.) L: Laakkonen Interview: Oberzaucher- Schüller, Fleischle-Braun, Rosenberg-Ahlhaus LP: Lajko/ Buche-Reisinger	<i>Tanzmoderne / Historische Resonanzen</i> L: Nabokina L: Ramri L: Schwan	<i>Sensing and Shaping Relationships</i> WS: Ramesh	<i>Resonanz und Care</i> L: Oidtmann L: Patricio LP: Champlin	<i>Cultural Resonances</i> L: Bayraktar L: Olexa L: Dong	<i>Moving Dance Studies Ahead: Artistic Research</i> P: description see “Moving Dance Studies Ahead”
Long Break	POSTER (still available)					

* On the occasion of the relocation of the “Educational Institute for Music and Rhythm” founded by Émile Jaques-Dalcroze from Dresden-Hellerau to Vienna-Laxenburg 100 years ago (1925)

** Beata Bauder, Nikolaus Selimov und Studierende des Instituts für Tanz der „Musik und Kunst Privatuniversität der Stadt Wien“ (MUK) sowie Eva-Maria Schaller

V. 19–20.30	Präsentation Jahrbuch Tanzforschung 2024 [German] „Moderner Tanz“ (Forts.) Film & Diskussion: Blaschke	<i>Sounding and Twisting Resonances</i> LP: Möller LP: Wilfing	<i>Musikalische und Somatische Resonanzen</i> LP: Brand WS: Ohlsen/Von der Emde	<i>Stilling Dance</i> L & WS: González	<i>Partizipative / Inklusive Resonanzen</i> L: Quinten L: Zugasty L: Glenk	<i>Digital Resonances / VR and AI</i> L: Deere L: Hubatschke
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Saturday, September 27

Timing	Sa 1 Neuer Konzertsaal	Sa 2 Alter Konzertsaal	Sa 3 Bewegungsraum C0118	Sa 4 Seminarraum AEG10
I. 9–10.30	Keynote Darrel Toulon [English]	<i>Ecological and Interspecies Resonances</i> L: Ruhsam L: Macek L: Muñoz-Carneiro	<i>Exploring Resonance with Khaita</i> WS: Leick	<i>Postcolonial Archives</i> P: Ahmadzadeh/ Ferraz/ Herrera Corado/ Krappmann/Manavi
II. 11–12.30	Mitgliederversammlung (bis 13 Uhr) [German]	<i>Soma, Szene, Soziologie / Surfaces, Touch, Kinesthetic Empathy</i> WS: Marschalek/Angerer LP: Georgescu	<i>Resonances in Music/Sound and Performative Movement/Dance</i> L: Jang L: Polychronopoulou LP: Rose	<i>Historical Resonances</i> L: Kovács L: Rothenberger

Further Events, September 24–28

WASTELand von Claudia Bosse

Ort: auf und mit der Brachfläche hinter dem Hauptbahnhof Wien zwischen Karl-Popper-Straße und Alfred-Adler-Straße, 1100 Wien

Zeit: 24. September 18 Uhr (Premiere) • 25., 26., 27. September 18 Uhr • 28. September 15 Uhr (durational version) • **Tickets:** www.tqw.at

Infos: <https://www.theatercombinat.com/wp/wasteland/> • and **at the end of this booklet on p. 95**

UnterGrund ÜberWasser von und mit Elisabeth Orlowsky, Petra Stump-Linshalm, Heinz-Peter Linshalm und Taikan Yamasaki

Ort: Ruprechtskirche Wien (Ruprechtsplatz 1 · 1010 Wien) • **Zeit:** 28. September, 20 Uhr • **Tickets** 10/5 € an der Abendkasse ab 19:30 Uhr

Infos: <https://www.stump-linshalm.com/untergrund-ueberwasser-ua> • <https://nmr.klingt.org/home> • and **at the end of this booklet on p. 96**

Abstracts & Bios

Ackerl, Denise:

***Mermaiding as Practice. Trans-Species Embodiment
and Queer Resonance in Urban/Ecological Landscapes***

In my current practice-based research, I explore trans-species embodiment as a mode of forming ecological kinship through mermaiding – the moving and performing with a mermaid tail across public, urban, and “natural” settings. As both method and practice, it becomes an extended sensorium, creating relational entanglements across species, surfaces, and social codes. In my performance lecture, I transform live on stage, enacting the mermaid’s horizontal orientation as a performative gesture. This embodied shift, from upright to prone, opens new tactile relations with ground and space, revealing a resonant, human/nonhuman mode of world-relation. The mermaid body, neither fully human nor fully other, offers a queer, non-normative attunement to environments shaped by vertical, able-bodied norms. Without water’s buoyancy, mermaiding on land emphasizes gravity and friction. The tail becomes more than costume: it’s a sensorial interface for care and connection. Drawing on Sara Ahmed’s *Queer Phenomenology* (2006), I frame the mermaid as spatially queer – resisting “straight lines” of human mobility and re-orienting bodily relations.

Exploring places like Vienna, London, Athens, and Berlin, I examine how mermaiding unsettles anthropocentric, heteronormative public spaces. This practice enacts a slow, resonant mode of sensing, echoing Saito’s (2022) aesthetics of care. Ultimately, mermaiding becomes a method for navigating human and nonhuman, queer, and ecological entanglements – demythologising the mermaid body through multispecies vulnerability and sensory ethics.

Aguilar Rosales, Alma Gabriela:

Empathy as an Aesthetic Sense. The Case of Dance Resonance

How can the concept of kinesthetic empathy help us connect in a dance context to the central point of resonance theory, namely synchronized reciprocity in our relationships with the world? I argue that resonance in the context of improvisational dance is a form of kinesthetic empathy, based on the work of Foster (2011). The notion of kinesthetic empathy is considered here as an aesthetic sense insofar as it provides a sensitive approach to the other like touch, sight or listening: it creates

**Lecture Performance
Thu 2 / III.**

Denise Ackerl is a performance artist, researcher, and lecturer, exploring ambiguous feminine identities in socio-political contexts. After moving from Vienna to London in 2013, she completed a practice-based PhD at University of Arts London (AHRC award) in 2021. She previously studied painting, economics, and political science. Since 2017, she has lectured in Creative Research and Gender Studies and joined residencies including Fresh A.I.R. Berlin (2022) and LABVerde (2023, Brazil). Now back in Vienna, she explores ecological kinship through “mermaiding” in the proximity of the Wienerwald, Wienfluss and Danube.

<https://www.dackerl.net>

**Student Symposium
Thu 2 / I.**

Alma Gabriela Aguilar Rosales (Ensenada, Baja California, Mexico, 1989) is a dancer and philosopher. Her research focuses on the study of perception, gesture and emotions from phenomenology and cognitive science theories applied to dance, music and performance art. In 2018 she founded her independent project *Quiasma: Cultivos Filosóficos en Danza*, where she teaches and develops workshops. Currently she is a PhD student at the Universidad Nacional Autónoma de México, dance

an affective response of attuned closeness (in dance, usually by rhythm). In this empathy it is built (self-)knowledge that arises from the intention and attention of one's own responses to the environment. This self-knowledge helps to detect when we are willing (or not) to resonate, which allows us to remain our autonomy-based dynamic decisions. This coincides with the notion of dispositional resonance, which I propose to think of as opening up and transforming oneself through bodily movement in situ. That is, disposition as what the dancer does or is, and not as something he or she has (argument of agential realism, Barad 2007). This evokes dance's liminal aspects. Resonance in dance, therefore, is an empathic process that makes sense through its doing, and opposite of Rosa's view, it's a process intentionally created, not always spontaneous.

Ahmadzadeh, Ulduz / Nalini Ferraz / Beatriz Herrera Corado /

Till Krappmann / Deborah Manavi:

Post-colonial Archives and the Emergence of Translocal Choreography.

The Collective Resonances in the Making of "Vasht"

This panel addresses translocal personal memory, archival research, and collective imagination in the creation of a dance piece. In this particular case, as a PhD student interested in post-colonial choreographic projects collaborating with Iranian choreographer Ulduz Ahmadzadeh, we will focus on the making of the piece *Vasht* by Ahmadzadeh and the dance company ATASH. In this piece, dance practices of West and Central Asia are the catalyst of the choreographic, musical, and aesthetic possibilities. As a creative process, *Vasht* addresses dance traditions beyond national borders and brings them to life on a European stage with an international team. Thus, the emergence of a new archive creates novel iterations of movements that relate to the "original" but that evolve according to the emerging collective creativity. The conversation will depart from the personal experiences of working with dance and music material that evoke both intimacy and foreignness while choreographing the possibilities of mobility and exchange. The artists involved in the process will share their personal take on reimagining the Silk Road, the complexity of working with particular rhythmical patterns, and the use of symbols that root the piece's sense of belonging. We will discuss the affective relation to documentation and creativity in the context of migration, as well as the epistemological and political implications of framing dance practices under the umbrella of contemporary dance.

teacher at *Tanz Die Toleranz*, and is doing a research stay at the University of Music and Performing Arts in Vienna.

**Panel
Sa 4 / I.**

Ulduz Ahmadzadeh is choreographer, performer, researcher and the artistic co-director of ATASH عطر contemporary dance company. Ahmadzadeh studied directing at the art University Soureh in Tehran, contemporary dance pedagogy at MUK in Vienna and Social Design at the University of Applied Arts Vienna.

Naline Ferraz is a dancer and choreographer. She was part of Ballet Jovem Minas Gerais and Palácio das Artes Dance Company (Brazil) as a dancer-creator. Naline has collaborated Atash Contemporary Dance Company since August 2022. Gyrotonic® and Gyrokinesis® instructor

Beatriz Herrera Corado is current PhD candidate at the University of Music and Performing Arts Graz and university assistant at the Institute for Ethnomusicology at the mdw.

Till Krappmann is the scenographer and artistic co-director of ATASH عطر contemporary dance company. Till studied scenography at the Academy of Fine Arts Vienna.

Deborah Manavi is a choreographer, performer, dance and movement therapist based in Leipzig. Choreographic assistant of *Vasht* with ATASH عطر contemporary dance company.

Althammer, Miriam / Eike Wittrock:

***Lesbian Vibes. Queer Resonances of Modern Dance
(Loheland and Günther School)***

Photographs from Loheland and the Günther School share a distinct aesthetic: they're giving strong lesbian vibes. At the same time, both dance institutions – long overlooked in scholarship – resonate ideologically with National Socialism. How can these conflicting “vibrations” be reconciled? What historiographic tools allow us to sense and interpret queer resonances, and which rhythms are worth breaking?

Loheland, a rural avant-garde community, offered space for queer body politics beyond hetero-normative norms. Its gymnastics aimed to shape a strong, androgynous “new female artist type,” lauded as an “Amazon state” – a term that reveals Loheland’s internal ambivalence between emancipation and normativity. This ambivalence echoes in its anthroposophical, body-centered practices, which fostered both gender non-conformity and later Nazi ideals. The Amazon ideal shifted from a symbol of deviant femininity to one of disciplined service to the Volkskörper. Similarly, the Günther School, a key site for modern dance pedagogy, developed a foundational approach to elemental music and dance education. In the 1930s, this pedagogy was ideologically reframed as inherently German. By examining documents from the 1938 *Don Juan* choreography (Maja Lex and the Günther dance group), we will explore resonances between NS ideology and queerness within this practice.

Amort, Andrea

in Kooperation mit und der Mitwirkung von Beata **Bauder**, stellvertretende Studiengangsleiterin, und Nikolaus **Selimov**, Studiengangsleiter, mit Studierenden des Instituts für Tanz der MUK Wien, sowie der freischaffenden Tänzerin, Choreografin und Pädagogin Eva-Maria **Schaller**.

Was und wer war „Hellerau-Laxenburg“?

Versuch einer Rekonstruktion (mit praktischen Beispielen)

100 Jahre nach der Übersiedlung der Neuen Schule Hellerau bei Dresden nach Laxenburg bei Wien stellt sich die Frage, was diese Schule gewesen war. Definitiv *keine* Zweiganstalt des Begründers der Rhythmischen Gymnastik Émile Jaques-Dalcroze, auch kein Sommercamp. Vielmehr war „Laxenburg“ eine „Hochschule“ mit dreijähriger Ausbildung in Rhythmik, Gymnastik und Tanz. Reformorientierte Dalcroze-„Abtrünnige“, die sich als internationale Künstler-Kolonie bezeichneten, brachten sie mit Idealismus und privatem Geld in politisch tumultösen Zeiten, von 1925 bis 1938/39, auf den Weg: die Ehepaare Baer und Ferand, Valeria Kratina, Rosalia Chladek.

**Panel
Fr 6 / III.**

Miriam Althammer (Dr. phil.) is a university assistant in the Department of Art, Music and Dance Studies at the University of Salzburg. She received her PhD from the University of Music and Dance Cologne on oral history as knowledge practice and artistic research. Her habilitation explores entangled histories in modern Central and Southeast Europe through gymnastic education, folk dance culture and body politics. She co-coordinates the CEEPUS network *Arts in Motion*.

Eike Wittrock (Univ.-Prof. Dr.) is Professor of Dance Studies at the Music and Arts University of the City of Vienna (MUK). In his research and teaching practice, he explores (queer) aesthetics in historical sources of European dance history. Recent publications include *Theater* in queerem Alltag und Aktivismus der 1970er und 1980er Jahre* (Neofelis Verlag, co-edited with Jenny Schrödl) and *Speculations on the Queerness of Dance Modernism* (DRJ Special Issue, with Mariama Diagne and Lucia Ruprecht).

**Keynote
Fr 1 / III.**

Andrea Amort wurde am Tanzstudio Erika Gangl in Linz ausgebildet. Dr. phil. Univ. Wien. Kritikerin, Dramaturgin, Kuratorin, Tanzhistorikerin. Lehrte u.a. an der Anton Bruckner Privatuniversität in Linz (ABPU) und an der MUK-Uni in Wien. Kuratiert Ausstellungen, Festivals *Beyond the Waltz* in Washington DC, *Berührungen: Tanz vor 1938 – Tanz von heute* im Odeon, Wien; produzierte *Hanna Berger: Retouchings* im Festspielhaus St. Pölten, *Rosalia Chladek Reenacted* im Theatermuseum Wien, das Grete Wiesenthal-Projekt *Glücklich. War gestern, oder?*

Zum Schwerpunkt wurden die neue Tanzpädagogik, der moderne Tanz und die Tanzgruppe. Hellerau-Laxenburg war ein Hotspot mit illustren Lehrenden und Studierenden und zog transnationale Verbindungen nach sich, die bis nach Südostasien reichten, sich aber besonders in Ungarn, Tschechien und Polen niederschlugen. Ausführlich wird diese insgesamt als Rekonstruktion und Interpretation zu betrachtende Recherche in einer Publikation (mit einem mehr als 800 Namen umfassenden Personen-Lexikon) zu verfolgen sein, die 2026 von Amort herausgegeben und in Kooperation mit dem Theatermuseum (KHM-Museumsverband) erscheinen wird. Was anhaltend resoniert aus der Laxenburger Zeit ist das „Chladek-System“, seine systematisierte, „moderne“ Tanztechnik und spezifische Lehrweise. Die IGRC einerseits und das Institut für Tanz an der MUK Wien andererseits befassen sich mit der prozesshaften Weiterführung der von Rosalia Chladek im Geist der Körperreformbewegung mit Betonung auf organischem Bewegungsverlauf und Stilsfreiheit erarbeiteten Tanzmethode. Den Einblick in ihr künstlerisches Werk gewährte Chladek offiziell seit den 1980er-Jahren, in dem sie frühe Soli an eine junge Generation weitergab. Amort hat 2019 das Generationen-Projekt und damit die historisch informierte Aufführungspraxis nach Chladek mit zahlreicher Unterstützung weitergeführt, darunter Eva-Maria Schaller, die ihre Erfahrung mit der Aufführung des Solos *Jeanne d'Arc* als Tänzerin teilen wird.

Amort, Andrea

in cooperation with and with the participation of Beata **Bauder**, deputy programme director, and Nikolaus **Selimov**, programme director, with students from the Institute for Dance at MUK Vienna, and freelance dancer, choreographer and teacher Eva-Maria **Schaller**.

What and who was “Hellerau-Laxenburg”?

An attempt at reconstruction (with practical examples)

One hundred years after the relocation of the Neue Schule Hellerau near Dresden to Laxenburg near Vienna, the question arises as to what this school was. It was definitely not a branch of the school founded by Émile Jaques-Dalcroze, the founder of rhythmic gymnastics, nor was it a summer camp. Rather, “Laxenburg” was a “college” offering a three-year course in rhythm, gymnastics and dance. Reform-oriented Dalcroze “renegades”, who described themselves as an international artists’ colony, launched it with idealism and private funds during politically turbulent times, from 1925 to 1938/39: the married couples Baer and Ferand, Valeria Kratina, Rosalia Chladek. The focus was on a new established dance pedagogy, modern dance and the dance group. Hellerau-Laxenburg was a hotspot with illustrious teachers and students and attracted transnational connections that reached as far as Southeast Asia, but were particularly evident in Hungary, the Czech Republic and Poland. This research, which can be regarded as a reconstruction and interpretation, will be presented in detail in a publication (with a lexicon of more than 800 names) to be edited by Amort and published in cooperation with the Theatermuseum (KHM Museum Association) in 2026.

What continues to resonate from the Laxenburg period is the “Chladek system,” its systematised, “modern” dance technique and specific teaching method. The IGRC on the one hand and the Institute for Dance at the MUK Vienna on the other are concerned with the ongoing development of the dance method developed by Rosalia Chladek in the spirit of the body reform movement, with an emphasis

im brut, Wien. Zahlreiche Publikationen, zuletzt u.a. *Alles tanzt. Kosmos Wiener Tanzmoderne* (Hatje Cantz, 2019), *Erika Gangl und der Neue Tanz* (Hollitzer, 2024).

Andrea Amort trained at the Erika Gangl Dance Studio in Linz. Dr. phil. Univ. Vienna. Critic, dramaturge, curator, dance historian. Taught at Anton Bruckner Private University in Linz (ABPU), MUK University in Vienna, among others. Curated exhibitions, festivals *Beyond the Waltz* in Washington DC, *Berührungen: Tanz vor 1938 – Tanz von heute* (*Touches: Dance before 1938 – Dance today*) at the Odeon, Vienna; produced *Hanna Berger: Retouchings* at the Festspielhaus St. Pölten, *Rosalia Chladek Reenacted* at the Theatermuseum Vienna, the Grete Wiesenthal project *Glückselig. War gestern, oder? (Blissful. Was yesterday, wasn't it?)* at brut, Vienna. Numerous publications, most recently, among others, *Alles tanzt. Kosmos Wiener Tanzmoderne* (Hatje Cantz, 2019), *Erika Gangl und der Neue Tanz* (Hollitzer, 2024).

on organic movement and free of style. Chladek officially provided insight into her artistic work in the 1980s by passing on early solos to a younger generation. In 2019, Amort continued the intergenerational project and thus the historically informed performance practice according to Chladek with numerous supporters, including Eva-Maria Schaller, who will share her experiences with performing the solo *Jeanne d'Arc* as a dancer.

Anderwald, Ruth / Leonard Grond (Anderwald+Grond):

Apart at the Seams. Spinning, Falling, Staggering

This contribution focuses on the three body movements of spinning, falling and staggering, drawing from the artistic research on dizziness, and in view of the climate crisis as the greatest instance of dizziness and anxiety today. Climate anxiety threatens to stifle and petrify emerging action and agency. Søren Kierkegaard's concept of anxiety as the reflection of freedom for possibility and action is the outset of this artistic-research reflection on movement. Thinking dizziness with Kierkegaard allows us to understand states of dizziness and anxiety as providing the possibility of possibilities, creating a compossible space. Exploring the concept of the compossible space and introducing the fields of somaesthetics and somatic practices, such as Feldenkrais, this contribution proposes sensory and somatic cognition at the core of an intra-active growing together, based on the premise that animate beings and inanimate elements permeate and co-constitute each other's movements. Demonstration: The lecture is to be followed by an inclusive Balance Training, a practice-based training session focused on our vestibular system, which is responsible for our sense of balance, gravity, and orientation; it will invite participants to a guided balance training. No prior experience is necessary, and all bodies and abilities are welcome.

Angerer, Marie / Ilse Marschalek:

Soma, Szene, Soziologie.

Arts based Research als Zugang zu gesellschaftlicher Erkenntnis

Wie kann der Körper zum Erkenntnisinstrument werden? Unser Workshop eröffnet einen praxisorientierten Zugang zu Arts-based Research – einem Forschungsansatz, der künstlerische und somatische Methoden mit sozialwissenschaftlicher Analyse verbindet. Verfahren wie der Life/Art

Lecture Performance
Thu 4 / III.

Ruth Anderwald + Leonhard Grond work as artist-researchers, and are guest professors at ARC Artistic Research Center, University of Music and Performing Arts Vienna, and affiliate members at CSS Centre for Sensory Studies, Concordia University, Montreal/Tio'tia:ke. Their artistic research projects include EU-funded *The Arts of Resistance* (2024–2025, CREA2027), *ART WORKS!* (2019–21, Erasmus+), *Navigating Dizziness Together* (2020–24, FWF PEEK AR 598) and *Dizziness–A Resource* (2014–2017, FWF PEEK AR 244), with Anderwald being key researcher of the new FWF project *Unknown Beyond Abyss: Toward Vocabularies of//for/at the Limit* (2025–28, FWF PEEK ART5589424).

They have exhibited internationally, including Centre Pompidou, Paris; Himalayas Art Museum, Shanghai; Tate Modern, London. Having curated for Whitechapel Gallery London, Kunsthalle Wien, Kunsthau Graz and U-jazdowski Castle Warsaw, they are currently working with curator Sergio Edelsztejn (*Ediciones Inauditas*) on the project *Iliggocene–The Age of Dizziness* (2025–28), a KSB-funded networked exhibition and discursive series with contributions by Gabriela Caneiro da Cunha, Colectivo Los Ingrávidos, Tim Etchells, Christian Falsnaes, a.o., in cooperation with Kindl Centre for Contemporary Art, Kunsthau Graz, MSU Museum of Contemporary Art Zagreb, and Muzeum Sztuki, Łódź, Poland.

www.on-dizziness.com

Workshop
Sa 2 / II.

Maria Angerer studierte Medientechnik und -design an der Fachhochschule Hagenberg sowie Soziologie an der Universität Wien. 2016 gründete sie gemeinsam mit Alfons Bauernfeind das Institut für partizipative Sozialforschung, mit dem sie u. a. soziale Innovationen angewandt beforschen. Sie ist zertifizierter Systemischer

Process (nach Anna Halprin), theaterpädagogische Techniken oder Tanz ermöglichen es, gesellschaftliche Phänomene körperlich zu erfahren, auszudrücken und transformativ zu bearbeiten. Dabei entstehen Erkenntnisformen jenseits des Diskursiven: affektiv, sensorisch, situativ. Im angelsächsischen Raum ist Arts-based Research seit Jahrzehnten etabliert – im deutschsprachigen Raum hingegen weitgehend unerschlossen. Unser Beitrag versteht sich als Einladung, diese Lücke gemeinsam zu erkunden. Ausgehend von Beispielen aus unserer Forschung zeigen wir, wie somatische Praktiken in soziologische Prozesse integriert werden können. Gemeinsam mit den Teilnehmenden erproben wir einfache Übungen, die Körper, Szene und soziale Fragen miteinander in Resonanz bringen.

Zentrale Fragen begleiten die Praxis: Welche Themen und Zielgruppen eignen sich für diesen Zugang? Welche Rolle nehmen Forschende und Künstler*innen ein? Wie lassen sich Ergebnisse dokumentieren, reflektieren und in den wissenschaftlichen Diskurs überführen?

Der Workshop richtet sich an alle, die künstlerische Methoden als ernstzunehmende Erkenntnispraxis in der Sozialforschung verstehen (lernen) wollen – und bereit sind, dabei auch selbst in Bewegung zu kommen.

Soma, Scene, Sociology.

Arts-Based Research as a Pathway to Social Understanding

How can the body become an instrument of knowledge? Our workshop opens a practice-oriented approach to *arts-based research* – a research methodology that combines artistic and somatic methods with social science analysis. Approaches such as the Life/Art Process (after Anna Halprin), theater pedagogical techniques, or dance make it possible to experience social phenomena bodily, to express them, and to engage with them in a transformative way. In doing so, forms of knowledge emerge beyond the discursive: affective, sensory, situational.

In the Anglo-American world, arts-based research has been established for decades – in the German-speaking context, however, it remains largely unexplored. Our contribution is an invitation to jointly investigate this gap. Drawing on examples from our own research, we demonstrate how somatic practices can be integrated into sociological processes. Together with the participants, we will try out simple exercises that bring body, scene, and social questions into resonance.

Central questions guide the practice: Which topics and target groups are suited to this approach? What roles do researchers and artists take on? How can results be documented, reflected upon, and transferred into academic discourse?

The workshop is aimed at all those who wish to understand (and learn to use) artistic methods as a serious practice of knowledge production in social research – and who are ready to engage bodily in the process themselves.

Coach. Seit 2019 beschäftigt sie sich intensiv mit Schauspiel und seinen Methoden sowie ihrem Einsatz in unterschiedlichen Kontexten.

Ilse Marschalek studierte Soziologie an der Universität Wien und Klagenfurt. Sie absolvierte die Ausbildung zur ganzheitlichen Tanz- und Bewegungspädagogin. Sie arbeitet seit fünfzehn Jahren als Forscherin und Projektleiterin am Zentrum für Soziale Innovation mit den Schwerpunkten Partizipation und Transdisziplinäre Forschung. Gemeinsam mit Maria Angerer gehen sie in dem Podcast *Exploring Arts Based Research* der Frage nach, wie künstlerische Methoden in die sozialwissenschaftliche Arbeit integriert werden können.

Maria Angerer studied Media Engineering and Design at the Hagenberg University of Applied Sciences and Sociology at the University of Vienna. In 2016, she founded the Institute for Participatory Social Research with Alfons Bauernfeind, where they conduct applied research on social innovations, among other things. She is a certified systemic coach. Since 2019, she has been intensively involved with acting and its methods, as well as their application in various contexts.

Ilse Marschalek studied sociology at the University of Vienna and Klagenfurt. She completed training as a holistic dance and movement educator. She has worked for fifteen years as a researcher and project manager at the Center for Social Innovation (Zentrum für Soziale Innovation), Vienna, focusing on participation and transdisciplinary research. Together with Maria Angerer, she explores how artistic methods can be integrated into social science work in the podcast *Exploring Arts Based Research*.

Antier, Clémentine / Sarah Sea Clarke / Minou Tsambika Polleros:

Moving beyond the Skin Sack.

Developing Skills of Somatic Communication

*abstract (engl.) missing –
we hope to be able to close this gap soon.*

**Poster
Thu 1**

Clémentine Antier (she/her) has a double background in holistic dance and environmental science. As a holistic dance pedagog, she teaches somatic practices, embodied writing, authentic movement and contemporary dance. She is a co-founder of the research institute Sytra (www.sytra.be) dedicated to the study of ecological transition pathways with a systems thinking approach and lead researcher of the ISSC Vienna

www.clementineantier.com
insta @moving.is.our.nature

Minou Tsambika Polleros BA (HONS), MA (she/her) is a dance artist, researcher, curator and producer. She holds a BA (Hons) degree in Choreography from Dartington College of Arts (UK) and a Masters degree in Social Sculpture from Oxford Brookes University (UK). Minou is the co-founder of the International forum for eco-embodied arts (ifeea) and of the Centre for Moving Ecologies. She is an external reviewer for the *Journal of Dance & Somatic Practices* (JDSP). Since 2021 she acts as Regional Director for the ISSC with the aim to develop more research and networking, and to increase impact for CoLabs based in Europe.

www.minoutsambika.com
www.ifeea.earth
www.somaticcommunication.com
<https://art-earth.org.uk/symposium-sentient-performativities>
insta: @minoutsambika

Sarah Sea Clarke BA (Hons) is a multi-disciplinary British Artist who works with movement, film and facilitation. She is certified by the *Work That Reconnects Network* (USA), trained as a movement pedagog by The Holistic Dance Institute (Austria) and has a Bachelor of Arts (Hons) degree from Sussex University (UK). Sarah is the founder of IOM, a platform to disseminate key principles for collective and self wellbeing through embodied and somatic dance practices. She is also a lead researcher for the ISSC Vienna CoLab.

www.inneroutermoves.com
www.sarahsea.com
insta: @sarahseaclarke

Arend, Anja / Foteini Papadopoulou:

***Resonancing with the Score. Kreative Annäherungen an lückenhafte
(Tanz-) Überlieferung am Beispiel von Jean Cébrons „Séquence“ (1962)***

Unvollständige Partituren in Kinetographie Laban, eine annotierte Partitur, vereinzelte Fotografien aus Proben und einer Aufführung, eine Aufnahme der Komposition 54 Jahre nach der Uraufführung – dies sind die Materialien, die sich zu dem 1962 uraufgeführten Stück *Séquence* von Jean Cébron zur Musik *Distance* von Juan Allende-Blin im Folkwang Tanzarchiv und dem Deutschen Tanzarchiv Köln befinden. Auf Basis dieses Materials und den Erfahrungen aus einem Seminar mit Studierenden am Institut für Zeitgenössischen Tanz der Folkwang Universität der Künste im Sommersemester 2025 befragen wir in diesem Workshop mit verschiedenen Arbeitsstationen Möglichkeitsräume für kreative Annäherungen an lückenhaft dokumentierte Choreografien. Mit Hartmut Rosa, der sagt, dass sich „Resonanz da ein[stellt ...], wo ich das Gefühl von Kopräsenz habe zwischen dem Vergangenen und der Zukunft“, setzen wir gezielte Impulse, um eine Kopräsenz zwischen dem historischen Material und den Teilnehmenden zu ermöglichen und damit Strategien künstlerisch-kreativer Forschung im Umgang mit Tanzpartituren.

Incomplete scores in Kinetography Laban, an annotated music score, scattered photographs from rehearsals and a performance, a recording of the composition 54 years after its premiere - these are the materials found in the Folkwang Dance Archive and the German Dance Archive Cologne relating to the piece *Séquence* by Jean Cébron to the music *Distance* by Juan Allende-Blin, which premiered in 1962. Based on this material and the experiences from a seminar with students at the Institute for Contemporary Dance at the Folkwang University of the Arts in the summer semester 2025, in this workshop we will use various working stations to question possible spaces for creative approaches to incompletely documented choreographies. With Hartmut Rosa, who says that “resonance arises where I have the feeling of co-presence between the past and the future”, we will set specific impulses to enable a co-presence between the historical material and the participants and thus present and try out strategies of artistic-creative research in dealing with dance scores.

**Workshop
Thu 3 / III.**

Anja K. Arend (Dr. phil.) ist wissenschaftliche Mitarbeiterin am Institut für Zeitgenössischen Tanz der Folkwang Universität der Künste und verantwortlich für das Folkwang Tanzarchiv. Nach ihrem Studium der Musik- und Tanzwissenschaft mit Studienergänzungen in Geschichte und Theologie promovierte sie an der Paris Lodron Universität Salzburg. Ihre Forschungsschwerpunkte sind Tanzgeschichte des 19. und 20. Jahrhunderts, historische Notationspraxis sowie das Zusammenspiel von Musik und Tanz.

Foteini Papadopoulou ist freischaffende Choreografin mit Sitz in Düsseldorf (DE). Derzeit ist sie außerdem als Lehrbeauftragte für (kreative Anwendungen von) Kinetografie an der Folkwang Universität der Künste, ihrer Alma Mater, tätig. Papadopoulou hat vier abendfüllende Bühnenwerke geschaffen und war an der Entstehung experimenteller Werke beteiligt. Die Sammlung von 366 Partituren aus ihren MOVEMENT JOURNALS/MOVING JOURNALS (MJ/MJ) des Jahres 2020 war Teil der Ausstellung 2023/2024 im Museum des Deutschen Tanzarchivs Köln. Neben ihrem aktuellen Hauptprojekt, der zweiten Runde von MJ/MJ, arbeitet sie derzeit an einer Synergie mit dem Ensemble für zeitgenössische Musik CRUSH.

Anja K. Arend (Dr. phil.) is a research associate at the Institute for Contemporary Dance at the Folkwang University of the Arts and is responsible for the Folkwang Dance Archive. After studying musicology and dance studies with additional studies in history and theology, she completed her doctorate at the Paris Lodron University Salzburg. Her research focuses on 19th and 20th century dance history, historical notation practices and the relation of music and dance.

Foteini Papadopoulou is a freelance choreographer based in Düsseldorf (DE). She is currently also a temporary lecturer for (creative applications of) Kinetography at the Folkwang University of the Arts, her alma mater. Papadopoulou has created four full-length stage works and co-created experimental works. The collection of 366 scores from her MOVEMENT JOURNALS/MOVING JOURNALS (MJ/MJ) of the year 2020 was part of the 2023/2024 exhibition in the Museum des Deutschen Tanzarchivs Köln. Besides her main current project, the second round of MJ/MJ, she is presently working on a synergy with the contemporary music ensemble CRUSH.

Artacho-Bueno, Adrián:

**Poster
Thu 1**

SALTA: Leistungsanalyse und Forschung unter ökologischen Bedingungen

SALTA ist ein Open-Source-Tool und eine Datenbank, die entwickelt wurde, um die Aufnahme und Analyse multimodaler Leistungsdaten – wie Bewegungen von Beschleunigungsmessern oder Video- und Audiodaten – direkt in ökologischen Umgebungen zu erleichtern, sodass keine Laborumgebungen erforderlich sind. Die Kernfunktionalität ermöglicht es Forschern, datengesteuerte Segmentierungen kontinuierlicher Leistungen durchzuführen. Benutzer können Parameter (z. B. bestimmte Körperteile, Sensormodalitäten, minimale Segmentdauer) definieren, um zeitliche Grenzen innerhalb des Datenstroms zu identifizieren. Dies ermöglicht die systematische Untersuchung, wie verschiedene Sinnesmodalitäten zur Wahrnehmung unterschiedlicher Sinneinheiten, Abschnitte oder choreografisch-musikalischer Phrasierungen innerhalb einer Performance beitragen. Diese Segmentierungen werden zusammen mit den rohen multimodalen Daten in einer strukturierten, frei zugänglichen Datenbank gespeichert. Dieses Repository dient als grundlegende Ressource für das Training von Modellen des maschinellen Lernens zur Erkennung komplexer Aufführungsmuster und unterstützt vor allem die Forschung zur zeitlichen Wahrnehmung – beispielsweise wie das Publikum Zeit während einer choreografisch-musikalischen Aufführung erlebt und kognitiv segmentiert. Durch die Bereitstellung eines leicht zugänglichen Tools und einer gemeinsamen Dateninfrastruktur möchte SALTA die quantitative Analyse choreografisch-musikalischer Aufführungen in realen Kontexten vorantreiben.

SALTA. Performance Analysis and Research in Ecological Conditions

SALTA is an open-source tool and database designed to facilitate the capture and analysis of multimodal performance data – such as movement from accelerometers or video, and audio – directly in ecological settings, eliminating the need for lab environments. Its core functionality allows researchers to perform data-driven segmentation of continuous performances. Users may define parameters (e.g., specific body parts, sensor modalities, minimum segment duration) to identify temporal boundaries within the data stream. This enables the systematic investigation of how different sensory modalities contribute to the perception of distinct units of sense, sections, or choreo-musical phrasing within a performance. These segmentations, alongside the raw multimodal data, are stored in a structured, open-access database. This repository serves as a foundational resource for training machine learning models to recognize complex performance patterns, and crucially, supports research into temporal perception – such as how audiences experience and cognitively segment time during a choreomusical performance. By providing an accessible tools and a shared data infrastructure, SALTA aims to advance quantitative analysis of choreomusical performance in real-world contexts.

Adrián Artacho befasst sich in seiner Dissertation mit Schnittstellen von Bewegung und Klang. Als Komponist und Live-Elektronik-Performer hat er ein Postgraduierten-Diplom in elektroakustischer Komposition von der Universität für Musik und darstellende Kunst Wien, wo er nun im Masterstudiengang Contemporary Arts Practice (CAP) lehrt und sich auf transmediale Performance spezialisiert.

Adrián Artacho's doctoral research explores the intersections of movement and sound. A composer and live electronics performer, he holds a postgraduate diploma in Electroacoustic Composition from the University of Music and Performing Arts Vienna, where he now contributes to the Contemporary Arts Practice (CAP) master's program, specializing in transmedia performance.

<https://www.artacho.at>

Barcena Roberto
see **Kämpfe**, Vicky

Bauder, Beata
see **Amort**, Andrea

Bayraktar, Sevi:

***Diasporic Resonance: Tracing Migrant Dance Histories
through the Cologne Arkadaş Theatre Archive***

This paper proposes a decentralized approach to dance history by tracing the resonances of dance and dancing bodies within Turkish migrant communities in Germany. Resonance here refers to both movement-in-place and movement across space – capturing the circulations of dance in the context of migration, labor, and exile. While Turkish folk dance groups began touring Germany in the 1960s, Gastarbeiter*innen also formed amateur ensembles in dormitories and factories. In the 1970s and '80s, artists fleeing military repression in Turkey found refuge in Germany. The Cologne-based Arkadaş Theatre, one of the earliest migrant theatre companies, played a central role in cultivating a folk dance group that worked intergenerationally with migrant workers and their families. The Arkadaş archive serves as a lens to explore how migrant dancers navigated artistic expression, identity, and belonging across decades.

This paper asks: What kinds of stages and social spaces did these artists create or claim? What institutional constellations and solidarity networks did they engage with or build? How were class, ethnicity, and gender negotiated through dance? And how do histories of displacement and diaspora give rise to both resonance and dissonance in movement practice? Drawing on archival research and performance analysis, the project offers a critical reading of how migrant dance histories can complicate national and institutional narratives in both Germany and Turkey.

Berg, Marisa:

***Klickende Körper und digitale Resonanzräume.
Eine kritische Diskussion körperbasierter Resonanz***

Tanzende Körper sind auf digitalen Plattformen wie TikTok oder Instagram längst kein Randphänomen mehr. Menschen treten dort über visuelle Codes, geteilte Ästhetiken und choreografische

**Lecture
Fr 5 / IV.**

Sevi Bayraktar, PhD (UCLA), is a scholar and educator at the Hochschule für Musik und Tanz (HfMT) in Cologne. Her research employs ethnography to explore decolonial and feminist approaches to dance, diaspora, and community engagement, focusing on Turkey and its transnational contexts. Sevi's academic and pedagogical projects combine critical research and embodied practice to examine performance as a site of memory, resistance, and collective imagination.

**Lecture
Fr 2 / III.**

Marisa Berg ist Tanz- und Kulturwissenschaftlerin und arbeitet als wissenschaftliche Mitarbeiterin im DFG-Forschungsprojekt *Modi und Episteme tänzerischer*

Referenzen in Beziehung – jenseits geteilter Lokaltäten. Der Beitrag fragt, wie solche digitalen Konstellationen körperbasierte Resonanzbeziehungen erzeugen, transformieren oder unterlaufen. Auf Grundlage einer ethnografischen Studie zu digitalen (Tanz-)Lernkulturen werden Praktiken kollektiver Wissensproduktion und Teilhabe untersucht. Dabei stehen körperliche Modi des In-Beziehung-Tretens über sogenannte „hyperdances“ (Bench 2020) im Zentrum, die sich nicht in unmittelbarer Körperpräsenz, sondern durch geteilte Bewegungsmuster und choreografierte Bezugnahmen entfalten. Die Analyse diskutiert Rosas Resonanzkonzept (2016) im Kontext digitaler Tanzpraktiken – und fragt kritisch, ob Resonanz auch vermittelt, asynchron und fragmentiert gedacht werden kann.

Der Beitrag versteht sich als ein Versuch, Resonanz aus postdigitaler Perspektive neu zu denken und einer Darstellung digitaler Praktiken als „Entfremdung[en]“ (Rosa 2017, 23) gemeinschaftsstiftende Momente netzbasierter Produktionsgeflechte des Tanzens entgegenzusetzen, in welchen sich Körper affizieren, sich beim und zum und vom „Klicken“ aus berühren lassen. Dabei wird argumentiert, dass sich digitale Prozesse – gerade in künstlerischen Praktiken wie dem Tanzen – in sinnlich-materiellen Formen manifestieren (Munster 2006), in denen Körper auch jenseits leiblicher Körperpräsenz affiziert werden und sich durch Bewegung im digitalen Raum begegnen.

Clicking bodies and digital resonance spaces.

A critical discussion of body-based resonance

Dancing bodies are no longer a marginal phenomenon on digital platforms such as TikTok or Instagram. People connect through visual codes, shared aesthetics, and choreographic references—beyond shared physical spaces. This paper explores how such digital constellations generate, transform, or disrupt embodied forms of resonance.

Drawing on ethnographic research into digital (dance) learning cultures, it examines practices of collective knowledge production and participation. Central to this are embodied modes of relating through so-called “hyperdances” (Bench 2020), which unfold not through physical co-presence but through shared movement patterns and choreographed references. The analysis engages with Rosa’s concept of resonance (2016) in the context of digital dance practices—and critically asks whether resonance can also be conceived as mediated, asynchronous, and fragmented.

This contribution aims to rethink resonance from a postdigital perspective and counter prevailing representations of digital practices as mere “Entfremdung[en]” (alienations) (Rosa 2017, 23) by highlighting community building moments within networked dance production, where bodies affect and touch one another in, through, and beyond the “click.” It argues that digital processes—particularly in artistic practices such as dance—manifest in sensorial, material, and aesthetic forms, in which bodies, even beyond physical co-presence, are affected and encounter each other through movement in digital space.

Wissensgemeinschaften: Qualitativ-empirische und wissenstheoretische Untersuchungen zu analogen und digitalen Vermittlungspraktiken im zeitgenössischen Tanz am Zentrum für Zeitgenössischen Tanz der Hochschule für Musik und Tanz in Köln.

Marisa Berg is a scholar of dance and cultural studies. She works as a research associate in the DFG-funded project *Modes and Epistemes of Dance Knowledge Communities: Qualitative-Empirical and Epistemological Investigations of Analog and Digital Mediation Practices in Contemporary Dance* at the Centre for Contemporary Dance, University of Music and Dance Cologne.

Blaschke, Eva:

Vorstellung und Analyse des Films „moderner tanz_künstlerisch“

Dieser Film befindet sich von Anfang an auf unserer Website, ist aber noch nie auf einer Fachtagung mit Fachleuten diskutiert worden. Der Film wurde von Eva Blaschke 2023 zusammengestellt und stellt eine vielfältige Zusammenschau von 36 Tanzschaffenden mit 50 Stücken der letzten Jahre dar. Beteiligt waren Choreograf*innen der Folkwangschule, der Palucca-Schule, der Lola-Rogge Schule, der Rhythmik, der Chladek-Lehrweise, des Elementaren Tanzes und der Laban/Bartenieff Bewegungsstudien aus verschiedenen europäischen Ländern.

Bei früheren Vorstellungen des 35-minütigen Filmes wurde von Mitwirkenden und anderen Tanzinteressierten angeregt, den Film eingehender zu diskutieren. Dies soll nun geschehen, wobei vor allem danach gefragt werden soll, welcher Bezug zum Erbe in den einzelnen Stücken erkennbar ist.

Presentation and analysis of the film "modern tanz_künstlerisch"

This film has been on our website from the beginning, but has never been discussed with experts at a conference. The film was compiled by Eva Blaschke in 2023 and presents a diverse synopsis of 36 dance creators with 50 pieces from recent years. Choreographers from the Folkwang School, the Palucca School, the Lola-Rogge School, the Rhythmic Movement, the Chladek Work, Elementary Dance and Laban/Bartenieff Movement Studies from various European countries were involved. At earlier screenings of the 35-minute film, participants were interested in discussing the film in more detail. This will now be done, with a particular focus on the question of what connection to heritage can be discerned in the individual pieces.

Bößer, Karen:

Die andere Vernunft. Rausch, Trance, Ekstase

Der Körper als Sinnes-Instrument, das transformiert, ausstrahlt und vermittelt. Darum geht es in der Lecture Performance von Karen Bößer, Düsseldorf. In ihr reflektiert sie den Körper als Resonanzmedium im Spannungsfeld von Tanz, Bewusstsein und künstlerischer Praxis. Die Performerin und Choreografin gibt Einblicke in ihren langjährigen Schaffensprozess, indem die Reflexion über Körper, Raum und kollektive Empfindung einen wichtigen Fixpunkt bildet. Ihre 2020 in Düsseldorf veröffentlichte Performance *Die andere Vernunft – Rausch, Trance, Ekstase* ist der vorläufige Höhepunkt ihrer Forschung zu Bewegungspraktiken, die Bewegungsimpulse auslösen und veränderte Bewusstseinszustände erfahrbar machen können. Sie experimentierte mit TRE, Continuum Movement, holotrophe Atmung, schamanistischen Posen, ekstatischer Meditation und

Film & Diskussion

Fr 1 / V.

Eva Blaschke ist Tänzerin, Trapeztänzerin & Tanzlehrerin ausgebildet in Laban/Bartenieff Bewegungsstudien (CMA/Berlin), Modern Dance/New Dance (USA), Trapez Tanz bei Clover Catskill und Gyrokinesis. Ab 1994 entwickelte sie Soloarbeiten und Performances mit interdisziplinären Ensembles: Slices-Ensemble, Performancebühne Berlin, Global Water Dances Kollektiv Berlin. Eva Blaschke gibt Unterricht in verschiedenen Institutionen: in der Laban/Bartenieff Zertifikatsausbildung, im Rahmen der Tanztherapie NEURAUM, als Gastdozentin bei coremotion Hannover, als Tanzpädagogin an der TUT Hannover und der gfp Erzieherfachschule Berlin.

Eva Blaschke is a dancer, trapeze dancer & dance teacher trained in Laban/Bartenieff Movement Studies (CMA/Berlin), Modern Dance/New Dance (USA), Trapeze Dance with Clover Catskill & Gyrokinesis. Since 1994 she developed solo works and performances with interdisciplinary ensembles: Slices-Ensemble, Performancebühne Berlin, Global Water Dances Kollektiv Berlin. Eva Blaschke is teaching in various institutions: in the Laban/Bartenieff certificate training, in the context of dance therapy NEURAUM, as a guest lecturer at coremotion Hannover, as a dance teacher at the TUT Hannover and the gfp Erzieherfachschule Berlin.

Lecture Performance

Thu 4 / IV.

Karen Bößer, Choreografin und Tänzerin, entwickelt unter *karen-boesser-projects* interdisziplinäre Arbeiten. In Zusammenarbeit mit Künstlerinnen verschiedener Sparten entstehen neue Formate zwischen Choreografie, Bildender Kunst und Performance. Ihre Projekte thematisieren den Menschen in seiner körperlichen, mentalen und sinnlichen Existenz. Seit 2008 vertieft sie somatisches und energetisches Wissen mit Fokus auf die Schulung der angeborenen Sinne.

Trance – und untersuchte, inwieweit sie als Impulsgeber für Bewegung, Wahrnehmung und Transformation dienen. Für den theoretischen Hintergrund entstand eine Reihe von Interviews mit Expert*innen aus der Bewusstseinsforschung, die online zugänglich gemacht wurde. Im Ergebnis eröffnet das Stück einen Mix aus Performance, Musik, Videoprojektionen, Flüssigkeiten und Rauminstallation einen performativen Erfahrungsraum für Zuschauer wie Performer gleichermaßen. Die Lecture basiert auf dieser Erfahrung und eröffnet interdisziplinäre Perspektiven auf das Verhältnis von Kunst, Wissenschaft und kultureller Praxis.

The other Reason. Intoxication, Trance, Ecstasy

The body as a sensory instrument that transforms, radiates and communicates. This is the subject of the lecture performance by Karen Bößer, Düsseldorf. In it, she reflects on the body as a resonance medium in the field of tension between dance, consciousness and artistic practice.

The performer and choreographer provides insights into her long-standing creative process, in which reflection on the body, space and collective perception forms an important fixed point. Her performance *Die andere Vernunft – Rausch, Trance, Ekstase*, performed in Düsseldorf in 2020, is the preliminary culmination of her research into movement practices that can trigger movement impulses and make altered states of consciousness tangible. She experimented with TRE, Continuum Movement, holotropic breathing, shamanistic poses, ecstatic meditation and trance – and investigated the extent to which they serve as impulse generators for movement, perception and transformation. For the theoretical background, a series of interviews with experts from the field of consciousness research were conducted and made available online. As a result, the piece opens up a mix of performance, music, video projections, liquids and spatial installation, creating a performative space of experience for both audience and performers alike. The lecture is based on this experience and opens up interdisciplinary perspectives on the relationship between art, science and cultural practice.

Brabrand, Helle:

Dance Resonance. Space Drawing

My project explores creation of architectural space in resonant exchange with the art of dance. Unfolded by gestural drivers, the work entwines architectural drawing and move-sensing, using spatial attunement in motion as a central agency. A core objective is to bring body-spatial awareness, including nonhuman contemplations, into creative processes. Dance is a special artform – you bodily meet the articulated other, recognizable 1 to 1. Our innate sense of movement is crossed by experience of unknown, aberrant dance gestures, evoking forces of liberation. These forces enable both kinesthetic and exokinesthetic multi-sensory awareness. It effects resonance with external and imagined movements thereby dissolving boundaries of subject-object.

Karen Bößer, choreographer and dancer, creates interdisciplinary works under *karen-boesser-projects*. In collaboration with artists from various disciplines, she develops new formats at the intersection of choreography, visual art, and performance. Her projects explore the human being in their physical, mental, and sensorial existence. Since 2008, she has deepened her somatic and energetic knowledge focusing on training the innate senses.

karen-boesser-projects.com

Lecture Performance Fr 2 / I.

Helle Brabrand is Associate professor emerita at the Royal Danish Academy. Main projects: *Architecture and embodiment* (1988), *Spacebody actual virtual* (2005), *Mixed movement in the composition plane* (2005), *Spacewalking: normal and aberrant movement* (2010), *body_space_interface* (2016) (pt. closed), *Powers of Drawing – gestural otherwise*, a contribution to *Monstrous Landscape*, a book to be published by editors Guro Sollid and Kristine Annabell Torp, Danish Architectural Press (2025).

Much like space itself, movements are intangible. With dance, the moving body “draws” body-spatial powerlines – it stretches and compresses perception of space. Architecture – with space-markers such as surfaces and openings – “draws” spatial boundaries. To make space “appear,” you must engage in the markers, reaching out and “dancing” with them to create a fluctuating resonance of the in-between.

My work employs a live-drawing technique to make in-betweens tangible and present. Twisted by gestural drivers, flow and friction of space-markers/drawing-components expose rhythmical tensions of atmosphere and orientation – aiming at engaging body-spatial resonance and imagination of the drawer/viewer.

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Brand, Ulrike:

BODY_CELLO_MASS

Körper und Korpus werden in BODY_CELLO_MASS nach ihren multiplen Resonanzverhältnissen befragt. Das Cello nimmt darin eine doppelte Rolle als akustischem und metaphorischem Resonanzkörper ein und dies in jeweils zwei Zuständen: dem klassisch statischen, das Musikinstrument sitzend handhabend und dem dynamischen der tänzerischen Bewegung sowohl meines als auch des Cello-Körpers im Raum – wobei das Cello zu diesem Zweck mit einem Rad versehen wird. Körper und Korpus werden sich in verschiedenen Rollen begegnen und darin zueinander möglicherweise resonieren. Multipliziert mit den zahlreichen Modi ihrer Repräsentationen und Beziehungen entsteht ein dichtes Geflecht an Wechselwirkungen. Diese Art der Resonanzbeziehung zu den Dingen – vorausgesetzt das Cello sei ein Ding – nennt Hartmut Rosa die „Diagonale Resonanzachse“. Die Erfahrung der diagonalen Resonanz kann sowohl auf einer realen als auch auf einer metaphorischen Ebene stattfinden. In der Performance CELLO_BODY_MASS werden beide Ebenen verknüpft, oszillierend zwischen den Genres Lecture, Konzeptuelle Performance und Improvisation. CELLO_BODY_MASS ist ein Stück, in dem es auch um das Scheitern von Resonanz geht und darum, wie im Moment des Scheiterns Starre und Enthemmung aufeinandertreffen können.

BODY_CELLO_MASS

In BODY_CELLO_MASS, body and corpus are questioned according to their multiple resonance relationships. The cello takes on a double role as an acoustic and metaphorical resonating body in two states: the classical static one, handling the musical instrument in a seated position, and the dynamic one of the dancing movement of both my body and the cello's body in space. The cello is equipped with a wheel for this purpose.

Body and corpus will meet in different roles and possibly resonate with each other. Multiplied by the numerous modes of their representations and relationships, a dense network of interactions emerges. Hartmut Rosa calls this kind of resonant relationship to objects – assuming the cello is an object – the “diagonal resonance axis”. The experience of diagonal resonance can take place on both

Lecture Performance Fr 3 / V.

Ulrike Brand ist Cellistin, Performerin und Komponistin. Auf dem Cello hat sie mit neuen Spieltechniken ihre eigene Klangwelt entwickelt. Ihre Projekte gehen grenzüberschreitend in Sprache, Tanz und Performance, wobei ihre Musik im Zwischenbereich von Konzept und Improvisation angesiedelt ist. Sie schreibt Essays und hält Workshops und Gastvorlesungen und wurde mit zahlreichen Förderstipendien ausgezeichnet. Seit 2018 ist sie Dozentin für Improvisation an der UdK Berlin.

Ulrike Brand is a cellist, performer and composer. She has developed her own sound world on the cello using new playing techniques. Her projects cross over into language, dance and performance, with her music located in the intermediate area of concept and improvisation. She writes essays and holds workshops and guest lectures and has been awarded numerous scholarships. She has been a lecturer in improvisation at the UdK Berlin since 2018.

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a real and a metaphorical level. In the performance CELLO_BODY_MASS, both levels are linked, oscillating between the genres of lecture, conceptual performance and improvisation. CELLO_BODY_MASS is a piece that is also about the failure of resonance and about how rigidity and disinhibition may meet at the moment of failure.

Bruckner, Leonie:

#Say Something#

#Say Something#(Inwiefern) können körperbetonte, partizipative Bildungs- und Performance-praxen der Selbstermächtigung und Wirksamkeit – einer demokratischen Resonanzbeziehung von Individuum und Gesellschaft – dienen? Kann der Begriff der „ästhetischen Erfahrung“ im Sinne eines „Erleben einer sinnhaften Weltbeziehung“ und im Gegensatz zu „Stillstand und Entfremdung“ verstanden werden und persönliche Anteilnahme sowie (politische) Teilhabe am Weltgeschehen reflektieren und fördern? Wie erfahre ich einen Weltausschnitt? und inwiefern möchte ich dazu Stellung nehmen? Erhebe ich meine Stimme? Bringe ich meinen Körper in Position? Eine gesichtslose Performerin widmet sich aktuellen Reden politischer Akteur*innen. In der Lecture Performance werden Originaltexte mithilfe von Gestik, Rhythmus, einem vibrierenden Membran und einem lautstark partizipierenden Publikum seziert, multipliziert und (re)sozialisiert, ohne dabei jedoch in Form und Inhalt verändert zu werden. Dreidimensional und unpersönlich in den Raum gestellt, werden diese Texte zur neuerlichen Betrachtung frei. Fragen zur Qualität der persönlichen Resonanzbeziehung, aktiven Teilnahme und Demokratisierung können implizit erfahren; explizit gestellt und im Anschluss kritisch diskutiert werden. Die Künstlerin lädt ein zu Perspektiven- und Positionswechseln zwischen Produzierenden und Rezipierenden, Podium und Pöbel, Bühne und öffentlichem Raum ...

#Say Something#

#Say Something#(To what extent) can body-centered, participatory educational and performance practices of self-empowerment and efficacy serve a democratic resonance relationship between the individual and society? Can the term of “aesthetic experience” in the sense of an “experience of a meaningful relationship to the world,” understood in contrast to “standstill and alienation,” reflect and promote personal involvement as well as (political) participation in world events – and in what way do I want to take a position in this? Do I raise my voice? Do I bring my body in position? A faceless performer dedicates herself to current speeches of political actors. In the lecture performance, original texts are presented using gestures, rhythm, a vibrating membrane, and a loudly participating audience – dissected, multiplied, and (re)socialized without being individually or thematically altered. Three-dimensionally positioned in space, these texts are made accessible anew. Questions about the quality of the personal resonance relationship, active participation and democratization can be experienced implicitly; asked explicitly and then critically discussed.

Lecture Performance Thu 3 / IV.

Leonie Bruckner wirkt als Performer*in und Dramaturgin in diversen Vermittlungs- und Bühnenprojekten und lehrt in den Bereichen Musik- Bewegung-Stimme an der Bruckneruniversität Linz, sowie der Universität für Musik- und darstellende Kunst Wien. Im Bestreben um eine sinnstiftende musisch-ästhetische Kunstpraxis und inklusive* Pädagogik liegt der Fokus ihres Schaffens auf der Erweiterung individueller Spiel- und Handlungsräume im Spannungsfeld von Musik und Bewegung, Menschen untereinander, sowie Kunst und Gesellschaft.

Leonie Bruckner works as a performer and dramaturge in various mediation and stage projects, she teaches in the fields of music, movement, and voice at the Bruckner University Linz as well as at the University of Music and Performing Arts Vienna. In her pursuit of a meaningful musical-aesthetic arts practice and inclusive pedagogy, the focus of her work lies in expanding individual spaces for play and action in the tension field between music and movement, human interaction, as well as art and society.

The artist invites one to navigate between various perspectives and positions: between producers and recipients, stage and mob, stage and public space ...

Buche-Reisinger, Doris / Eva Lajko:

RéseauNANZ-Tanz. Neuer Ansatz – Neuer Zug

Gerade in herausfordernden Zeiten brauchen wir die Leichtigkeit des Tanzes ganz besonders. Doch, was ist der künstlerische Tanz? Hierzu ein Zitat von Rosalia Chladek (1935): „(Der) künstlerische Tanz ist keine Bewegungsfertigkeit, keine Aneinanderreihung bestehender Bewegungsformen, sondern Ausdruck eines gesteigerten Lebensgefühls, das sich selbst die entscheidende sinnfällige Form schafft.“ Doris Buche-Reisinger und Eva Lajko präsentieren eine Lecture-Performance, basierend auf der Chladek®Technik, zum Thema Resonanz.

Generell handelt es sich bei der Chladek®Technik in erster Linie um ein kreatives Vermitteln des von Rosalia Chladek entwickelten Systems und der Lehrweise Chladek. Hierauf aufbauend nimmt diese Lecture Performance Bezug zu den Resonanzachsen von Hartmut Rosa: Zwei Personen beziehen sich aufeinander. Die Worte der einen ergeben die Bewegungen der anderen, ein Ping-Pong Spiel um ein bewegungstechnisch möglichst neutrales Raum-Zeit-Energie- Geflecht entsteht, die Sphäre Chladek entfaltet sich bis zum RéseauNANZ-Tanz.

Mit der Chladek'schen Vergangenheit in Resonanz gehen – im Jetzt schwingen, oder auch nicht. Das improvisierte Ende ist gewiss, im Mittelpunkt steht die Resonanz eines jeden.

RéseauNANZ-Tanz. New Approach – New Move

Especially in challenging times, we need the lightness of dance more than ever. But what is artistic dance? Here is a quote from Rosalia Chladek (1935): “Artistic dance is not a skill of movement, not a sequence of existing forms of movement, but an expression of an heightened sense of life that creates its own decisive, meaningful form.” Doris Buche-Reisinger and Eva Lajko present a lecture performance based on the Chladek® technique on the subject of resonance. In general, the Chladek®technique is primarily a creative way of teaching the system developed by Rosalia Chladek and the Chladek teaching method. Building on this, this lecture performance refers to Hartmut Rosa's axes of resonance: two people relate to each other. The words of one result in the movements of the other, a ping-pong game around a space-time-energy network that is as neutral as possible in terms of movement, the Chladek sphere unfolds into the RéseauNANZ dance. Resonating with Chladek's past – vibrating in the present, or not. The improvised ending is certain, the focus is on the resonance of each individual.

Lecture Performance Fr 1 / IV.

Doris Buche-Reisinger (A) ist Tänzerin, Choreographin und Tanzpädagogin. Sie studierte zuerst klassischen Tanz und danach Tänzerische Bewegungserziehung am Konservatorium der Stadt Wien (1992–96). Nach künstlerischen Projekten u.a. mit *Tanz Atelier Wien*, *Hof-Dantzer*, *Wire Monkey Dance Company* (U.S.A.) und der Internationalen Gesellschaft Rosalia Chladek, lebt sie nun seit vielen Jahren in Straßburg (F), wo sie Tanz unterrichtet und künstlerisch tätig ist.

Eva Lajko erhielt ihre Ausbildung am Konservatorium der Stadt Wien. Sie arbeitet als Tänzerin, Choreografin und Pädagogin in Deutschland und Österreich. Als Gründerin des MUsikTANzTheaters MUTANTH hat sie national und international zahlreiche Musiktanztheaterproduktionen entwickelt. Sie ist Dozentin und pädagogische Leiterin der Berufsbegleitenden Aus- und Weiterbildung für Bewegung, Tanz und Tanzpädagogik im Chladek-System in Wien, Zürich und Wiesbaden.

Doris Buche-Reisinger (A) is dancer, choreographer and dance educator. She first studied classical dance and then, from 1992 to 1996, dance movement education at the Vienna Conservatory. After working on artistic projects with *Tanz Atelier Wien*, *Hof-Dantzer*, *Wire Monkey Dance Company* (U.S.A.) and the International Society Rosalia Chladek, among others, she has now been living in Strasbourg (France) for many years, where she teaches dance and pursues her artistic career.

Eva Lajko received her education at the Conservatory of the City of Vienna. She works as a dancer, choreographer and pedagogue in Germany and Austria. As the founder of the MUsikTANzTheater MUTANTH, she has realized numerous national and international music dance theater productions. She is a lecturer and pedagogical director of the part-time training and further education for movement, dance and dance pedagogy in the Chladek system in Vienna, Zurich and Wiesbaden.

Burkhardt, Jan / Nina Hänel / Gabriele Reuter:

***Resonanz verkörpern. Care, Gemeinschaft und Transformation praktizieren
jenseits akademischer Lernorte***

Tanzvermittelnde begleiten Prozesse, die offen für Mehrdeutigkeiten und Resonanzen sind. In diesem Workshop werden Einblicke in ein Projekt des MA Tanzvermittlung (ZZT Köln) gegeben, bei dem Studierende eine Woche lang Konzeptskizzen im ländlichen Raum erproben – im Zusammenspiel mit Care-Praktiken und Gemeinschaftsbildung. Der 60-minütige Workshop umfasst: 1) praktische Scores zu Führen/Folgen und Berühren/Berührt-Werden; 2) eine Gruppenimprovisation zu kollektiver Führung – auch für Menschen ohne Tanzerfahrung; 3) Reflexion über Chancen und Herausforderungen nicht-akademischer Lernräume.

***Embodying Resonance. Practicing Care, Community, and Transformation
Beyond Academic Learning Spaces***

Dance artists engaged in mediation accompany processes that embrace ambiguity and resonance. This workshop offers insight into a project of the MA Mediation in Dance program at the Centre for Contemporary Dance (ZZT) Cologne, in which students spend a week in a rural community setting developing and testing concepts at the intersection of artistic and participatory practice. The 60-minute workshop includes: 1) Practical scores exploring leading/following and touch dynamics; 2) a group improvisation on collective leadership, accessible to participants without dance experience; 3) a reflection on the potential and challenges of transferring academic learning into non-academic contexts.

Centeno García, Anja:

***Resonanz und Konkurrenz. Diskursraumverschränkungen im Feld des Tanzes
und ihre Konsequenzen für das Miteinander***

Tanz ist mehr als künstlerische Praxis – er steht im Zentrum einer komplexen Diskurslandschaft, in der künstlerische, organisatorische und gesellschaftliche Logiken ineinandergreifen. Diese Diskurslandschaft umfasst Diskursräume, die durch typische Kommunikationsmuster, Strukturen und Praktiken entstehen. Sie überlappen, konkurrieren, prägen Identität, Zugehörigkeit und Machtverhältnisse. Kooperation und Konkurrenz existieren gerade im professionellen Tanz oft gleichzeitig – besondere Resonanzphänomene und eine Verbindung, die nach Hartmut Rosa paradox zu sein scheint.

**Workshop
Fr 3 / III.**

Jan Burkhardt ist Professor für zeitgenössische Tanzpraxis im künstlerischen Kontext an der HfMT Köln.

Nina Patricia Hänel ist Professorin für Tanzvermittlung an der HfMT Köln und leitet dort derzeit den MA- Studiengang Tanzvermittlung.

Gabriele Reuter ist freie Choreografin und Tanzvermittlerin. Nach einer Weiterbildung zur Systemischen Change Managerin arbeitet sie mit Führungskräften und Teams in Transformationsprozessen.

Jan Burkhardt is Professor of Contemporary Dance Practice in an Artistic Context at the HfMT Cologne.

Nina Patricia Hänel is a professor for Mediation in Dance at the HfMT Cologne, where she currently is head of the MA Mediation in Dance.

Gabriele Reuter is a freelance choreographer and dance mediator. Following further training as a systemic change manager, she works with managers and teams in transformation processes.

**Poster
Thu 1**

Anja Centeno García (Dr.) – Linguistin, Didaktikerin und Kommunikationsberaterin – verbindet in ihrer Arbeit sprachwissenschaftliche Analysen mit praxisnaher Reflexion für künstlerische Ausbildungs- und Berufskontexte. Sie untersucht Gelin- gensbedingungen von Kommunikation in multiprofessionellen Teams, insbeson- dere im professionellen Tanz. An der Palucca Hochschule für Tanz Dresden lehrt sie

Aus linguistischer Perspektive untersuche ich, die typischen Ausprägungen und Verschränkungen in professionellen Tanzkontexten, welche Resonanzachsen (Rosa, 2022) sie eröffnen oder blockieren. Dabei sei exemplarisch auch darauf verwiesen, wie gesellschaftliche Diskurse – etwa zu Diversität, Macht- und Privilegienstrukturen oder Ideologiekritik – darin sichtbar werden. Auf Grundlage linguistischer Analysen, empirischer Befunde aus Hospitationen und Interviews sowie resonanztheoretischer Überlegungen entwickle ich ein praxisnahes Reflexionsangebot. Dessen Einsatzzweck ist es, die Kommunikation (in multiprofessionellen Teams) zu verbessern, Diskursräume zukunftsorientiert zu entwickeln und gesellschaftliche Verantwortung im Kontext des Tanzes bewusst zu gestalten.

Resonance and competition. Discourse space intersections in the field of dance and their consequences for coexistence

Dance is more than an artistic practice – it is centered in a complex landscape of discourses in where artistic, organizational, and societal logics converge. This landscape contains discourse spaces shaped by characteristic communication patterns, structures, and practices. These spaces overlap, compete, and influence identity, belonging, and power relations. In the domain of professional dance, cooperation and competition often coexist – creating specific resonance phenomena and a connection that, according to Hartmut Rosa, may appear paradoxical. From a linguistic perspective, the present study explores the typical features and entanglements of discourse spaces in professional dance contexts, and the resonance axes (Rosa, 2022) they open or obstruct. This also includes examining how broader societal debates—such as those concerning diversity, power and privilege structures, or ideology critique—manifest within them. Drawing on linguistic analysis, empirical insights from observations and interviews, and considerations from resonance theory, I propose a practice-oriented framework for reflection. Its aim is to enhance communication within multiprofessional teams, to develop discourse spaces with a future-oriented approach, and to consciously address social responsibility in the context of dance.

Champlin, Andrew:

Resisting Mastery: Ballet's Minor Lineages

This performance lecture stages a confrontation with the historical codes of technical ballet training. Through fragments of classical ballet movement, improvisation, and poetic as well as theory-informed texts, the performer seeks resonance with the collective memory and unconscious desires of those engaged in everyday ballet practice. The performer's body – marked by a discipline-related injury, and informed by a decade of professional training with Janet Panetta – becomes a site of consequence. Through bursts and fades of image and idea, the performance traces a transition in worldview – from ideal to material – that

wissenschaftliches Arbeiten. Als freie Beraterin unterstützt sie Companies und Ausbildungsinstitutionen.

Anja Centeno García (Dr.) – linguist, higher education didactics specialist, and communications consultant – combines linguistic analysis with practice-based reflection for artistic training and professional contexts. She studies the conditions for successful communication in multidisciplinary teams, especially in professional dance. She teaches academic research skills at the Palucca University of Dance Dresden. As an independent consultant, she supports companies and academic institutions.

**Lecture Performance
Fr 4 / IV.**

Andrew Champlin is a dancer, educator, and PhD candidate in Artistic Research at the University of Applied Arts Vienna. His research investigates experimental ballet pedagogy through a case study of Janet Panetta's teaching. Working with embodied transmission, anecdote, and dialogical methods, he explores how classical technique can resonate across bodies, contexts, and histories, challenging dominant scripts in ballet education.

emerged in his tenure of study with Panetta. This shift, perceived as central to Panetta's pedagogy, constitutes an interruption to inherited ballet standards and traditions, and a rupture of dominant narratives of ballet training.

In the wake of Panetta's unexpected death in 2023, the researcher-performer finds himself an heir to her philosophy – teaching her exercises, carrying her thought. Through the ephemeral force of live performance, he brings fellow dancers (past and future) with him, and crosses the threshold into the public sphere, entering a field of resonance to collectively ask: How might we inherit an approach to history that transforms dance from self-negation into relation?

The lecture reflects on how knowledge transmission might be approached not as a linear, self-negating process, but as something open, relational, and embodied.

<https://www.andrewchamplin.com>

Chwialkowska, Anna:

Resonanz vs Eros: Eine kritische Diskussion

zu gemeinschaftsstiftenden Konzepten und Subjektivierung

Hartmut Rosas Resonanztheorie formuliert ein „romantisches“ (2016, 293) Konzept davon, wie Menschen „in die Welt gestellt“ (ebd., 14) sind. Ein gutes Leben lasse sich über die Qualität der Weltbeziehungen begreifen, welche durch „libidinöse Bindungen“ zu Umwelt und Beschäftigungen erreicht wird (vgl. ebd., 23). Diese Ansicht libidinöser Verbindungen als gemeinschaftsstiftendes Konzept findet sich bereits in feministischen Neuverhandlungen zu „Eros“ der 1980er/90er Jahre, wie Audre Lorde's *Uses of the Erotic* (1984), Anne Carson's *Eros: The Bittersweet* (1989) sowie Roslyn Bologh's *Love or Greatness* (1990), die Eros losgelöst von sexuellem Begehren beschreiben. Gegenwärtig lassen sich in Berlins freier Tanzszene Performances und Praktiken beobachten, die sich mit diesen Konzepten von Eros und erotischen Umweltbeziehungen, insbesondere aus queerer Perspektive beschäftigen. Wieso sind „Eros“ und erotische Beziehungen in der Tanzkunst zurzeit so virulent? Was macht „Eros“ im Abgleich zu „Resonanz“ für Performances produktiv? Wie werden ästhetische und praxisbezogene Aspekte erotischer Geselligkeit („erotic sociability“ Bologh 1990) in somatischen und performativen Praktiken reflektiert?

Anhand autoethnographischer Feldbeispiele und zeitgenössischer Performances möchte ich „Resonanz“ und „Eros“ auf ihre gemeinschaftsstiftende Dimension gegeneinander lesen und zur Diskussion zu Subjektivierungstheorien im Tanz beitragen.

Resonance vs Eros: A Critical Discussion

on Community-Forming and Subjectivation Theories

Hartmut Rosa's theory of resonance formulates a “romantic” (2016: 293) concept of how human beings are “positioned in the world” (ibid.: 14, [own translation]). A good life, he argues, can be understood through the quality of one's relationships to the world, which are shaped by “libidinal attachments” to one's environment and activities (cf. ibid.: 23). This notion of libidinal connections

Anna Chwialkowska ist Tanzwissenschaftlerin, Sozial- und Kulturanthropologin und Dramaturgin in Berlin. Derzeit promoviert sie am Zentrum für Zeitgenössischen Tanz in Köln und ist wissenschaftliche Mitarbeiterin im DFG-Projekt *Modi und Episteme tänzerischer Wissensgemeinschaften*. Anna ist Co-Herausgeberin des gtf-Jahrbuches *Virtual Ecologies – Digitalitäten und Ökologien im Tanz* (2024), Co-Leiterin des Projekts *Moving Margins* und Mitglied im Editorial Board des *a Dance Mags*. 2021–22 absolvierte sie ihre Tanzausbildung an der Tanzfabrik Berlin.

Anna Chwialkowska is a dance researcher, social and cultural anthropologist, and dramaturge based in Berlin. She is currently pursuing her PhD at the Centre for Contemporary Dance in Cologne and works as a research associate in the DFG project *Modes and Epistemes in Knowledge Communities in Dance*. She co-edited the annual gtf-publication *Virtual Ecologies – Digitalities and Ecologies in Dance* (2024) and co-leads the project *Moving Margins*. In 2021–22, she completed her dance training at Tanzfabrik Berlin.

Lecture
Fr 5 / II.

as a community-forming concept already appears in feminist renegotiations of “Eros” in the 1980s and 90s, such as Audre Lorde’s *Uses of the Erotic* (1984), Anne Carson’s *Eros: The Bittersweet* (1989), and Roslyn Bologh’s *Love or Greatness* (1990), all of which conceptualize Eros as distinct from sexual desire.

Currently, Berlin’s independent dance scene presents performances and practices that engage with these concepts of “Eros” and erotic relationships to the environment, particularly from queer perspectives. Why are “eros” and “erotic relationships” currently so prominent in dance practices? What makes “Eros,” as compared to “Resonance,” particularly productive for performance? How are aesthetic and practice-based aspects of “erotic sociability” (Bologh 1990) reflected in somatic and performative practices?

Drawing on autoethnographic field examples and contemporary performances, I aim to read “Resonance” and “Eros” in relation to one other exploring their potential for community-building, and thereby contribute to ongoing discussions of subjectivation theories in dance.

Collevecchio, Carla:

Resonant Bodies. Performance as a Site of World-Relation

Can a moving body become a site of resonance, where choreography, architecture and archive co-create meaning? This project explores performance as a dynamic mode of world-relation, expanding on Harmut Rosa’s theory of resonance beyond sound to include spatial, material, and embodied practices.

Through improvisation and archival activation, the body becomes a medium for sensing, responding, and transforming, vibrating with temporal and material echoes. Three case studies from 20th-century Sweden – Ballet Suédois, Birgitt Åkesson, and Margaretha Åsberg – trace a transhistorical network of corporeal experimentation, where movement operated as a catalyst for rethinking spatial, social, and artistic conventions.

Staged as an open rehearsal, the work invites audiences into a processual space where dance, material, space, light, sound, and archive matter entangle. Resonance unfolds not through resolution, but through tension, resistance, and affective exchange. Performance emerges as ephemeral architecture, living archive, and a resonant method of spatial inquiry, where care, memory and transformation co-produce meaning.

Correa Procel, Marcela

see **TALVEZ**

**Lecture
Fr 2 / I.**

Carla Collevecchio is an architect (2008, Universidad Central de Venezuela, and Università La Sapienza di Roma), lecturer in Architectural Design, and coordinator of the first-year studio Fundamentals and Program Director at Umeå School of Architecture in Sweden. Her research explores interdisciplinary design methods using the body as a spatial tool, bridging architecture, performance, and artistic practice through embodied experimentation.

Co-authors: **Lotta Lundstedt** (Fashion Design), **Carlos de Rada Moniz** (Music). Umeå University.

Cottica, Dario:

Knowledge in Movement.

***An investigation of the Laban/Bartenieff Movement System
for Instrumental Music Education***

This study aims to support and facilitate instrumental practice by integrating it with the embodied knowledge of practitioners of the Laban/Bartenieff Movement System (LBMS), a practice of somatic inquiry that provides a unique framework to experience and understand human movement. This presentation focuses on overarching themes emerging from the analysis of (auto)ethnographic field notes of music and movement practice and interview transcripts of LBMS practitioners' first-person experiences. These are: Repatterning; Body-world continuum; The body organizes itself; Imagination in and through movement; Sensing (as) relationship; Harmonic relationships; Grounded in time; Attunement; Linguaging movement experience; Intersensorial listening and sounding intentionality; Strategies for instrument incorporation; Receptivity and expressivity. The encounter of somatic and instrumental knowledge with phenomenological and enactive theory provides an understanding of music and movement practice as an intersensorial, intersubjective, participatory process that fosters an attunement to the diverse historicities of moving subjectivities in connection with the dynamic and expressive sense-making opportunities offered by the environment. By clarifying how a specialized movement practice cultivates the perception of our embodied subjectivity, this study can hopefully advocate for a wider inclusion of contemporary somatic education in more accessible programs in instrumental music education.

Cruz, Leonard:

Resonant Pathways.

Embodying Liminal Space in Performance and Daily Life

This interactive workshop invites participants to explore liminal space – the threshold between what was and what is yet to come – as a site of transformation, creativity, and embodied reflection. Drawing on the foundational theories of Arnold van Gennep (*The rites of passage*, 1960) and Victor Turner (*The ritual process*, 1969), and further developed through artistic practice, we explore how transitional states can be accessed through the body, voice, and presence. Participants will engage in guided movement, sound, visual, and text-based exercises designed to foster resonance – a vibrational and relational awareness that enhances both artistic and everyday experience. Interdisciplinary and cross-cultural approaches will be integrated, including the Filipino

**Lecture
Thu 5 / III.**

Dario Cottica is a professional flutist, pedagogue, and a certified somatic practitioner of the Laban/Bartenieff Movement System. He is currently doing his PhD at the University of Music and Performing Arts in Vienna (mdw) in the Department of Music and Movement Education/Rhythmics and Music Physiology. He is active as a performer in the fields of chamber music, contemporary music, and inclusive orchestral practices. He holds a position as flute teacher in the Italian public education system.

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**Workshop
Fr 4 / III.**

Leonard Cruz (Prof. Dr.) is a Filipino-American-German dancer, choreographer, and educator. He is Professor and Chair of Dance and Theater in Social Fields at HKS Ottersberg. His work explores healing, identity, and decolonial practice through performance. He integrates ancestral knowledge, somatics, and social justice in both academic and community-based settings.

Indigenous concept of ginhawa (well-being or breath) as explored in Strobel's breath-centered work (Coming full circle: The process of decolonization, 2001).

By attuning to resonance within liminal moments, participants are invited to cultivate deeper self-awareness, connection, and resilience. Together, we will explore how art-making and embodied practices can help us navigate the in-between and open new pathways in both performance and daily life.

Deere, Leslie:

The Embodied Instrument.

Polysensory Resonance Through Digital Extension in Dance Performance

This presentation explores "The Embodied Instrument" as a framework for understanding multi-sensory attunement in dance through technological mediation. Building on Hartmut Rosa's resonance theory, this research examines how gesture-responsive virtual reality environments create new possibilities for resonant engagements. The study investigates how dancers negotiate relationships between physical embodiment and digital feedback, creating a "virtual kinesphere" that responds to and influences improvisational choices. Through examining bidirectional relationships between movement, visual feedback, and generative soundscapes, this research challenges hierarchies of sensory perception in dance and explores implications for extended reality practices. By positioning the dancer's body as simultaneous instrument and performer, this approach offers insights into how resonance manifests through technological mediation and expands traditional notions of movement beyond purely physical domains.

Desmet, Robbrecht:

Part of the Scene.

Mapping Postmodern Dance Between SoHo and Brussels (1975–2005)

This presentation focuses on the socio-geographical entanglement between New York and Brussels through the lens of postmodern dance. It takes the SoHo art scene of 1975–85 as both myth and model – a dense historical formation where choreography and geography, queer theory, and urban decay converged – and juxtaposes it with Brussels between 1995–2005: a city marked less by institutional legacy than by spatial openness, a kind of terrain vague for both urban and artistic experimentation. The presentation focuses on the rehearsal studio as a generative site: not merely

**Lecture
Fr 6 / V.**

Leslie Deere (Dr), Postdoctoral researcher at Guildhall School of Music & Drama, explores digital performance through a multidisciplinary practice. Her work has been featured at international venues including the British Film Institute, MoMA PS1 and CCA Glasgow. Deere's research investigates how creative immersive environments enhance wellbeing and artistic expression, weaving XR technologies with embodied performance to create meaningful dialogue between digital systems and live presence.

**Lecture
Fr 5 / I.**

Robbrecht Desmet is a filmmaker, photographer, and researcher based in Brussels. His films have been screened at the BFI London Film Festival, the International Film Festival Rotterdam, Rencontres Internationales, Courtisane Festival, Kurzfilm Festival Hamburg, and the Brussels Art Film Festival, among others. For over a decade, Desmet has collaborated with artists, architects, and choreographers, producing commissioned films and photographic images that explore spectatorship and the documentary film as an archive of existing artworks.

an interior for movement research, but a porous threshold between aesthetic and social space. Through filmed and photographic archive material and on-site street recordings, I trace how transatlantic exchanges shaped Brussels' emergence as a "dance capital" in the aftermath of New York's downtown era. Central to the methodology is the use of long-shot cinematography and spatial montage to explore kinships between bodily movement and urban form. The presentation will share excerpts from my ongoing live cinema practice, where archival and newly filmed material co-exist in a non-linear, spatialized configuration. This allows spectators to navigate filmed dance scenes as choreographic landscapes in themselves. Ultimately, Part of the Scene examines how histories of dance are also histories of space – shaped by zoning laws, epidemics, and cultural policy – and how artistic research can offer tools to re-read these spatial scripts through the moving image.

Divjak, Paul

see **MUELLER-DIVJAK**

Djemelinskaia, Vera:

Choreomusicking as Participatory Art of Social Transformation

Rooted in participatory art discourse, this paper introduces "choreomusicking" as a conceptual framework that challenges the hierarchical power relations surrounding music/sound and dance/movement interweaving in Western performance and community art contexts. Building on resonance-oriented music mediation (Rosa, Müller- Brozović) and recent expansions of Small's notion of musicking (Gaunt et al., Camlin), choreomusicking is explored as a participatory art of social transformation.

Insights from an ongoing fieldwork study of the *Fearleaders*, a nonbinary/cis-male cheerleading collective supporting Vienna's women's roller derby team, are analysed through Turino's participatory art model and Baiocchi's civic imagination framework, but also through the lens of music and movement education/rhythmics, viewing rhythm as a sensory-kinesthetic foundation of musical experience and movement as a medium of individual and collective transformation.

Against the backdrop of this community-based project, which I support as choreographer, four markers of choreomusicking are distilled based on practice-based observation and theoretical framing: (1) multi-bodied rhythm, (2) transformative potentials, (3) participatory sense-making, and (4) structural queering. Examining the impulses that drive embodied knowledge acquisition in choreomusicking contributes to a more holistic understanding of music and movement education as a mutually enriching didactic and performing arts practice.

His work examines how film can function as a second-order artistic practice – translating, reframing, and historicising works from other disciplines. Often working within the format of the audiovisual essay, he reflects on the relationship between moving images and their referents, questioning how artworks are mediated and remembered.

Desmet is currently a postdoctoral researcher at LUCA School of Arts in Brussels, where he also teaches film studies and research seminars in the Department of Audiovisual Arts.

<https://robbrecht-desmet.be>

Lecture Thu 2 / III.

Vera Djemelinskaia is a musical theatre dance educator and communication strategist working at the intersection of embodied cognition and sociopolitical transformation. Through her community art projects, Vera works with adults without prior music or movement training on imagining pro-social normative realities through sound-performative practice. In her doctoral research at the University of Music and Performing Arts Vienna, she investigates how participatory choreomusicking interventions that focus on semantically enriched musical movement can influence collective perceptions of social justice.

<https://www.veradje.com/>

Dong, Yue:

Resonant Bodies.

Investigating Female Subjectivity in Chinese Classical Dance Training

This research investigates how institutional structures, movement techniques, and aesthetic norms in Chinese Classical Dance (CCD) shape the embodied experiences of female dancers. While CCD is often presented as a harmonious embodiment of cultural identity, this research reveals the underlying frictions, silences and micro-negotiations between the dancer's body and the normative systems embedded in its training structures.

Drawing on Hartmut Rosa's theory of resonance, dance phenomenology, queer theory, and decolonial perspectives, the research examines how female dancers experience resonance or alienation in relation to institutional and aesthetic ideals, and how these dynamics shape their bodily agency and identity.

Based on an experimental performance conducted in 2024, the research identifies four key themes of alienation: *Mute Body, Erasure, Masking, and Fragmentation*. These themes challenge the romanticized assumption that dance is inherently resonant, and reveal the dancing body as a contested site where resonance and alienation co-exist, unfold, and reshape subjectivity.

This research offers a non-Western, gendered perspective on resonance, contributing to current debates on power, identity, and relationality in dance. It asks: Can resonance be cultivated within highly codified training systems? And if so, under what conditions? The findings suggest that alienation, though often present, may paradoxically enable deeper modes of reflection, resistance, and resonance.

Eguiguren Ruales, Carolina

see **TALVEZ**

Ermelindo Rodrigues, Fernanda / Julieta Jacobi / Anna Menslin:

Insights into Dance Research at the Doctoral College

"Cultures in Transformation" (Salzburg)

How does the dancing body resonate with its cultural environment – materially, sensually, politically? And how is the body itself transformed through this process of resonance? The proposed panel brings together three dissertation projects from the doctoral program *Cultures in Transformation* in Salzburg. The contributions provide insights into ongoing research processes as they are currently practiced – at the interface of theory, artistic practice and aesthetic research. In their

**Lecture
Fr 5 / IV.**

Yue Dong is a PhD candidate in Dance at the University of Plymouth. She has a professional background as a Chinese Classical Dance teacher and choreographer, and previously taught at the Sichuan Conservatory of Music in China. Her research draws on dance phenomenology, feminism, and decolonial theory to explore the complexities of the female dancing bodies and their cultural representations. Her work critically engages with issues of decentralization and power structures in embodied practices.

**Panel
Fr 6 / II.**

Since October 2024, Fernanda, Anna and Julieta are PhD candidates in the inter-university doctoral college *Cultures in Transformation*, of the Paris Lodron University Salzburg and the Mozarteum University Salzburg.

Julieta Jacobi holds a MA in Motologie and Psychomotricity and a BA in theatre pedagogy with specialisation in dance. For her doctorate, she is currently

very diversity, our key topics form a breeding ground where we welcome collective resonance also in our work process.

Julietta Jacobi:

Multi-sensory City Walks: A Critical Approach to the Ocular Centric Culture

In this contribution, the visual culture of modernity is examined particularly in terms of its patriarchal structures and forms of subjectivation. Taking up this power-critical perspective, the project idea of a multi-sensory city walk is presented, and its practice is discussed in terms of the potential to *unlearn* (Spivak) seeing. Based on Judith Butler's performance theory, I am interested in the question of other subjectivations that could become tangible within the walks. Thinking further with Hartmut Rosa, how does this multi-sensory perception transform individual and collective somatic experience, especially concerning the ability of resonance?

Fernanda Ermelindo Rodrigues

Dance Against the Dictatorship: A History of Shifting Resonances

From 1964 to 1985 Brazil lived under a military dictatorship marked by censorship and repression. Paradoxically, the more strict the regime, the stronger the political engagement, especially in the arts. This project explores a political awakening within the artistic sphere with a focus on stage dances. Drawing on Hartmut Rosa's theory, I investigate how while the military tried to impose alienation, dance artists developed new resonances with the world around them as fighting for their rights for free speech and security became a core aspect of their existence. From a decolonial perspective, Rosa's concepts of modernity based on a capitalist economy will be questioned as we deal with different modernities from the Global South.

Anna Menslin:

Dancing Fashion Bodies: Vestimentary Constellations

What if dancing *fashion bodies* (Lehnert 2014) are understood as textures of resonance – as configurations of fabric and flesh in constant transformation? This contribution explores vestimentary constellations in dance as dynamic transfer processes between body, material, and movement. Central are questions of how textiles absorb choreographic material, generate meaning, and affect bodily practices. Clothing and bodies enter into reciprocal resonance, revealing sociocultural, political, and sensory dimensions. From a dance studies perspective, fashion is approached as a more-than-human agent – not merely moved, but capable of generating movement itself. These questions are approached using examples from contemporary dance and suggestions for analysis.

researching at the interface of artistic research, sense studies, performance studies and feminist embodiment research.

Fernanda Ermelindo Rodrigues is a Brazilian dancer and scholar with a MA in dance studies. Her current doctoral research is centered in decolonizing Brazilian dance history during the military dictatorship (1964–85).

Anna Menslin is a Salzburg-based scholar who completed her Master's degree in Performative Music and Dance Studies. Anna's current doctoral research concentrates on the intersection of fashion and dance.

Ferraz, Nalini

see **Ahmadzadeh, Ulduz**

Figl, Bianca Mayasari:

Nawang Wulan. Un-archiving von Spuren aus Java

Der Workshop beschäftigt sich mit den Schnittstellen von Tanz, Archiv und künstlerischer Forschung anhand der mythologischen Figur *Nawang Wulan*. Ausgangspunkt ist die Sammlung des Puppenspielers Richard Teschner im Theatermuseum Wien und seine Auseinandersetzung mit javanischem Wayang. Gemeinsam wird erforscht, wie ästhetische und koloniale Resonanzen bis heute in künstlerischen Praktiken nachwirken.

Die Teilnehmenden werden in ausgewählte Elemente des klassischen javanischen Tanzes eingeführt und eingeladen, Bewegung als eine Form des „Un-archivings“ zu erproben. Im Zentrum steht die Frage, wie verkörperte Praxis auf Archivspuren und koloniale Einschreibungen antworten kann – und wie sich über Mythos, Erinnerung und Körperarchive Resonanzräume für künstlerische Gegenbewegungen öffnen.

Der Workshop verbindet kurze Inputs (Kontext, Filmausschnitte, Reflexionen) mit angeleiteten Bewegungserfahrungen und gemeinsamer Diskussion. Es sind keine Vorkenntnisse im Tanz erforderlich – Neugier und Offenheit für verkörperte Reflexion genügen.

Nawang Wulan. Un-archiving Traces from Java

This workshop engages with the intersections of dance, archive, and artistic research through the mythological figure *Nawang Wulan*. Drawing on the Theatre Museum Vienna's collection of puppeteer Richard Teschner and his engagement with Javanese wayang, we will explore how aesthetic and colonial resonances continue to reverberate in contemporary artistic practice. Participants will be introduced to selected elements of classical Javanese dance and invited to experiment with movement as a form of „un-archiving.“ Together we will reflect on how embodied practices can respond to archival traces and colonial inscriptions, and how myth, memory, and body archives open up resonant spaces for artistic counter-movement. The workshop combines short inputs (context, film excerpts, reflections) with guided movement explorations and collective discussion. No previous dance experience is required—curiosity and openness to embodied reflection are enough.

Fleischle-Braun, Claudia

see **Oberzaucher-Schüller, Gunhild**

Workshop
Thu 3 / IV.

Bianca Mayasari Figl ist künstlerische Forscherin, Tänzerin und Doktorandin an der University of Limerick. Ihre Forschung verbindet künstlerische Praxis, Dekolonialität und Körperarchiv im Kontext indonesischer Tanzformen. Ihre Arbeiten (Performance, Film, Autoethnografie) wurden u. a. bei Modes of Capture, EuroSEAS und APARN präsentiert. 2012–20 war sie kuratorisch am Weltmuseum Wien tätig. Lehrtätigkeit an der Uni Wien und der Kunstuniversität Surakarta, Indonesien.

Bianca Mayasari Figl is a researcher, dancer, and PhD candidate at the University of Limerick. Her research interweaves artistic practice, decolonial thought, and the concept of the body as archive in the context of Indonesian dance forms. Her work (performance, film, teaching) has been presented at, among others, Modes of Capture, EuroSEAS, and APARN. From 2012 to 2020, she worked at the Weltmuseum Wien. She has taught at the University of Vienna and the Institute of the Arts Surakarta, Indonesia.

Georgescu, Constantin:

***Attunement and Corporeal Agency:
Introducing the Surfacing Approach***

The surfacing approach examines practical conceptualizations that underpin the materiality of dance. This framework outlines the instrumental relationship between a dancer and their supportive platform (floor, ground) as body-on-a-surface. This should be distinguished from body- as-a-surface, which refers to a performer's work in designing and displaying their body surface as choreographic material. The intersections and overlaps of these domains depend on various modalities of attunement between surfaces and territories, reflecting acting agencies and forces. The relationship to surfaces accounts for tensions of contact, frictional responses, tactile-kinesthetic perceptions, and perspectival arrangements. These kinetic and corporeal logics can be intentionally divided into supportive and gestural body segments, where managing kinetic chains becomes a space of agency with choreographic potential. This way, the visual materiality of a dance relies on the dancer's embodiment techniques and performance. A lecture demonstration will showcase the main aspects of the surfacing approach and its methodological framework. In addition to the theoretical explanations, practical techniques and protocols will also be introduced, supported by examples and references.

Glenk, Felix:

***Zur Rolle leiblicher Kommunikation mit Musik
beim Choreographieren im Tanzsport***

Vermutlich jeder kennt es: Wer beim Autofahren Heavy Metal oder Techno hört, fährt anders als zu Ravels *Bolero* oder Bruno Mars feat. Lady Gagas *Die with a Smile*. Wer beim Joggen *Eye of the Tiger* hört, ist fühlt sich sofort wie Rocky und läuft plötzlich ganz anders. Wer morgens verschlafen aufwacht und *Walkin on Sunshine* hört, kriegt aus dem Nichts Energie, wird gut gelaunt, ganz hibbelig und will sich bewegen. Vermutlich jeder hat einen Song, zu dem er oder sie nicht stillsitzen kann, sondern sich bewegen muss.

In den genannten Beispielen werden Körper und Leib als Resonanzorgane von Musik ergriffen. Musik versetzt uns in Bewegung, verändert unsere Stimmung – sie berührt uns. Tagtäglich treten wir in Resonanz mit Musik und lassen uns von ihr affizieren. Doch wie lässt sich dieses Affiziertwerden produktiv für das Erstellen von Choreographien nutzen?

In meinem Vortrag möchte ich die Ergebnisse eines problemzentrierten Interviews (PZI) vorstellen, das ich im Rahmen meiner (auto-)ethnographischen Dissertation zu *Atmosphären im Tanzsport*.

**Lecture Performance
Sa 2 / II.**

Constantin Georgescu is a Romanian artist, researcher, and movement educator based in Austria. Educated in the Vaganova method of classical dance in Bucharest, he holds an MA in dance pedagogy from Anton Bruckner University in Linz and is currently a PhD candidate in Applied Cultural Studies at Kunstuniversität Linz. In addition to his independent projects as dance teacher, video artist, and choreographer, he currently lectures at the MA Studies of Dance Institute at Bruckner University in Linz.

**Lecture
Fr 5 / V.**

Felix Glenk, geb. 1997 in Gießen. Studium der Sozialwissenschaften (Soziologie, Politikwissenschaften und Methoden der Sozialforschung) in Gießen und Frankfurt. Seit 2022 wissenschaftlicher Mitarbeiter mit Schwerpunkt in den qualitativen Forschungsmethoden und laufende Promotion an der Goethe-Universität Frankfurt am Main zum Thema *Atmosphären im Tanzsport. Eine Situationsanalyse* bei Prof. Dr. Robert Gugutzer. Forschungsschwerpunkte: Neophänomenologische Soziologie, Atmosphärenforschung und (Auto)Ethnographie.

Felix Glenk, born in Giessen in 1997. Studied social sciences (sociology, political science and social research methods) in Giessen and Frankfurt. Since 2022, research assistant with a focus on qualitative research methods and ongoing doctoral studies

Eine Situationsanalyse durchgeführt habe. Ich möchte aufzeigen, wie der interviewte Trainer/Choreograph seine Lateinformationschoreographie erstellt und welche Rolle hierbei das Affiziertwerden von Musik spielt. Hierfür konzipiere ich in Anlehnung an Gugutzer, Rosas Begriff der Resonanz als leibliche Kommunikation.

The Role of Embodied Communication with Music in Choreography in Competitive Dancing

Probably everyone knows this: if you listen to heavy metal or techno while driving, you drive differently than when listening to Ravel's Bolero or Bruno Mars feat. Lady Gaga's *Die with a Smile*. When you listen to *Eye of the Tiger* while jogging, you immediately feel like Rocky and suddenly run completely differently. When you wake up sleepy in the morning and listen to *Walkin' on Sunshine*, you get energy out of nowhere, become cheerful, very excited, and want to move. Probably everyone has a song that makes them unable to sit still, but instead compels them to move.

In the examples mentioned, the body and felt-body are seized as organs of resonance by music. Music sets us in motion, changes our mood – it touches us. Every day, we resonate with music and allow ourselves to be affected by it. But how can this affect be used productively for the creation of choreographies?

In my presentation, I would like to present the results of a problem-centred interview (PCI) that I conducted as part of my (auto)ethnographic dissertation on *Atmospheres in Dance Sport. A Situation Analysis*. I would like to show how the interviewed trainer/choreographer creates his Latin dance choreography and what role being affected by music plays in this process. For this purpose, I draw on Gugutzer and Rosa's concept of resonance as embodied communication.

González, Tania:

Stilling – Dance. Affective Attunement and Exhaustion

Stilling as a verb in the present continuous tense does not imply a denial of movement or a withdrawal from dance, but a firm determination to investigate dance as potentiality. Taking as a reference what philosopher Byung-Chul Han calls the burnout societies, stilling proposes a critical methodology to feeling-thinking-bodily dance today. Developed against the backdrop of late capitalism and its current conditions of existence, the practice poses the relevant question of how to think (about) (as) the exhausted body in dance. To this end, it draws on a wide and complex range of theories and methods that include critical dance studies, affect theory, contemporary philosophy, and auto-ethnography.

In becoming a site of resistance against the compulsion to produce, the practice aims to question and disrupts the hyper-acceleration of present days by opening up a space of encounter between the affective force of dance and the affective force of the dancing body. Neither dance displaces the body,

at Goethe University Frankfurt am Main on the topic of *Atmospheres in Dance Sport. A Situation Analysis* under Prof. Dr. Robert Gugutzer. Research interests: neophenomenological sociology, atmosphere research and (auto)ethnography.

Lecture & Workshop Fr 4 / V.

Tania González is a dancer-anthropologist based in Madrid. Her artistic practice is situated at the interstices of critical dance, auto-ethnography, philosophy of movement, and expanded choreography. She holds a PhD. in Social Anthropology from Stockholm University (SE) and MA in Performance Practices from ArtEZ University of the Arts (NL). In her current artistic research, against the backdrop of late capitalism and the compulsion of production, Tania addresses the exhausted body in dance and proposes the practice of "stilling" as a way of feeling-thinking-bodily dance today.

nor the body imposes itself on dance. As an embodied practice, stilling seeks to bring theory into and from the body, in particular the exhausted body in dance, breaking down the imposed division between critical thinking and intuitive knowing. On this occasion, Tania will share the research process and the development of the practice as a way to invite the audience to reflect together on the relationship between dance, exhaustion, and potentiality.

Grond, Leonard

see **Anderwald, Ruth**

Guzzo, Marina / Sophie Schultze-Allen:

Exploring Dance and Ecosomatic Practice as Knowledge-Creation

This panel explores how dance and ecosomatic practices can serve as methods of knowledge production. Drawing from a workshop titled *Movement as Method* (Sept 8–10, 2025, at Ponderosa Dance Center, Brandenburg), we reflect on how embodied movement fosters relational, affective, and sensory understanding. Situated in a rural environment, the workshop investigates how resonance – a concept from Hartmut Rosa – emerges through bodily interaction with the more-than-human world. We integrate Rosa's resonance theory, Robin Wall Kimmerer's ideas on reciprocity and kinship, and Ailton Krenak's notion of affective alliances to examine how dance creates embodied, affective forms of knowing. These concepts support the view that philosophy can be practiced as research-creation, echoing Erin Manning's call to rethink knowledge-making through artistic practice. Our inquiry focuses on how somatic awareness and dance may expand understanding of interconnection, non-anthropocentric existence, and multispecies relationships.

**Panel
Thu 6 / IV.**

Marina Guzzo (she/her) is an Associate Professor at Federal University of São Paulo, in Brazil. Artist and researcher, she concentrates her creations at the interface of the body and the landscape, mixing dance, performance and circus when tensioning the limits of subjectivity in cities and in nature. Since 2011, the climate crisis and the role of the artist in the production of imagery for crossing a ruined world on the Anthropocene have been at the center of her research. She works in partnership with health, culture and social assistance equipment, thinking of art as a political action that weaves a complex network of people, institutions, objects and nature. The artist has a post-doctorate from the Department of Performing Arts at ECA-USP and a master's and doctorate in Social Psychology from PUC-SP. She is currently a fellow at *Affective Societies* in Freie Universität Berlin.

Sophie Schultze-Allen (they/she) works as a dance researcher at the Freie Universität Berlin, as part of the Collaborative Research Center *Intervening Arts*. As a PhD candidate in the dance studies sub-project, *Interventional Choreographies: Formats and Practices of Decolonization and Ecology*, Sophie researches how somatic movement practices inquire about the relationality between humans and the Earth on a micropolitical scale. How can ecosomatic practices form a foundation based on recognition and attentiveness towards other actors to position themselves against anthropocentric thinking?

<https://www.sophiespiral.com>

Hanauer, Alexander:

Wie wir mit Tanzhistorie in Beziehung treten

Die Performance blickt auf den Tanz der 20/30er Jahre, wie ihn Emile Jaques-Dalcroze und später Rosalia Chladek lehrten, und setzt sich in Beziehung zu dieser historischen Tradition und hinterfragt dabei diese und sich selbst. Ein Video oder ein Bild liefert einen Blick in die Vergangenheit. Dazu ertönen Musik und Stimmen, die ihre historisch verankerten Perspektiven erzählen. Währenddessen reenacten und ertanzen (zum Teil tanzunerfahrene) Personen live ihre zeitgenössischen Positionen mit ihren individuellen Körpern. Können Tanzperformances über 100 Jahre entfernt voneinander miteinander resonieren? Sind Praktiken des Herstellens von Weltbeziehungen reproduzierbar? Welche Rolle spielt der (politisierte) Körper? Findet Resonanz durch die Arbeit am historischen Gegenstand statt und wenn ja, wie sieht diese aus?

How we relate to Dance History

The performance looks at dance forms of the 1920s and 30s, as they were being taught by Emile Jaques-Dalcroze or later by Rosalia Chladek, to relate itself to this historical tradition, while questioning those traditions and itself. A video or a picture offers a lens through which history is visible. Furthermore, music and voices are being heard which tell of their historically established perspectives. At the same time, (in part untrained) dancers reenact the material and produce their own positions on the matter with their individual bodies. Can dance performances resonate through a 100-year difference? Are methods of world relations reproducible? What role is assigned to the (political) body? Does resonance take place through the work on the historical subject and if so, how does that look like?

Hänel, Nina

see **Burkhardt, Jan**

Hansen, Lise Amy

see **Lyster, Janne-Camilla**

Herrera Corado, Beatriz

see **Ahmadzadeh, Ulduz**

**Student Symposium
Thu 2 / I.**

Alexander Hanauer studierte Germanistik und Philosophie an der Universität des Saarlandes. Seinen Master in *Künste und Gegenwartskulturen transdisziplinär* studiert er zurzeit in Hildesheim. Seit 16 Jahren tanzt er Hip Hop (Workshops u.a. bei Buddha Stretch und Henry Link) und ist seit acht Jahren als Tanzlehrer und Choreograph tätig. Im Juni 2025 tanzte Alexander Hanauer am Staatstheater Braunschweig in der Performance *LOST* im gleichnamigen Kollektiv beim *Tanzstark!/-Festival*.

Alexander Hanauer studied Germanistik and Philosophy at University of Saarland. He currently studies his Masters *Künste und Gegenwartskulturen transdisziplinär* at University of Hildesheim. Alexander Hanauer is a Hip Hop dancer of 16 years (Workshops e.g. with Buddha Stretch and Henry Link) and a teacher and choreographer of 8 years. In June 2025, he danced with his collective *LOST* in a performance of the same name at *Tanzstark!/-Festival* at Staatstheater Braunschweig.

Hieda, Naoto:

card.glitches.me/workshop

In 2022, I started making my own cards – Naoto's cards – as a way to collect childhood memories, to document places I visited, and to keep a personal diary. Over time, this practice evolved into a performative practice to create scenes and characters for my performances. In this workshop, I invite you to explore the card making process together. You will receive a set of physical cards – each card is a blank space for you to capture thoughts, ideas, memories or emotions. It also comes with a unique QR code – scan it to access a website where you can upload it (or not) so the card becomes a webpage to be shared with others.

These cards are multipurpose – you can use them for noting movements, generating new ideas, illustrating scenes, and much more. But at the same time, you need to distill your idea to fit it into a small format, just like writing a haiku. During the workshop, I will give inputs on how I have been using them. But most importantly, I'm interested in exploring how we can collectively generate knowledge and inspire each other in a collective manner. The objective of the project is to foster a non-hierarchical way of knowledge making and sharing in dance by empowering ourselves with the potential of the Internet beyond the studios. This mirrors the symposium's theme of resonance as a community.

You can access <https://card.glitches.me> to have a glimpse of the cards made by me and my friends!

Hilari, Johanna / Christina Thurner / Julia Wehren:

Soziale Choreografien

Im Forschungsprojekt *Soziale Choreografien* widmet sich ein Team von Berner Tanzwissenschaftler:innen expliziten und impliziten räumlichen Ordnungen, die performativ hervorgebracht werden. Es befasst sich mit Bewegungsstrukturen und -potentialen im öffentlichen Raum ebenso wie mit migrierenden Tanzkonzepten und -verständnissen und mit dynamischen Beziehungen von künstlerischen Arbeiten zu ihrer Um-/Welt. In den vier Teilprojekten,

1. *Stadtchoreografien – Tanzwissenschaftliche Explizierungen,*
2. *Landschaftschoreografien – Ökologien des Sozialen,*
3. *Migrationschoreografien – Dekoloniale Arbeitskonzepte im europäischen zeitgenössischen Tanz*
- und 4. *Prekaritätsschoreografien – Klimawandel und Körpererfahrung,*

geht das Projekt u.a. den Fragen nach, wie (tanz-) künstlerische und gesellschaftliche Prozesse resonieren, wie sie insbesondere in gegenseitiger Resonanz zu erfassen und als *Soziale Choreografien* neu zu perspektivieren sind. Zur Disposition stehen wissenschaftliche, künstlerische und soziale/gesellschaftliche Anliegen des (Zusammen-)Lebens, deren Wahrnehmungs- und Gestaltungsprozesse.

**Workshop
Fr 3 / I.**

Naoto Hieda is a researcher and an artist from Japan based in Estonia enrolled in the PhD programme at Tallinn University. With a background in engineering, Naoto completed Diplom II with distinction from the Academy of Media Arts in Cologne, Germany, and works internationally for theater productions and in the visual arts. As a researcher, they fill the gap between dancers and technologists by proposing new tools and methodologies for collaboration.

**Panel
Thu 6 / III.**

Johanna Hilari ist Postdoc, **Christina Thurner** Professorin und **Julia Wehren** wissenschaftliche Mitarbeiterin für Tanzwissenschaft am Institut für Theaterwissenschaft der Universität Bern, Schweiz. Derzeit arbeiten sie im vom Schweizerischen Nationalfonds geförderten Projekt *Soziale Choreografien* (Laufzeit 2024–28). Außerdem sind sie in der universitären Lehre tätig und weiterhin an künstlerisch-dramaturgischen, historiografischen und archivischen Projekten beteiligt.

Johanna Hilari is a postdoctoral researcher, **Christina Thurner** is a professor, and **Julia Wehren** is a senior researcher in dance studies at the Institute for Theater Studies at the University of Bern, Switzerland. They are currently working on the Swiss National Science Foundation-funded project *Social Choreogra-*

Das Panel stellt das Gesamtprojekt und den aktuellen Forschungsstand von drei (1.–3.) der vier Teilprojekte in Form von Inputvorträgen vor- und zur Diskussion. (David Castillo, der vierte Forscher im Team, weilt zwecks Forschungsaufenthalt in Neuseeland.)

Social Choreographies

In the research project *Social Choreographies*, a team of dance scholars from Berne is investigating explicit and implicit spatial orders that are produced performatively. It deals with movement structures and potentials in public space, with migrating dance concepts and understandings as well as with dynamic relationships between artistic works and their environment. In the four subprojects,

1. *Urban Choreographies – Explicitations in the Field of Dance Studies*,

2. *Landscape Choreographies – Ecologies of the Social*,

3. *Migration Choreographies – Decolonial Working Concepts in European Contemporary Dance*,

and 4. *Precariousness Choreographies – Climate Change and Body Experience*,

the project explores questions of how (dance) artistic and social processes resonate, how they can be understood in particular in mutual resonance and re-perspectivized as *social choreographies*.

At stake are scientific, artistic, and social concerns of (co)existent living and its processes of perception and creation.

The panel consists of short lectures and a final discussion referring to the overall project and the current state of research of three (1.–3.) of the four subprojects. (David Castillo, the fourth researcher in the team, is currently on a research stay in New Zealand.)

Hörmann, Johanna:

Too Iconic to Touch?

Inheritance as Critical Rehearsal in the Legacy of Pina Bausch

How to inherit a legacy that may no longer resonate with newer generations who bring different perspectives, concerns, and identities? This lecture explores the ambivalent processes of inheriting choreographic legacies through the example of Pina Bausch's work, which remains a central pillar of "German" cultural heritage and international dance history. While often acknowledged for its enduring relevance and preserved within institutional frameworks, Bausch's Tanztheater is increasingly perceived by younger generations of dancers as normative and disconnected from the diverse, queer, and globally interconnected present.

Drawing on insights from my seminar *Pina Bausch x Resonance: Moving Forward* – developed in collaboration with the Pina Bausch Foundation and Tanztheater Wuppertal – I examine how students at the Centre for Contemporary Dance (ZZT) in Cologne engage with Bausch's legacy as both

phies (2024–28). They also teach at the university and are involved in artistic-dramaturgical, historiographical, and archival projects.

**Lecture
Fr 5 / I.**

Johanna Hörmann is a dance scholar and postdoctoral researcher at the Centre for Contemporary Dance at the University of Music and Dance Cologne. Her research focuses on memory, cultural heritage, as well as notions of lineage and legacy in dance history – particularly on how embodied practices transmit, transform, or challenge cultural narratives shaped by Western European knowledge systems and frameworks. She recently published her first book, which explores the satyr as a marginal yet paradigmatic figure within ancient Greek performance culture. Her study offers new perspectives on dance historiography by examining how the satyr reflects broader mechanisms of exclusion, both within the so-called classical canon and in the disciplinary boundaries that shape whose bodies, movements, and knowledges are recognized in institutionalized dance history. She is currently an artistic researcher in *DanceMap*, an EU-funded project dedicated to the critical reassessment and visibility of 20th-century European dance. In collaboration with

material and provocation. The seminar culminated in an Open Studio where students offered artistic responses that explored and challenged inherited narratives. Framing inheritance as a critical, generational rehearsal, I reflect on the choreographic, institutional, and cultural tensions at play when iconic works are passed on, archived, and reinterpreted within our own lineage. This talk calls for future-oriented archival practices and questions what it means to keep such a legacy resonant and responsive in times of social transformation and for the generations to come.

Howahl, Stephani:

Resonanz als „Lösung“? Kritik an Hartmut Rosas „Soziologie der Weltbeziehungen“ aus tanzpädagogischer Perspektive

In diesem Vortrag wird Hartmut Rosas *Soziologie der Weltbeziehungen* (2019) aus tanzpädagogischer Perspektive kritisch gelesen, um deren Grenzen anhand empirischer Studien aufzuzeigen. 54 Kinder und Jugendliche im Alter von 8 bis 18 Jahren (11m, 42w, 1d) wurden in problemzentrierten Einzel- und Gruppeninterviews zu ihrer Social Media Nutzung und damit in Verbindung stehenden Tanzpraktiken befragt. Im Ergebnis äußern sich Kinder und Jugendliche affiziert und beschreiben Social-Media-Tanzkulturen als Inspirationen für eigene Gestaltungen. Gleichmaßen reflektieren besonders jüngere Kinder, die medial verbreiteten Tanzkulturen wenig kritisch. Aus Sicht einer ästhetisch-kulturellen Bildung gibt dieses Beispiel eine Grundlage für eine Diskussion der Reichweite des Resonanzbegriffs.

Resonance as a “solution”? Critique of Hartmut Rosa’s “Sociology of Our Relationship to the World” from a Dance Pedagogical Perspective

The lecture reads Hartmut Rosa’s *Study of Our Relationship to the World* (2019) critically from a dance pedagogical perspective and demonstrates its limits on the basis of empirical studies. 54 children aged 8 to 18 (11m, 42w, 1d) were asked about their social media use and related dance practices in problem-centered interviews. As a result, children and young people express affinity and describe social media dance cultures as inspirations for their own creations. At the same time, younger children in particular do not reflect critically on the dance cultures disseminated by the media. From the perspective of aesthetic-cultural education, this example provides a basis for a discussion of the scope of the concept of resonance.

Deutsches Tanzarchiv Köln, she is experimenting with new archival methodologies and investigating critical practices and epistemic spaces for the documentation and accessibility of dance histories.

Lecture
Thu 1 / III.

Stephani Howahl ist Postdoc am Institut für Tanz und Bewegungskultur der Deutschen Sporthochschule Köln. Dort lehrt sie Tanz, Improvisation, Choreografie, Regie und Inszenierung, Tanzdidaktik sowie empirische Bildungsforschung für Sport-, Lehramts- und M.A.-Tanzstudierende. Ihre mit dem Ommo-Grupe-Preis ausgezeichnete Dissertation (*Tanz und Bildung im Spiegel der Emotionen*) bildet den Ausgangspunkt ihrer aktuellen Forschung zu postdigitalem Tanz – von Social Media bis Virtual Reality – im Kontext ästhetisch-kultureller Bildung.

Stephani Howahl is a postdoc at the Institute for Dance and Movement Culture at the German Sport University Cologne. There she teaches dance, improvisation, choreography, directing and staging, dance didactics and empirical educational research for sports, teacher training and M.A. dance students. Her dissertation (*Dance and Education in the Mirror of Emotions*), which won the Ommo Grupe Prize, forms the starting point for her current research on post-digital dance - from social media to virtual reality - in the context of aesthetic-cultural education.

Hubatschke, Christoph:

Dancing Encounters. Relationality in AI

In this paper I want to present some ideas and preliminary results of an ongoing arts-based research project I am involved in as part of the transdisciplinary research group H.A.U.S. (*Humanoids in Architectural and Urban Spaces*). The project DANCER aims to develop a new AI-system that enables dancers to improvise with humanoid robots and non-anthropomorphic robotic objects. Contemporary improvisational dance is the main focus of the artistic practice. The AI developed in this project is artistically driven and intentionally developed completely different from conventional “dance AIs”, as it is not based on Big Data, but works with “radical individualization” and “Small Data”, and it is not just looking for patterns and relations of data, but rather we are exploring the possibility of a “relational-AI”.

Drawing on the experiences of this project, the paper will discuss aspects of a philosophy of technology based on relationality, to not only criticize body normalization, machine readability, and classical “big” AIs, but, building on the work of Haraway and Deleuze/Guattari ask about alternative ways of developing and training AIs, trying to find productive “frictions” (Tsing). Discussing the arts-based research project through a perspective of political and technological entanglements will not only help to develop an alternative view of human-robot-AI interaction but maybe help to criticise a certain problematic understanding of the human itself.

Iby, Paul

see **Winklhofer**, Johanna

Ingrisch, Doris:

The Intra-View and the Art of Resonance

Wir, energetische Wesen, resonierende Körper, brauchen Beziehungen zu anderen Menschen, anderen Wesen, zur Welt und zu uns selbst, ein Bewusstsein des ohnehin immerwährenden intra-acting im Sinne Karen Barads (2007), um zu werden. Das, so Anne Bogart (2021), hat „a profound effect on the body, on neural pathways, and consequently upon on one’s actions in the world, and subsequently, in the world at large.“ Resonierend, der Körper fungierend als unsere Stimmgabel, bewegen wir uns durchs Leben (Rosa 2016, 2018). Die Polykrise jedoch, in der wir uns derzeit befinden, resultiert aus dem der Dominanz des Paradigma der Getrenntheit und schwächt unsere embodied creativity (Griffith 2022).

Das Intra-View, eine von Adelheid Mers und mir entwickelte experimentelle Gesprächsform, die ich mit dem Fokus auf ihre Qualität der Resonanz vorstelle, schafft einen besonderen Raum der Artikulation (Ingrisch/Mers/Gstättner 2018, Ingrisch 2021). Er öffnet sich für nicht-propositionalen und

Lecture
Fr 6 / V.

Christoph Hubatschke is a postdoc researcher in philosophy of technology and HCI at IT:U Austria. He is member of the theory and publishing collective *transversal texts* (<https://transversal.at/>) and a founding member of the transdisciplinary artistic research group H.A.U.S. (<https://h-a-u-s.org/>). His research focuses on poststructuralist philosophy of technology and arts-based research.

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Lecture
Thu 1 / III.

Doris Ingrisch (Univ.Do^z.in Dr.ⁱⁿ) ist Kulturwissenschaftlerin und Genderforscherin, assoziiert am Institut für Kulturmanagement und Gender Studies der Universität für Musik und darstellende Kunst Wien/mdw. Zu ihren Forschungs- und Publikationsschwerpunkten zählen Gender und Cultural Studies, art&science&gender, Wissenschaftsgeschichte, Wissenskulturen im Dialog, Exil/Emigrationsforschung, Lectures for Future, qualitative, experimentelle Methoden und arts based bzw. artistic research.

propositionalen Ausdruck, für Bewegung, für Tanz, für Sprache, für das Diskursive wie für das Performative, die Voraussetzung für eine herrschaftsfreie Kommunikation im Sinne einer epistemic diversity.

Der Vortrag thematisiert theoretische, praktische, künstlerische und das eigene Tun inspirierende Momente des Weltwahrnehmens und Weltgestaltens auf der Suche nach dringend benötigten Ansätzen, die Entwicklung von Menschlichkeit zu befördern, im Versuch, dem Da-Sein, dem Staunen, dem Antworten wie der Ver-Antwortung gegenüber unserem Sein auf dem Planeten Raum zu geben.

The Intra-View and the Art of Resonance

We, energetic beings, resonant bodies, need relationships with other people, other beings, the world and ourselves, an awareness of the already ongoing intra-acting in the sense of Karen Barad (2007), in order to become. This, according to Anne Bogart (2021), has “a profound effect on the body, on the neural pathways and consequently on one’s actions in the world and subsequently in the world at large”. In resonance, with the body as a tuning fork, we move through life (Rosa 2016, 2018). However, the polycrisis in which we currently find ourselves results from the dominance of the paradigm of separateness and weakens our embodied creativity (Griffith 2022).

The Intra-View, an experimental form of conversation developed with Adelheid Mers, which I will present with a focus on its quality of resonance, creates a special space of articulation (Ingrisch/ Mers/Gstättner 2018, Ingrisch 2021). It opens up for non-propositional and propositional expression, for movement, for dance, for language, for the discursive as well as the performative, the prerequisite for domination-free communication in the sense of epistemic diversity.

The lecture focuses on theoretical, practical, artistic and self-inspiring moments of perceiving and shaping the world in search of urgently needed approaches to promote the development of humanity, in an attempt to give space to being there, to wonder, to respond, to take responsibility for our being on the planet.

Jabado-Bilitza, Mia:

Resonance and Respect in Dance

Receiving respect from others has an influence on one’s own identity, as well as on the perception of one’s place in society in general (Hendrick and Hendrick 2006). Both approaches from political psychology (van Quaquebeke et al. 2007) and social psychology locate the experience of respect in the perception of others in space (ibid.), as well as in the perception of a collective identity (Simon 2017). If respect in scientific research is considered an attitude between a person and another person (Dillon 2007; van Quaquebeke et al. 2007), what exactly happens in the resonance space between them?

In interaction with others, movement is of great importance, as non-verbal communication takes place through physicality. The decision of proximity and distance, which is made within the frame-

Doris Ingrisch (Univ.DoZ. Dr.) is a cultural scientist and gender researcher, associated with the Department for Cultural Management and Gender Studies at the University of Music and Performing Arts Vienna/mdw. Her research and publications focus on gender and cultural studies, art&science&gender, history of science, cultures of knowledge in dialogue, exile/emigration research, Lectures for Future, qualitative, experimental methods, and arts-based or artistic research.

Lecture Fr 5 / III.

Mia Jabado-Bilitza (M.A.) is a freelance choreographer and dance facilitator. She has been teaching contemporary dance internationally for over ten years in a wide range of inclusive and diversity-sensitive dance projects. She studied at Fontys Dansacademie Tilburg, holds a B.A. from HU Berlin and an M.A. in Arts Management from HfMT Cologne. She has also been a member of staff at TU Dortmund University since 2017 and is doing her doctorate on the subject of experiencing respect in dance.

work of our human spatial behavior, is called proxemics (Argyle 1969). As a branch of psychology, communication science and locomotor science, it represents the relationship between the subject's body and its environment through non-verbal, physical communication. According to Hall (1966), the way in which this space is used is shaped by culture.

If artistic dance is regarded as a "non-verbal form of representation and expression" (Fleischle-Braun 2012), which offers the possibility for "multimodal interactions" (Quinten and Bilitza 2022), then physical proximity in dance could be a central point in the experience of respect. Through the staging of the subject in relation to others in the space, which can also be described as the first "choreographic order" (Behrens et al. 2012, p. 9), ways of perceiving and thinking could be represented and possibly also changed.

As part of our own empirical qualitative study on the topic of "respect and dance", we were able to record a defined section of the experience of respect during dance practice. The results of this research, which will be presented in this short lecture, should on the one hand nourish further considerations of respect research and on the other hand expand the possibilities of awareness of a dance practice sensitized to the experience of respect. This will contribute to the question: which conditions in dance promote the experience of respect and how dance facilitators could steer the experience of respect?

Jacobi, Julieta

see **Ermelindo Rodrigues, Fernanda**

Jang, Seo Yoon:

Körperklänge in Resonanz.

„Participatory Sense-Making“ mit Musik und Tanz

Das interdisziplinäre Projekt *Dialogue in Progress*, uraufgeführt beim WeSA-Festival 2024 in Seoul, basiert auf einer Zusammenarbeit von der Komponistin Seo Yoon Jang mit der Tänzerin Yeji Lim. Im Zentrum steht die künstlerische Untersuchung von Körperklängen als Resonanzträger zwischen Musik und Tanz.

Den Ausgangspunkt zu diesem Projekts bildete eine Sammlung und Klassifizierung von Geräuschen, die durch einen menschlichen Körper und seine Bewegungen erzeugt werden können. Diese wurden sowohl elektronisch bearbeitet als auch live aufgeführt, um mit der Choreografie, die auch improvisatorische Anteile enthielt, klanglich zu interagieren. Ziel war es nicht, auf (Bewegungs-)Reize lediglich zu reagieren, sondern einen gleichberechtigten Dialog zwischen physischer und klanglicher Ausdrucksform entstehen zu lassen. Mit Hilfe von Max/MSP und Jitter wurde ein System entwickelt, in dem Klang, Bewegung und Licht in Echtzeit variabel gesteuert werden können.

In diesem Vortrag wird der künstlerische Arbeitsprozess von *Dialogue in Progress* von der anfänglichen Konzeptionsphase über die Weiterentwicklung bis hin zur Realisierung vorgestellt und ana-

**Lecture
Sa 3 / II.**

Seo Yoon Jang (*1998, Südkorea*) ist eine Komponistin mit Wohnsitz in Wien. Sie studierte Komposition und elektroakustische Komposition an der Universität für Musik und darstellende Kunst Wien. Ihre Werke wurden u. a. im Wiener Konzerthaus, in der Alten Schmiede Wien und beim Daegu International Computer Music Festival aufgeführt. Sie arbeitet im Bereich Musik-Tanz-Kollaboration, darunter *WeSA: Under Door_* (2024, Seoul) und die *Rosas Open Call Summer Residency* 2025 in Belgien.

Seo Yoon Jang (*1998, South Korea*) is a composer based in Vienna. She studied composition and electroacoustic composition at the University of Music and Performing Arts Vienna. Her works have been performed in Austria and South Korea, including at Wiener Konzerthaus, Alte Schmiede Wien, and the Daegu

lysiert. Dabei werden auch die Rückmeldungen von Mentor*innen aus unterschiedlichen Fachrichtungen erörtert, die das Projekt maßgeblich geprägt haben. Anschließend wird anhand der abgeschlossenen Produktion erläutert, wie durch Körperlichkeit, Bewegung/Improvisation und (Musik) Medientechnologie der Resonanzbegriff im Sinne Hartmut Rosas neu gedacht und erweitert werden kann – und auf welche Weise vor diesem Hintergrund eine eigenständige künstlerische Koautor-schaft entstanden ist.

***Resonating Body Sounds –
“Participatory Sense-Making” through Music and Dance***

The interdisciplinary project *Dialogue in Progress*, premiered at the WeSA Festival 2024 in Seoul, is a collaboration between composer Seo Yoon Jang and dancer Yeji Lim. At its core, the project explores body-generated sounds as a medium of resonance between music and dance. The project began with the collection and classification of sounds produced by the human body and its movements. These sounds were electronically processed and performed live to interact with choreographic structures, which included improvisational elements. The goal was not merely to react to (movement) stimuli, but to establish an equal dialogue between physical and sonic forms of expression. Using Max/MSP and Jitter, a system was developed that allows sound, movement, and light to be variably controlled in real time. This presentation introduces and analyzes the full artistic development process of *Dialogue in Progress* – from the initial concept to further development and final realization. It also reflects on feedback from mentors across different disciplines, which significantly shaped the project. Finally, the talk discusses how embodiment, movement/improvisation, and media technology serve to rethink and expand Hartmut Rosa’s concept of resonance, and how, in this context, a distinct form of artistic co-authorship emerged.

Kampe, Thomas / Claudia Kappenberg:

***Past/Present/Future – The Basement Dances of Hilde Holger.
Entarchivierung & Resonanzen einer fast verschollenen Wiener Tanzpraxis***

The project *Basement Dances* (Kappenberg & Kampe) is dedicated to exploring the legacy and resonances of the choreographic practice of Hilde Holger (*1905 Vienna, † 2001 London/Camden Town). Until 1939 Holger was a prominent Jewish dancer in Vienna and member of the Bodenwieser dance company. She developed her vision of modern dance and dance pedagogy while studying at the Staatsakademie Vienna and taking classes in Hellerau-Laxenburg. In particular Jacques-Dalcroze and Christine Baer-Frissell resonated for decades in Holger’s affective expressive pedagogy, a “total education for the body, heart and mind” (From a school brochure from the 1970s: *The Hilde Holger*

International Computer Music Festival. She focuses on music-dance collaboration, including *WeSA: Under Door* (2024, Seoul) and the 2025 *Rosas Open Call Summer Residency* in Belgium.

**Lecture & Workshop
Fr 1 / II.**

Thomas Kampe (Dr.) lives and works as a performance maker, dance scholar and educator in London. He trained as a visual artist in Germany and studied Dance at the Laban Centre in London. Extensive collaboration with choreographer Hilde Holger and research on European Modernist exile dance makers. He was Professor of Somatic Education & Performance at Bath Spa University until 2022. Numerous artistic & academic publications.

School of Modern Dance). Fleeing Austria in 1939, she worked for ten years in Bombay (Mumbai, India) and settled 1948 in London, teaching in the basement studio of her house in Camden Town until her death in 2001. Basement Dances drawn on video and audio recordings of the 1990s, and memories of her student collaborators Kappenberg & Kampe, who worked with Holger for over a decade.

In this presentation (20 min.) and workshop (60 min.) we will work with Holger's inclusive, co-creative and empathic approach and ethos, which foregrounds a relational practice of "dancing-with" and for each other. How can we re-activate and transmit this practice and its diverse resonances to a contemporary audience?

<https://thomaskampe.wordpress.com/>
www.thomaskampe.com

Claudia Kappenberg is an artist, writer and curator based in Hastings, UK. Originally a dancer she studied Fine Art at Central Saint Martins in London and worked with choreographer Hilde Holger throughout the 90s. Kappenberg continues to explore choreographic strategies through live performance, participatory installations and films. She is an Honorary Fellow of The University of Brighton, founder-editor of *The International Journal of Screendance* and has published widely on performance practices, screendance and interdisciplinary discourses.

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Kämpfe, Vicky / Roberto Barcena:

RESONANZ getanzter Welten.

Affects in Research. A Case Study

Sinnierend über den zitierten Resonanzbegriff im Verständnis *qualitativer Weltbeziehungen* sowie (tanz-)kreatives Schaffen fundamentierende und erfahrende *Selbstwirksamkeit* (Rosa 2016), inspiriert im forschungspraktischen Entdecken des Modernen Ausdruckstanzes, nehmen wir einen Lebens- und Wirkungsraum wahr, der sich aus Tanztraditionen, ästhetischen Prägungen, Visionen und Verwirklichungsmöglichkeiten, vergangenem und gegenwärtigem tänzerischen Wirken, aus Spuren und Spiegelungen, Erinnerungsstücken und Recherchen stetig formt.

Es offenbart sich darin ein resonantes Zusammenspiel ausgehend von einem tanzkonkreten Ereignis in Córdoba/Argentinien (Susanne Linke: *Affekte* 1990), verortet in einem gegenwärtigen tanzprovinziellen Wirkungsort (Lüneburg). Der Tango als kulturelle Prägungskraft fügt sich hinein; dient er ebenso für Tanzende und Tanzschaffende als Inspiration und Metapher (u.a. Pina Bausch: *Bandoneon* 1980/81).

Die entstandene Lecture Performance ist ein Versuch, die Zusammenhänge konkreter tänzerischer Ereignisse im Ausloten der verschiedenen Resonanzachsen in ihrer Wirkmächtigkeit auf das Gegenwärtige in einer personengebundenen Erinnerungs- und Bewegungsarbeit zu fassen; diese auszumachen, zu benennen und darzustellen. Wir bedienen uns einer essayhaften Form aus Erinnerungsfragmenten, Narrationen, Recherchematerial und tänzerischer Performancearbeit.

Lecture Performance Fr 5 / I.

Vicky Kämpfe promovierte zu Veränderungen kultureller Praktiken im Nominierungsprozess als immaterielles Kulturerbe. An der Leuphana Lüneburg entwickelt sie mit Studierenden das Konzept performativer Archive im Rahmen der *research in practice*, eng verbunden mit dem Anliegen eines gelebten, insbesondere tänzerischen Erbes. Sie ist darüber hinaus in der Projektkoordination als auch in der historischen und zeitgenössischen Tanzpraxis aktiv.

Roberto Barcena ist ausgebildeter Schauspieler und Tänzer mit abgeschlossenem Philosophiestudium. Er widmet sich neben der klassischen Theaterbühne und Mimenkunst, dem zeitgenössischen Tango und der Performancearbeit. Er hat sich seinen eigenen Bewegungsstil und charakteristische Formensprache geschaffen. Tanz ist für ihn eine Lebenswelt aus Musik, Poesie und Bewegung in konkreten zeitlichen und räumlichen Gegebenheiten in der Gegenwart.

Vicky Kämpfe completed her doctorate on the implications of cultural practices in the nomination process as intangible cultural heritage. At Leuphana Lüneburg, she is developing the concept of performative archives with students as part of research in practice, closely linked to the concern of a living heritage, especially dance

RESONANCE of Danced Worlds.

Affects in Research. A Case Study

Contemplating the cited concept of resonance in the understanding of *qualitative world interrelations* as well as by (dance) creative production fundamented and experienced *self-efficacy* (Rosa 2016), further inspired by research-practical exploration of modern expressive dance, we perceive a living space of impact that continuously constitutes on dance traditions, aesthetic influences, visions and possibilities of self-realization, past and present dance works, traces and reflections, mementos and research.

It reveals a resonant interplay originating from a specific dance occurrence in Córdoba/Argentina (Susanne Linke: *Affekte* 1990), situated in an as dance provincial characterized location (Lüneburg). The tango as a cultural impact inserts; it serves as both inspiration and metaphor for dancers and dance creators (among others Pina Bausch: *Bandoneon* 1980/81).

The resulting lecture performance is an attempt to capture the interrelations of concrete dance occurrences in exploring the various *axes of resonance* in their impact on the present within a personal-related work of remembrance and movement; to perceive, designate and represent these. We make use of an essayistic form consisting of fragments of remembrances, narratives, research material and dance performance work.

Kappenberg, Claudia

see **Kampe**, Thomas

Kasperowitsch, Johanna:

Use & Abuse All Their Resources!

Über das Ausbleiben von Resonanz im kuratorischen Prozess

Die tanzwissenschaftlichen und praktisch-theoretischen Reflexionen zum Kuratieren von Tanz sind jüngst geprägt von kritischen Auseinandersetzungen mit Machtstrukturen und Hierarchien sowie Fragen zu (Re-)Präsentation und (Mit-)Verantwortung. Dabei geht es auch um Resonanz und wechselseitige Beziehungen – zwischen kulturellen Kontexten, Menschen, Choreographien, Räumen, Objekten, Informationen oder Körpern.

Die Berliner Plattform *tanzpol* agiert seit 2020 an den Schnittstellen zwischen Vernetzungsarbeit und Tanzpraxis, organisiert/kuratiert Festivals und entwickelt Vermittlungsformate. In diesem Jahr bot *tanzpol* ein Mentoring-Programm für Künstler*innen aus Afghanistan an. Potenzielle Teilnehmende wurden über einen Open Call adressiert. Am Beispiel des Instagram-Posts eine*r Perfor-

heritage. She works on cultural projects likewise in historical and contemporary dance practice.

Roberto Barcena is a trained actor and dancer with a degree in philosophy. In addition to classical theatre and mime art, he devotes to contemporary tango and performance work. He has created his own style of movement and characteristic formal language. For him, dance forms a living world of music, poetry and movement in concrete temporal and spatial conditions in the present.

<https://www.proyectango.de/eluno-1/>

Lecture Fr 5 / III.

Johanna Kasperowitsch ist Tänzerin, Tanzwissenschaftlerin und Kuratorin. Sie studierte zeitgenössischen Tanz am ZZT in Köln sowie Tanzwissenschaft an der FU Berlin. Seit 2010 ist sie freischaffend tätig und arbeitete als Tänzerin mit zahlreichen Choreograph*innen im In- und Ausland. 2020 gründete sie mit Ashkan Afsharian in Berlin die Plattform *tanzpol*. 2022 erhielt sie den Forschungspreis der gtf. Seit 2023 ist sie wissenschaftliche Mitarbeiterin und Promovierende der Tanzwissenschaft am ZZT in Köln.

Johanna Kasperowitsch is a dancer, dance scholar and curator. She studied contemporary dance at the ZZT in Cologne and dance studies at the FU Berlin.

mancekünstler*in und Hazara aus Afghanistan, als Reaktion auf den Open Call, setzt sich der Vortrag mit folgenden Fragen auseinander: Wie lässt sich damit umgehen, wenn sich Beziehungen im kuratorischen Prozess nicht dynamisch und in Relation herstellen lassen, wie es entsprechende theoriegeleitete Konzepte zum Kuratieren vorschlagen? Wie umgehen mit Stillständen, Leerstellen und Konflikten? Was passiert, wenn Bezüge ausbleiben und Resonanz verloren geht, oder gar nicht erst entsteht? Was passiert, wenn (theoretische) Konzepte von Berührt-Werden im Rahmen der kuratorischen Praxis nicht zu greifen scheinen?

Use & Abuse All Their Resources!

On the Absence of Resonance in the Curatorial Process

Dance studies and practical-theoretical reflections on curating dance have recently been characterized by critical discussions of power structures and hierarchies as well as questions of (re-)presentation and (co-)responsibility. It is also about resonance and reciprocal relationships – between cultural contexts, people, choreographies, spaces, objects, information or bodies. Since 2020, the Berlin platform *tanzpol* has been working at the interface between networking and dance practice, organizing/curating festivals and developing mediation formats. This year, *tanzpol* offered a mentoring program for artists from Afghanistan. Potential participants were addressed via an open call. Using the example of the Instagram post by a performance artist and Hazara from Afghanistan in response to the open call, the lecture will address the following questions: How to deal with relationships in the curatorial process that are not established dynamically and fluently, as suggested by corresponding theory-based concepts of curating? How do we deal with standstills, gaps and conflicts? What happens when relations even fail to materialize and resonance gets lost, or does not arise at all? What happens when (theoretical) concepts of being touched and moved do not seem to work in the context of curatorial practice?

Klein, Gabriele:

„Auf die Schwingung kommt es an“!?

Resonanz als tanzwissenschaftlicher Begriff

Mit dem „affektive turn“ haben eine Anzahl von Begriffen und Konzepten in die kultur- und sozialwissenschaftlichen Debatten Eingang gefunden: Affekt, Emotion, Berührung, Empfindung, Achtsamkeit beispielsweise – und Resonanz. Vor allem das Buch des Soziologen Hartmut Rosa *Resonanz. Eine Soziologie der Weltbeziehungen* (2016, frz. Übersetzung 2018, engl. Übersetzung 2019) wurde und wird interdisziplinär und international breit diskutiert.

Rosa positioniert seinen modernitätskritischen Ansatz in die Tradition der Kritischen Theorie. Resonanz versteht er als einen Gegenbegriff zu Entfremdung und als Grundbedingung dafür, was

She has been a freelance dancer since 2010 and has worked with numerous choreographers in Germany and abroad. In 2020 she founded the platform *tanzpol* with Ashkan Afsharian in Berlin. 2022 she received the gtf-Research Award for her master thesis. Since 2023 she has been a research assistant and doctoral candidate in dance studies at the ZZT in Cologne.

Keynote
Thu 1 / II.

Gabriele Klein (Dr. rer.soc.) hat seit 2022 die Professur für Ballett und Tanz („Hans van Manen Chair“) an der Universität Amsterdam/Niederlande inne. Von 2002–23 war sie Professorin für Soziologie von Bewegung, Tanz und Performance Studies an der Universität Hamburg. Sie ist PI des Exzellenzclusters *Understanding Written Artefacts* an der UHH, war Sprecherin der Forschergruppe *Übersetzen und Rahmen. Praktiken medialer Transformationen*, stellvertretende Sprecherin des Graduiertenkollegs *Lose Verbindungen. Kollektivität im urbanen und digitalen Raum* (beides UHH) und PI des

er ein „gutes Leben“ nennt. Und diesem ist er auf ca. achthundert Seiten mit einem interaktions-, subjekttheoretischen und erfahrungsgeleiteten Ansatz auf der Spur. Er untersucht die Un/Möglichkeit von Resonanzverhältnissen allerorts: in Kommunikation, Religion, Natur, Kunst, Geschichte, Literatur, Politik, Arbeit, Schule, Sport und mit Hilfe körpersoziologischer und leibphänomenologischer Analysen über Atmen, Essen, Stimme, Blicke, Gehen, Schlafen, Lachen, Weinen und Lieben. Es ist nicht überraschend, dass dieses Konzept der Resonanz auch in der Tanzforschung auf Widerhall stößt, scheinen doch einige Anknüpfungspunkte offensichtlich zu sein: Rosas Ansatz stellt Körper und Leib in den Mittelpunkt seines theoretischen Konzeptes, auch an seinen subjekttheoretischen und erfahrungsgeleiteten Ansatz lässt sich gut anschließen. Und schließlich gilt der Tanz gemeinhin als ein gesellschaftliches und künstlerisches Feld und das Tanzen als eine soziale und ästhetische Praxis, die das zu leisten vermögen, was Rosa Resonanz nennt. Vor allem aus dieser Auffassung haben Vertreter*innen des Tanzes seit der Moderne ein zentrales Argument gezogen, um Tanz als Kritik an der Moderne und Gegenpart zu Entfremdung und Verdinglichung zu positionieren.

Ausgehend von diesen offensichtlichen Anknüpfungspunkten diskutiert der das Symposium eröffnende Vortrag kritisch Rosas Resonanz-Begriff und dessen Potenzial für die tanzwissenschaftliche Forschung. Er fragt nach den theoretischen und methodischen Möglichkeiten und Grenzen von Resonanz für eine Kritische Theorie des Tanzes und für tanzwissenschaftliche Studien.

“It’s All About the Vibration”!?

Resonance as a Concept in Dance Studies

With the “affective turn”, a number of terms and concepts have found their way into cultural and social science debates: Affect, emotion, touch, sensation, mindfulness, for example – and resonance. The book by sociologist Hartmut Rosa *Resonance. A Sociology of Our Relationship to the World* (2016, French translation 2018, English translation 2019) has been and continues to be widely discussed across international academic disciplines.

Rosa positions his modernity-critical approach in the tradition of critical theory. He understands resonance as the antithesis of alienation and as a basic condition for what he calls a “good life.” And he pursues this idea in around 800 pages with an approach based on interaction theory, subject theory and experience. He examines the impossibility/possibility of resonant relationships everywhere: in communication, religion, nature, art, history, literature, politics, work, school, sport, and with the help of body-sociological and body-phenomenological analyses of breathing, eating, voice, looking, walking, sleeping, laughing, crying, and loving.

It is not surprising that this concept of resonance also finds echoes in dance research, as there seem to be some obvious points of contact: Rosa’s approach places the body at the centre of his theoretical concept, and his subject-theoretical and experience-oriented approach can also be easily linked to it. Finally, dance is generally regarded as a social and artistic field, and dancing as a social and aesthetic practice that can achieve what Rosa calls resonance. It is above all from the view that representatives of dance since the modern era have derived a central argument for positioning dance as a critique of modernity and an antithesis to alienation and reification.

Starting from these obvious points of reference, the lecture opening the symposium will critically discuss Rosa’s concept of resonance and examine its potential for dance research. It will explore the

künstlerisch-wissenschaftlichen Kollegs *Ästhetik des Virtuellen* an der HfBK Hamburg.

Gabriele Klein (Dr. rer. soc.) has been professor of ballet and dance (“Hans van Manen Chair”) at the University of Amsterdam since 2022. From 2002–23 she was a professor of dance and performance studies at the University of Hamburg. There she established and directed the international master’s programme in performance studies. She is PI of the Cluster of Excellence *Understanding Written Artefacts* at the University of Hamburg (2019-2025). She was head of the research group *Translocation and Framing. Practices of Media Transformations* (2014-17), deputy spokesperson of the graduate school *Collectivity in Urban and Digital Spaces* (2014-2017) (both UHH) and PI of the graduate school *Virtuality of the Aesthetic* at the HfBK Hamburg.

<http://uhh.de/pb-gklein>

theoretical and methodological possibilities and limitations of resonance for a critical theory of dance and as a conceptual tool for dance research.

Kolo, Carolina Eguiguren
see **TALVEZ**

Kovács, Ilona:

Dancing with Death.

Choreographic Resonances of Saint-Saëns' "Danse macabre"

This presentation explores the wide-ranging choreographic interpretations of Camille Saint-Saëns' *Danse macabre* (1874), examining how the same piece of music can elicit remarkably different embodied responses and narrative constructions. Often interpreted as a musical *memento mori*, this evocative tone poem has become a recurring source of inspiration for choreographers across stylistic, cultural, and temporal contexts. The presentation investigates the extent to which different choreographies cultivate reciprocal, affective, and agentic relationships with the music. While some choreographers treat the music as an interchangeable soundtrack, others engage in a deeper, dialogic attunement. In these latter cases, *Danse macabre* becomes more than musical accompaniment: it becomes a partner in storytelling. Drawing from selected works in contemporary and modern dance, the analysis considers how choreographers either lean into or resist the inherent dramaturgy of the music. What does it mean when the dance merely *illustrates* the score versus when it *resonates* with it?

Finally, the paper raises a critical question: if resonance is a mutual transformation, then which choreographies of *Danse macabre* truly transform their materials – and which merely adorn them? Through this lens, dance is not merely the enactment of music, but a space of embodied inquiry into mortality, expressivity, and artistic attunement.

Kramár, Richie:

Resonance without Mastery.

On Imagining, Failing, and Listening

This contribution explores resonance as a multisensory phenomenon grounded in the invisible, the unheard, and the unvoiced. Drawing on my artistic research *The Monster Sings*, I trace concepts such

Lecture
Sa 4 / II.

Ilona Kovács is a musicologist and professor at the Hungarian Dance University, where she has headed the Department of Art Theory since 2021. She earned her PhD from the Liszt Academy of Music, Budapest. Her main research focuses on the work of Ernst von Dohnányi. She has also published widely on Hungarian composers (e. g. a monograph on Zoltán Pongrácz) and on the relationship between music and dance. Her latest book – *Ernst von Dohnányi in a New Perspective* – appeared with L'Harmattan in 2023.

Lecture Performance
Fr 2 / II.

Richard L. Kramár is a poet, director, dramaturg, kabarettier, and librettist. He is currently pursuing a PhD at JAMU in Brno. He co-founded the independent cultural

as the voice as an unfinished relational event, the ethics of remaining unseen or unheard, and the role of imagination, failure, and care in attunement. As an opera prompter – a voice meant to be heard yet never heard – and as someone continually rehearsing a trans* voice, I ask how bodies relate not through clarity or control, but through hesitation, opacity, and refusal to fully perform. In this performance lecture fragments of voice, incomplete movements, and quiet refusals create a temporary field of attunement – not toward mastery, but toward shared risk and unfinished relation. Together, we ask: Can resonance occur between bodies that never meet? Can absence generate resonance? Can a failed gesture carry more care than a perfect one? Rather than affirming connection, this work proposes resonance as interference – a practice of remaining in the uncertainty between signals, bodies, and moments of address.

Krappmann, Till

see **Ahmadzadeh, Ulduz**

Laakkonen, Johanna:

Transnational Approach to Hellerau-Laxenburg

This paper examines “Die Schule Hellerau-Laxenburg” from 1925 to early 1930s, and explores modern dance and gymnastics as a transnational network in which artists work and move and which is not bound by the borders of nation states. Based on archival research in Austria, Finland and Germany, my presentation will focus on the Finnish pedagogues and dancers Mary Hougberg, Marianne Pontan, and Irja Hagfors, who studied and worked in Hellerau-Laxenburg and performed in *Die Tanzgruppe Valeria Kratina*. While the school is part of the rich dance cultures of Germany and Austria, it is interwoven with many other transnational histories, such as the history of rhythmic, women’s physical culture and art education in Europe and beyond.

Lajko, Eva

see **Buche-Reisinger, Doris**

space *Divadlo na ôsmom poschodí* in Bratislava. He has published four poetry books and is part of the editor-in-chief duo of *Psí víno*, a digital curatorial platform for contemporary poetry. During the 2022/23 season, he worked as a full-time prompter at the State Opera in Prague, where he now continues as an external collaborator.

Lecture Fr 1 / IV.

Johanna Laakkonen (Dr.) is Director of the Theatre Museum in Helsinki. She worked as a Senior Lecturer in Theatre Studies at the University of Helsinki from 2009–22. She is a co-editor of *Navigating Landscapes of Dalcroze practice. Histories of Music and Movement* together with John Habron and Selma Odom Landen (2025) and the history of Finnish National Ballet (2021). Her monograph *Dancing across Borders: Transnational Networks of Early Modern Dance* (in Finnish, 2018) deals with modern dance and physical education in Hellerau-Dresden/Laxenburg.

Lajko, Eva:

Tanz im Spannungsspiel mit Musik auf der Grundlage des Chladek®Systems

Ausgebildet in der Schule für Rhythmus, Musik und Körperbildung in Hellerau ist Rosalia Chladek's System entstanden aus der rhythmisch-musikalischen Bewegungserziehung von Emil-Jaques Dalcroze. Der Differenziertheit der Musik in Raum, Zeit und Kraft trägt das Chladek®System Rechnung in seiner Differenziertheit bezüglich Energie, Dauer, Richtung und Größe der Bewegung. Chladek hat eine Systematisierung mit einer klaren Terminologie geschaffen, die, ähnlich der Harmonielehre für die Musik oder der Grammatik für die Sprache, die Grundlage für eine schöpferische Tanzerziehung bildet und durch seine induktive Lehrweise eine ganzheitlich-sinnliche Bewegungserfahrung ermöglicht.

In diesem Workshop werden wir die energetische und differenzierte Veränderbarkeit der Körperspannung aus Rosalia Chladek's Tanzsystem in Resonanz mit der Stimme erleben und anschließend anhand konkreter Musikbeispiele die feine Resonanz zwischen Körperspannung und Musik im Tanz erforschen und ausdifferenzieren, die sich in den kleinsten Nuancen der Bewegung bis zur explosiven Bewegung zeigen kann.

Dance in Tension Play with Music based on the Chladek®System

Trained at the School for Rhythm, Music and Body Education in Hellerau, Rosalia Chladek's system is originated from the rhythmic-musical movement education of Emil-Jaques Dalcroze.

The Chladek®System takes into account the differentiation of music in space, time and force in its differentiation in terms of energy, duration, direction and size of movement. Chladek has created a systematisation with a clear terminology which, similar to the theory of harmony for music or grammar for language, forms the basis for creative dance education and enables a holistic, sensual experience of movement through his inductive teaching method.

In this workshop we will experience the energetic and differentiated changeability of body tension from Rosalia Chladek's dance system in resonance with the voice and then, using concrete musical examples, explore and differentiate the fine resonance between body tension and music in dance, which can manifest itself in the smallest nuances of movement through to explosive movement.

Lee, Serena:

Tracing the Tides. On Ganying "Mutual Resonance"

How might we understand resonance within an ontology and cosmology of 氣 *qi* "vital energy"? How might martial arts, calligraphic writing, and music – as movement practices of *qi* cultivation –

**Workshop
Fr 1 / I.**

Eva Lajko erhielt ihre Ausbildung am Konservatorium der Stadt Wien. Sie arbeitet als Tänzerin, Choreografin und Pädagogin in Deutschland und Österreich. Als Gründerin des MUSikTANzTheaters MUTANTH hat sie national und international zahlreiche Musiktanztheaterproduktionen entwickelt. Sie ist Dozentin und pädagogische Leiterin der Berufsbegleitenden Aus- und Weiterbildung für Bewegung, Tanz und Tanzpädagogik im Chladek®System in Wien, Zürich und Wiesbaden.

Eva Lajko received her education at the Conservatory of the City of Vienna. She works as a dancer, choreographer and pedagogue in Germany and Austria. As the founder of the MUSikTANzTheater MUTANTH, she has realized numerous national and international music dance theater productions. She is a lecturer and pedagogical director of the part-time training and further education for movement, dance and dance pedagogy in the Chladek®system in Vienna, Zurich and Wiesbaden.

**Lecture Performance
Fr 2 / II.**

Serena Lee's artistic research traces the circulation of energy through trans-disciplinary methods and embodied practices. Playing with time-based media –

invite ways of listening for resonance with the whole “self”? Drawing on the Chinese cosmological principle of 感應 *ganying*, which translates roughly as “mutual resonance” or literally “affecting, responding”, I explore *ganying* as an alternative model of interrelationality, and ask how we might understand this model through movement.

Appearing in numerous classic texts dating to the Warring States period (475–221 BCE), *ganying* “mutual resonance” informs the study of phenomena such as magnetism and electrostatic energy, and the development of Chinese medicine, astronomy, music, and military navigation. *Ganying* is often illustrated through the phenomenon of one string on a musical instrument being plucked, and neighbouring strings – or even in another room – responding in sound, without being touched. Whether at the scale of the socio-political or the planetary, I’m interested in how *ganying* invites a way of listening that attunes to subtle resonances in a contemporary, globalized context. Performing a queer, diasporic, trans-feminist reading of *ganying* that embodies theory through movement practices, I ask: How might we make sense of our interrelationality by listening for *ganying* in sonic and gestural registers?

Leick, Eva:

Exploring Resonance with Khaita. Joyful Dances

In this workshop, I introduce the singing and dance practice of *Khaita – Joyful Dances* (short: Khaita) and explore its connection to Hartmut Rosa’s concept of resonance. Initiated by the Tibetan Buddhist master Namkhai Norbu in 2011, Khaita has since developed into a transcultural and translocal practice. The Khaita repertoire includes approximately 400 modern Tibetan pop songs and around 240 dances.

A prominent theme across many Khaita songs is the interdependence between the individual and the environment. Many songs integrate elements of Tibetan medicine (based on the harmony of elements), astrology, and environmental awareness. The lyrics reflect an ecological sensibility and can be interpreted as a poetic call to environmental consciousness and protection.

The name *Khaita*, translated from Tibetan as *Harmony in Space*, suggests a form of resonance that includes both internal and external dimensions. This harmony manifests not only as a relational awareness and openness toward the non-human world but also as a subjective state of relaxation and joyful presence experienced during dancing and singing.

This workshop is designed as an inclusive, experiential session open to all participants. It will integrate theoretical insights with practical movement exercises, with the aim of offering a holistic engagement with Khaita as both an artistic practice and an academic inquiry.

including expanded cinema, movement, performance, installation, sound, writing, and study – her projects unfold through situated and collaborative processes. A third generation Chinese-Canadian, Serena was born in Toronto and is currently based in Vienna, where she completed a PhD at the Akademie der bildenden Künste Wien.

Workshop Sa 3 / I.

Eva Leick is a researcher, dancer and educator based in Austria. At the University of Music and Performing Arts Vienna she is working on the project *Ružake gila*, which deals with the musical heritage of Romani singer Ruža Nikolić-Lakatos. Eva Leick holds a PhD from the University of Salzburg, where her research focused on the singing and dancing practice of *Khaita – Joyful Dances*. She is also dancer and founding member of the contemporary dance company *subsTanz*, based in Graz.

Lyster, Janne-Camilla / Lise Amy Hansen:

The Perceived and the Performed. Exploring a Sensate Corporeal Practice

"I take this picture of myself, and with my sewing scissors / cut out the face.
Now it is more accurate: Where my eyes were, everything appears."
Margaret Atwood

Corporeal resonance presents a curious nexus for constructing an aesthetic expression and an aesthetic experience in one. These two simultaneous aspects of movement are rarely reflected upon together: "Movement is unique among media of expression. In other media, the mode of production is different from the mode of reception" (Sklar 2000, 72). People are always moving and movement may be rendered invisible in its ongoingness. Due to this double-ness and ongoingness there is a blind spot in how corporeal choices are addressed. This allows for normative and habitual forces to persist.

Perception is a practice inextricably tied to movement, and we discuss performances of an everyday movement that allow for movement to become available in a heightened kinaesthetic and detailed way. Noland writes that "testing our powers of articulation against the limits of articulation is the way we contribute to history [...] of what is given to humans to make into marks" (2009, 215). It is the agency that lies in the moment of this articulation, that we frame as a prefigurative practice for movement. Our presentation explores this dynamic entanglement of the prefigured, perceived, and performed through performative examples and critical perspectives.

Macek, Barbara:

Bows and a "Dance on Points".

Exploring Resonance in Interspecies Relationships

The project began during my morning walks in rural Austria, when I would occasionally encounter hares, deer, squirrels or blackbirds. These cross-species encounters led to moments of mutual awareness, which I decided to explore further. One possible term for the relational quality of these moments is "resonance". In Hartmut Rosa's theory of resonance, the concept of unavailability plays an important role. This corresponds to my experience: While I can create certain conditions to increase the likelihood of resonance, there is no immediate availability of it.

The variables that turned out to foster its occurrence, are immobility on the outside, while on the inside, something is set in motion that can be described as "bows" and a "dance on points" – silent, gravity-defying movements that reduce the carnal threat by concentrating the body on a single point.

**Lecture
Fr 2 / I.**

Janne-Camilla Lyster is a choreographer, performer, writer, and professor of choreography at the Oslo National Academy of the Arts. Her artistic research explores intersections of poetry, movement and notation. In her artistic PhD project *Choreographic poetry* (2019), she created literary scores for dance. Her work spans choreo-musical forms, experimental notation and pre-figurative practices, with a focus on method and transdisciplinary composition.

Lise Amy Hansen is a Professor at The Oslo School of Architecture and Design. Her research primarily investigates the intersection of performance and technology, emphasizing the complexities of body movement practices and new materialism. Hansen is committed to participatory and critically engaged design practices. Her work explores ethical dimensions in design, inclusivity and diversity while advancing research methodologies that challenge conventions.

**Lecture
Sa 2 / I.**

Barbara Macek is an artistic researcher who has engaged in transdisciplinary research projects since 2016. Her work has been published in journals and anthologies and she has received multiple grants and awards. In 2019, her monograph on the autoimmune disease SLE was published. Following a DOC fellowship at the Austrian Academy of Sciences, she was awarded a PhD by the University of Applied Arts Vienna in 2024. Her current research focuses on the poetics of autoimmunity and interspecies relations.

Methodologically, the challenge lies in capturing the relational figure that emerges from these encounters. One approach I am taking is to use techniques such as superimposition and collage based on photographs of the encounters to visualise moments of resonance. Another approach involves the application of poetic inquiry. The project aims to develop a practical and theoretical framework that can be shared and reproduced in the context of interspecies encounters. Ultimately, the goal is to generate new insights into how we can relate to wildlife by exploring interspecies relationships from a posthuman and decolonial perspective.

Manavi, Deborah

see **Ahmadzadeh, Ulduz**

Marschalek, Ilse

see **Angerer, Maria**

Matthias, Sebastian:

Keep Dancing. Transformation and Resonance

Choreographic systems in which actors mutually influence one another can be observed in many forms of dance. In *Contact Improvisation*, choreography emerges through touch and the transfer of weight; in *club dancing*, through the synchronization of movement qualities. Choreographies on *social media* are shaped by algorithms that link similar content and users, significantly influencing their form in dance trends and memes. In this process, influencers enter into a particular *resonance relationship* with their audience: for example, influencer @Rubydances describes being able to physically sense what will be accepted by her viewers. However, this resonance tends to lead to stabilization rather than transformation, as innovations and unexpected deviations from expected content are suppressed within this dynamic. This reveals a broader pattern, also visible in other contact improvisation and club dance: movement systems based on resonance tend to revolve around certain modes without undergoing lasting change.

How can cultural spaces of resonance become transformative? What choreographic strategies enable new perspectives on change? This lecture demonstration explores choreographies modeled on algorithmic resonance processes to experimentally imagine new forms of transformation within these interrelations. What kinds of power dynamics are necessary for change to be stabilized and for systems to renew themselves?

Lecture Performance Fr 4 / I.

Sebastian Matthias is a choreographer and dance scholar. Since 2024, he has been a professor of dance as research practice in social fields at Frankfurt University of Applied Sciences and conducts research at the Helmholtz Institute for Sustainability at GFZ in Potsdam. From 2022–24, he was a postdoctoral researcher at the Institute for Performative Practice, Art, and Education at the Braunschweig University of Art, and from 2019–21 at the Institute for Culture of the Metropolis at HafenCity University Hamburg. In addition, he has presented his choreographic works internationally since 2010 at independent production houses, festivals, and theater institutions such as Theater Basel, Festival Tokyo, and Tanzhaus NRW. He studied dance at the Juilliard School in New York, dance studies at the Free University of Berlin, and received his doctorate on groove at the HCU Hamburg. Since 2017, he has been conducting dance studies and artistic research on TikTok in academic articles, performances, and artistic interventions, and since 2024 on the functions of the arts in sustainable transformation processes in social fields.

Meneau ,Val / Settomini, Giulia:

***Queering Dancesport. Strategies towards Radical Transformation
in Cisheteronormative Dance Scene***

This lecture-demonstration raises the question of what kinds of resonance female and queer dancers can find in cisheteronormative DanceSport. Meneau and Settomini address this question through an FWF-funded digital publication entitled *Queering DanceSport*, which grew out of their affective response to being impacted by systems of oppression. *Queering DanceSport* aims to initiate conversations in the DanceSport world about the discourses, regulations, and practices that reify the heteronormative gender binary, and to suggest ways of moving beyond it. It does so through a toolbox featuring different aspects of the heteronormative gender binary and the ways we can disturb – or queer – them. In the lecture demonstration, Meneau and Settomini outline the rationale for this choice of format, give a brief overview of the toolbox, and raise questions about radical transformation, before turning to one tool to discuss exemplarily how the toolbox works: Desexualising Latin DanceSport.

Menslin, Anna

see **Ermelindo Rodrigues, Fernanda**

Meyer-Hansel, Peggy:

Der Tänzer*innenkörper(-leib) als Ankerpunkt der Weltanverwandlung

Ausgangspunkt des Vortrags ist Hartmut Rosas Konzept der Resonanz als Antwort auf Entfremdungserfahrungen in beschleunigten spätmodernen Gesellschaften. Resonanz beschreibt eine leiblich affizierende Beziehung zwischen Subjekt und Welt – als Gegenmodell zur funktionalen Weltverfügbarkeit. Vor dem Hintergrund dieser Theorie wird Tanz als körperlich-performative Praxis auf sein Potenzial zur Weltanverwandlung (Rosa 2026) hin befragt. Dabei steht der Tänzer*innenkörper(-leib) als Wissensform und Vollzugsort im Zentrum der Analyse. Der Vortrag arbeitet heraus, wie sich im Tanz mehrdimensionale Resonanzachsen entfalten – etwa im Spannungsfeld von

**Lecture Performance
Thu 2 / III.**

Giulia Settomini is a dancer and choreographer dedicated to deconstructing the heteronormative binary in Latin competitive dance. She earned her MA in choreography from Trinity Laban and has since worked with ITV (UK), the London 2012 Olympics, EXPO Milan 2015, and *Dancing With the Stars* (Panama). Her work has been presented at Humboldt University in Berlin, the University of Trieste, and the University of Graz. Giulia currently leads Italy's first gender-neutral Latin dance course and recently completed a movement research project in Berlin, funded by Culture Moves Europe.

Val Meneau (they/sie/elle) is a multi-disciplinary researcher, artist, activist, and lecturer in gender and queer studies. They completed their PhD in Dance Studies at the University of Salzburg, for which they received two awards from the Austrian Ministry of Education, Science and Research and the University of Salzburg. They have held positions in gender studies, dance studies, and sociology at the universities of Vienna, Salzburg, and Graz. They are co-author of the digital publication *Queering DanceSport*, a science-to-public project funded by the Austrian Science Fund.

**Lecture
Thu 1 / III.**

Peggy Meyer-Hansel (Prof.in Dr.in) ist als Tanzwissenschaftlerin, Tänzerin und Choreografin tätig. Sie studierte Diplom-Tanzpädagogik an der Palucca Schule Dresden, war wissenschaftliche Mitarbeiterin an der Hochschule Merseburg/FB SMK, absolvierte das Promotionsstudium *Qualitative Bildungs- und Sozialforschung* an der Universität Magdeburg, war Landesgraduiertenstipendiatin von Sachsen-Anhalt, promovierte zu Artikulationsmustern zeitgenössischer Choreograf*innen an der Universität Magdeburg, erhielt den Ruf als Professorin an die HS Clara Hoffbauer Potsdam, übernahm die Studiengangsleitung und den Aufbau des

Selbst-, Sozial- und Dingwelt. Über intra- und interspektivische Dreiklangsverhältnisse (vgl. Rosa 2016) entstehen spezifische Formen von Weltbeziehung, die leiblich, ästhetisch und sozial gerahmt sind. Dabei wird auch kritisch reflektiert, ob Rosas Resonanzbegriff tanzspezifische Prozesse tatsächlich adäquat erfassen kann – oder ob alternative Begriffe aus gestaltungstheoretischer, ästhetischer oder bewegungspädagogischer Perspektive präziser fassen, was sich in künstlerisch-tänzerischen Vollzügen ereignet. Der Vortrag versteht sich somit als theoriegeleitete Spurensuche nach einem erweiterten Resonanzverständnis am Beispiel des Tanzes.

The Dancer's Body as a Site of World-Transformation

This presentation takes Hartmut Rosa's concept of resonance as a point of departure, understanding it as a response to experiences of alienation in accelerated late-modern societies. Resonance is conceived as a bodily-affective relation between subject and world – a counter-model to functional world-availability. Against this theoretical backdrop, dance is examined as a corporeal-performative practice with potential for world-transformation (Rosa, 2026). Central to this inquiry is the dancer's body – understood as a site and form of embodied knowledge. The presentation explores how multidimensional axes of resonance unfold within dance, particularly in the dynamic interplay between self, social, and material worlds. Through intra- and inter-perspective triadic relations (cf. Rosa, 2016), specific modes of world-relation emerge – bodily, aesthetic, and social in nature. At the same time, the analysis critically examines whether Rosa's notion of resonance can adequately grasp dance-specific processes, or whether alternative concepts from design theory, aesthetics, or movement pedagogy might offer more precise insights into what takes place in artistic-performative enactments.

Miko, Helena / Claudia Steinberg:

Multimodale Affizierungskonstellationen

in postdigitalen, tanzbezogenen Bildungssettings

Erweiterte mediale Konditionen eröffnen neue Affizierungsökologien zum Teil spektakulär und immersiv sensationell. KI-gestützte Technologien entwickeln sich rasant, durchdringen den Alltag und eröffnen zusätzliche Räume für Interaktion, Produktion und Resonanz – Mensch-Maschine-„Intraaktionen“ (Barad, 2012) erreichen dabei ein neues Niveau in der Digitalisierung unserer Gesellschaft

Der Tanz – als traditionell humankörperbasierte Kunstform – wendet sich Experimenten und interdisziplinären Kollaborationen im Bereich der Human Computer Interaction (HCI) neugierig und kritisch, reflexiv zu (Steinberg, 2020; 2023; 2024; Miko et al. 2025). Das Konzept des sich bewegenden, performativen Körpers wird multimodal als Projektion, Installationen, Objekt, Datensatz, Avatar oder digitaler Partikelwolke unter Zuhilfenahme von Algorithmen und Maschinellen Lernen

Studiengangs *Bewegungspädagogik und Tanz in Sozialer Arbeit* und zeichnet sich durch mehrjährige freiberufliche Tätigkeit an verschiedenen Einrichtungen der Kulturpädagogik mit pädagogischem und choreografischem Schwerpunkt aus. Schwerpunkte in Forschung & Lehre sind: Posthumane Körperidentitäten, Ästhetische & Transkulturelle Bildung im Anthropozän, Wissensformen des Tanzes, Gestaltungs- und Kompositionstheorien in Performance & Tanz.

Peggy Meyer-Hansel (Prof. Dr.) works as a dance scholar, dancer, and choreographer. She studied dance education at the Palucca School in Dresden, was a research assistant at the University of Applied Sciences in Merseburg/FB SMK, completed her doctoral studies in qualitative educational and social research at the University of Magdeburg, was a state graduate scholarship holder in Saxony-Anhalt, and wrote her doctoral thesis on articulation patterns of contemporary choreographers at the University of Magdeburg. She was appointed professor at the Clara Hoffbauer University of Applied Sciences in Potsdam, took over as program director and established the Movement Education and Dance in Social Work program, and has distinguished herself through several years of freelance work at various cultural education institutions with a focus on education and choreography. Her research and teaching focus on: posthuman body identities, aesthetic and transcultural education in the Anthropocene, forms of knowledge in dance, and design and composition theories in performance and dance.

**Lecture
Thu 5 / III.**

Helena Miko (M.A.) ist wissenschaftliche Mitarbeiterin, Promovendin und Dozentin für choreographische Methoden, Improvisation und Tanztechnik am Institut für Tanz und Bewegungskultur der Deutschen Sporthochschule Köln. Sie forscht in den Bereichen choreographische Praxis, künstlerische Forschung und die dortige Integration digitaler Technologien, wie z.B. KI-gestützte Tools oder XR-Anwendungen. Zudem ist sie Tänzerin und Choreografin im Bereich des zeitgenössischen Tanzes und Performance.

Claudia Steinberg (Univ.-Prof. Dr.) leitet das Institut für Tanz und Bewegungskultur der Deutschen Sporthochschule Köln. Sie promovierte zur Tanzvermittlung im schulischen Kontext und erhielt hierfür 2012 den Nachwuchspreis der DSHS in

neu verhandelt. Bewegungsbezogene Informationen werden innovativ sichtbar und für den künstlerischen Ausdruck oder die Vermittlung von tanzspezifischen Lerninhalten genutzt. Wie muss oder kann, zukünftig, Bildung im (hochschul-) didaktischen Handlungsfeld, im Tanz, post-digital konzipiert werden? Welche neuen Vermittlungsformen entstehen durch die Integration KI-basierter Technologien? Wir geben Einblick in konkrete Anwendungsssettings in Lehre und Forschung und diskutieren die Entwicklung, Wahrnehmung und Kontextualisierung neuer digitaler Lernumgebungen und Potenziale von durch Technologie erweiterte Affizierungsräume.

Multimodal Configurations of Affect in Postdigital Dance Education

Advanced media conditions open up new affective ecologies, some spectacular and immersively sensational. AI-supported technologies are rapidly evolving, permeating everyday life and opening up further spaces for interaction, production, and resonance. Human-machine “intra-actions” (Barad, 2012) are reaching new levels within the ongoing digitalisation of our society. Dance – as a traditionally human-body-based art form – approaches experiments and interdisciplinary collaborations in the field of human-computer interaction (HCI) with curiosity, critical awareness, and reflexivity (Steinberg, 2020; 2023; 2024; Miko et al. 2025). The concept of the moving, performative body is renegotiated multimodally as projection, installation, object, data set, avatar or digital particle cloud – through the use of algorithms and machine learning. Thus, movement-related information is made visible in innovative ways and used for artistic expression or the creation of dance-specific learning content. How should dance education – particularly in higher education didactics – be reimagined in a post-digital age? What new teaching formats are emerging through the integration of AI-based technologies? This contribution provides insights into specific teaching and research applications, and reflects on the development, perception, and contextualisation of new digital learning environments and the potential of technologically enhanced affective spaces.

Moving Dance Studies Ahead: Update

Die Initiative zur Zukunft der Tanzwissenschaft im deutschsprachigen Raum berichtet von den jüngsten Entwicklungen: insbesondere im Nachgang zum *Scoping Workshop*, der im Februar 2025 in Hannover (VolkswagenStiftung) mit internationalen Teilnehmer*innen stattgefunden hat.

der Kategorie „Geistes- und Sozialwissenschaften“. Ihre Habilitation fokussierte die Themen ästhetisch-kulturelle Bildung sowie Digitalität und Tanz (Johannes Gutenberg-Universität Mainz). Sie ist Mitherausgeberin des Studienbuchs zur *Tanzvermittlung & Tanzpädagogik* (utb).

Helena Miko (M.A.) is a research assistant, doctoral candidate and lecturer for dance techniques, improvisation and choreographic methods at the Institute of Dance and Movement Culture at the German Sport University Cologne. Her research focuses on choreographic practices, artistic research and the integration of digital technologies, such as AI-functions or XR-applications, in processes of dance making and learning. She is also a professional dancer and choreographer in the field of contemporary dance and performance.

Claudia Steinberg (Prof. Dr.) is the head of the Institute for Dance and Movement Culture at the German Sport University Cologne. She received her doctorate for her work on dance education in schools and was awarded the GSU Young Researcher Prize in the category “Humanities and Social Sciences” in 2012. Her habilitation focused on the topics of aesthetic-cultural education as well as digitality and dance (Johannes Gutenberg University Mainz). She is co-editor of the study book on *Dance Education & Dance Pedagogy* (utb).

Presentation Thu 1 / IV.

Susanne Foellmer, Professorin für Dance Studies an der Coventry University/ Centre for Dance Research (C-DaRE)

Yvonne Hardt, Professorin für Tanzwissenschaft und Choreographie an der Hochschule für Musik und Tanz Köln

Katja Schneider, Professorin für Tanzwissenschaft an der Hochschule für Musik und Darstellende Kunst Frankfurt am Main

The Initiative for the Future of Dance Studies in German-speaking Countries reports on the latest developments, particularly in the wake of the scoping workshop that took place in February 2025 in Hanover (Volkswagen Foundation) with international participants.

Moving Dance Studies Ahead: Artistic Research

Practice- und Artistic Research waren und sind ein wiederholt diskutierter Aspekt im Kontext der Initiative zur Zukunft der Tanzwissenschaft im deutschsprachigen Raum (u.a. im Rahmen des *Scoping Workshop* in Hannover, VolkswagenStiftung, Februar 2025). Nicht zuletzt rücken solche Forschungsformate dort in den Fokus, wo Tanzwissenschaft verstärkt an Kunsthochschulen situiert ist und im Verbund mit künstlerischen Verfahren neue Gestaltungsräume öffnet. Dieses Diskussionsformat lädt zu einem offenen Austausch ein, u.a. zu Chancen, denkbaren thematischen Zugängen und Möglichkeiten der Gestaltung und Vernetzung im noch „jungen“ Feld von Artistic Research.

Practice-based and artistic research have been and continue to be a recurring topic of discussion in the context of the initiative on the future of dance studies in German-speaking countries (e.g., at the scoping workshop in Hanover, Volkswagen Foundation, February 2025). Such research formats are particularly prominent in places where dance studies are increasingly located at art colleges, where they open up new creative spaces in conjunction with artistic practices. This discussion format invites an open exchange on topics such as opportunities, conceivable thematic approaches, and possibilities for design and networking in the still “young” field of artistic research.

Möller, Wieland:

Spaces for Resonance between Movements and Sounds

The sound experience for the audience at a concert or a performance of percussion instruments is characterized not only by the acoustic impression but also by visual impressions. A produced sound is usually accompanied by a preceding, simultaneous, or subsequent movement. The visual aspect of a sound allows the audience to anticipate and hear it in advance. However, audible experiences do not necessarily have to be oriented towards visible ones, nor do they have to coincide, but can

Susanne Foellmer, Professor of Dance Studies at Coventry University/Center for Dance Research (C-DaRE)

Yvonne Hardt, Professor of Dance Studies and Choreography at the Cologne University of Music and Dance

Katja Schneider, Professor of Dance Studies at the Frankfurt University of Music and Performing Arts

Discussion Fr 6 / IV.

Moderator*innen werden noch bekannt gegeben

Moderators to be announced

Lecture Performance Fr 2 / IV.

Wieland Möller studied drums at the Rotterdam Conservatory and rhythmic at the Dresden Academy of Music. As a performing musician, he works primarily in music and dance improvisations and performs on international stages. He has received funding from the Goethe Institute, the Berlin Senate, and the Dachverband

deliberately lead to irritations in the audience's hearing and vision. In any case, resonances arise between the body's movements and the sounds audible internally and externally. I process this mixture of movements and the resulting resonating sounds, actually heard, and sounds suggested by a movement and more internally audible, in my solo percussion work. In this way, I create a performance in which I question established patterns of perception and expectations by decoupling the interplay of movement and sound. In doing so, I resonate with the listener and open up a space of interpretation that promotes freedom for other thought patterns regarding the relationship between sound and movement.

Müller-Brozović, Irena

see **Schroedter**, Stephanie

Müller, Jeannette

see **MUELLER-DIVJAK**

MUELLER-DIVJAK (Janette Müller & Paul Divjak):

DANCING WITH MOLECULES_Moving the Invisible

Exploring Olfactory and Tactile Resonances

We are all living systems – sensing beings, embedded in and connected to other living systems. This foundation is at the core of SENSING LIVING SYSTEMS, an arts-based research project based at the University of Applied Arts Vienna, AIL Angewandte Interdisciplinary Lab. It explores, informed by *General Systems Theory* (Magdalena & Ludwig von Bertalanffy) how sensory experiences – especially through smell, touch, and sound – allow for fostering deeper awareness of interconnectedness ("Systems Awareness") by implementing multisensory scenography as a method. Based on their scenographic studies "SENSING THEORY" and "SYS DANCE", the key researchers and leading artists MUELLER-DIVJAK (Jeanette Müller & Paul Divjak) are expanding their research into the field of performance. With "DANCING WITH MOLECULES" they explore embodied experiences by addressing the senses of performers via olfactory cues, such creating a sensory space for the emergence of possible resonances, improvisational expressions and the reflection on the effects of scent as a powerful agent on human behaviour. In "DANCING WITH MOLECULES" scent itself becomes the leading principle, guiding the movements of the performers, unearthing and shaping kinesics and proxemics. The performers' bodies become

Tanz. He has collaborated a.o. with Markus Stockhausen, Ingo Reulecke, and Okwui Okpokwasili. Wieland researches synesthetic relationships between sounds and movements in space.

www.wielandmoeller.com

Lecture Performance
Thu 2 / IV.

MUELLER-DIVJAK, comprising **Jeanette Müller** (Dr.) and **Paul Divjak** (Dr.), are artists and researchers with an interdisciplinary academic background, specialising in multimedia/multisensory installations, scenographies, performance and environmental interventions. They lead "SENSING LIVING SYSTEMS", an arts-based research project funded by the Austrian Science Fund, exploring multisensory scenography for systems awareness, based at AIL Angewandte Interdisciplinary Lab, University of Applied Arts Vienna. Their work integrates site-specific installations, sculptures, performances, and soundscapes, reflecting on nature and living systems through sustainable approaches. Recipients of Theodor Körner Prize for Science and Art, their recent exhibitions and performances include "Nature After Nature: TOUCHING REALITIES" at Songkhla Art Center and Austrian Embassy Bangkok, 2024, "SOIL PERFORMANCE", "DRAWING TREES WITH SCENT" (2024), and "SENSING THEORY – SHREDDING COGNITIVE OVERLOAD" (2025) at AIL Angewandte Interdisciplinary Lab Vienna, THE SILVER SINGULARITY, ubermorgen, scentscape by MUELLER-DIVJAK, Busan Biennale (2024), "LITTLE SCHOOL OF

vessels, translating the ephemeral essence of scent into visible and engaging narratives of presencing, of resonance/dissonance.

Muñoz Carneiro, Sofia:

***Animal Resonances. Between Fauns, Birds,
and other Dancing Therianthropic Figures***

Animals and animality have been present throughout the history of dance. One will find several examples, from social and ritual dances to ballet, modern, and contemporary performances. In several cases, these animal resonances seem to convey something particular, questioning developments of dance itself or interrogating our relationship with the world around us, like in the case of Vaslav Nijinsky's *The afternoon of a Faun* or Niddy Impekoven's *The Caged Bird* at the beginning of the 20th century.

Nevertheless, as Gabriele Brandstetter suggests, a growing interest in the subject of animal and animality has developed in the last decades. Various choreographies and performances deal with the issue of the animal or take choreographic models from the animal kingdom, approaching the question about how we relate to our environment and to otherness nowadays. In this sense, the presentation deals with the interweaving between human and non-human in dance, focusing on the idea of animal resonances and considering what André Lepecki calls "limitrophy" or "event of becoming other".

One of the key examples corresponds to the performance [FAUN] (2019) by Matteo Carvone. Through the interactions of two fauns, the choreographer highlights physical and emotional connections within the coalition between instinct and reason, opening several qualities of movement and animal resonances. These liminal creatures, as André Lepecki suggests, remind us of an animal relation to the animal in the human.

Nabokina, Anastasia:

***Affectively Resonating in the World.
The Dance Method of Liudmila Alekseeva (1890–1964)***

In my lecture I will focus on the therapeutic aspect of dance experiments in Russia at the beginning of 20th century. At the centre of my interest will be Liudmila Alekseeva's (1890–1964) concept of "natural dance" or "active aesthetics". This dancer and choreographer wrote about the existence

R/EVOLUTION" (2023) at the Architectural University Hanoi, and numerous installations across Asia and Europe.

<https://mueller-divjak.art>

**Lecture
Sa 2 / I.**

Sofia Muñoz Carneiro (Dr.), anthropologist and dance scholar, worked on different research projects in Chile and Germany. She received her Ph.D. in Philosophy and Theater Studies at the Universidad de Chile and Ludwig-Maximilians-Universität München. Her doctoral research approached the notions of touch and presence in contemporary dance. She currently works as a dance archivist in *Tanztendenz* München and in her post-doctoral research about the animal and animality in contemporary dance at the Ludwig-Maximilian Universität München and Universidad de Sevilla.

**Lecture
Fr 2 / IV.**

Anastasia Nabokina, PhD – affiliated independent researcher at the Ruhr-Universität Bochum. Author of the book *The Desire to Dance. The Art of Movement in the Culture of the Russian Silver Age and Its Psychoanalytic Contexts*, Warsaw 2023. Head of two research projects Polish National Science Centre (2018–23), scholar of the

of “the dance instinct” or “the desire to dance” and developed a method based on the self-therapeutic sense of “art in oneself”, offering a simultaneity of thought, feeling and bodily sensations, allowing an affective resonance with the world through bodily expression. Today, her classes could be described as one of the first dance therapies. The ideological origins of Alekseeva’s method, as well as its technical elements, will be presented in a broader historical perspective and against the background of European dancers’ explorations.

Njaka, Nkechi Deanna:

Contemplative Dance as Creating Portals for Future Relations.

A Black Feminist Practice

My practice as a choreographer, mindfulness guide, and researcher investigates dance as a site of embodied knowledge, care, and transformation. Drawing from Black feminist theory, contemplative traditions, and somatic liberation, I understand dance not as performance, but as a relational exploration – a practice of creating presence, honoring lineage, and inviting collective healing. Informed by my project *RESONANCE* with Tauwoo, our work investigates how sound and embodied presence co-create spaces of deep listening, remembering, and mutual care.

This lecture-performance explores dance as a relational, reparative, and speculative practice rooted in Black feminist consciousness. Drawing on interdisciplinary research as a neuroscientist, choreographer, and mindfulness practitioner, I investigate how embodied presence becomes a method for imagining and practicing future ways of being together.

Engaging in contemplative movement and performance, poetics, and improvised choreography, this offering presents a somatic method of inquiry – one that creates conditions for intimacy, attention, and collective healing. The work situates the dancing body as a site of knowledge production, one capable of mapping interdependence, somatic liberation, and Black feminist futurity.

Oberzaucher-Schüller, Gunhild:

Interview moderiert von Claudia **Fleischle-Braun**

und Christiana **Rosenberg-Ahlhaus**

In einem Interview mit Gunhild Oberzaucher-Schüller diskutieren wir die Frage der Relevanz der Schule Hellerau-Laxenburg für bewegungskulturelle Entwicklungen und Strömungen im europäischen Raum und ebenso das internationale Echo dieser Ausbildungsstätte. Der thematische Fokus

Minister of Education and Science of Poland (2021–24), scholar of the Heinrich Hertz Stiftung, Germany (2025). In 1996–2010 principal dancer at the Teatr Wielki – Polish National Opera in Warsaw.

Lecture Performance

Fr 4 / II.

Nkechi Deanna Njaka (she/her) is an artist, practice-based researcher, and PhD student in Creative Research at Transart Institute/Liverpool John Moores University. Her research explores the convergence of neuroscience, somatics, contemplative methodologies, and performance studies, with a specific focus on embodied presence and somatic liberation as critical epistemologies. Through her work, she advances a research praxis that positions the body as a generative site of knowledge production, cultural critique, and transformational inquiry.

<http://www.nkechinjaka.com>

Interview
Fr 1 / IV.

Gunhild Oberzaucher-Schüller (Dr.) studierte u.a. Theaterwissenschaft an der Universität Wien. Sie lehrte Balletthistoriographie an den Universitäten Wien, Bayreuth und Salzburg und war von 1982–2002 verantwortlich für den Tanzteil von *Pipers Enzyklopädie des Musiktheaters*. 2003–09 war sie Leiterin der Derra de

dieses Gesprächs liegt in der Betrachtung der Resonanzen auf dem Feld der Tanzmoderne sowie auf Entwicklungen der Bewegungspädagogik und Körpertherapie.

Interview moderated by Claudia Fleischle-Braun
and Christiana **Rosenberg-Ahlhaus**

In an interview with Gunhild Oberzaucher-Schüller, we discuss the question of the relevance of the Hellerau-Laxenburg school for movement cultural developments and currents in Europe and also the international echo of this educational institution. The thematic focus of this conversation is on the consideration of resonances in the field of modern dance as well as on developments in movement pedagogy and body therapy.

Moroda Dance Archives der Universität Salzburg. Sie ist Herausgeberin zahlreicher Bücher und Fachschriften, unter anderem auch zu Rosalia Chladek.

Christiana Rosenberg-Ahlhaus (Dr.) studierte an der Deutschen Sporthochschule Köln. Nach Abschluss des Studiums unterrichtete sie dort als Lehrkraft im Bereich Rhythmik und Tanz. Im Anschluss daran war sie bis 2023 als wissenschaftliche Mitarbeiterin an der Universität Konstanz tätig und dort u.a. für die Ausbildung im Fach Tanz und Tanzforschung verantwortlich. Sie veröffentlichte mehrere Fachbücher zu Tanz und Tanzunterricht. Aktuell ist sie Vorstandsmitglied der Gesellschaft für Tanzforschung, zudem ist im Netzwerk Moderner Tanz aktiv.

Claudia Fleischle-Braun (Dr.) war wissenschaftliche Mitarbeiterin und Dozentin für Gymnastik und Tanz am Institut für Bewegungs- und Sportwissenschaft der Universität Stuttgart (1978–2006). Im Leitungsteam der Gesellschaft für Tanzforschung e.V. war sie von 2005–15 aktiv. Ihr Forschungsinteresse gilt der Entwicklung des Modernen und des Zeitgenössischen Tanzes, insbesondere im Zusammenhang mit tanzpädagogischen Fragestellungen. Sie engagiert sich u.a. für die Weitergabe des tanzkulturellen Erbes der Moderne und unterstützt partizipative Vermittlungsprojekte der kulturell-ästhetischen Bildung.

Gunhild Oberzaucher-Schüller (Dr.) studied theatre studies at the University of Vienna, among other things. She taught ballet historiography at the Universities of Vienna, Bayreuth and Salzburg and was responsible for the dance section of *Piper's Encyclopedia of Music Theatre* from 1982 to 2002. From 2003–09 she was director of the Derra de Moroda Dance Archives at the University of Salzburg. She is the editor of numerous specialist publications, including those on Rosalia Chladek.

Christiana Rosenberg-Ahlhaus (Dr.) studied at the Deutsche Sporthochschule Köln. After completing her studies, she taught rhythmic and dance at the Sport University. She then worked as a research assistant at the University of Konstanz until 2023 where she was responsible for training in dance and dance research. She has published several books on dance and dance didactics. She is currently a board member of the Gesellschaft für Tanzforschung and is also active in the Modern Dance Network.

Claudia Fleischle-Braun (Dr.) was a research assistant and lecturer in gymnastics and dance at the Institute of Movement and Sports Science at the University of Stuttgart (1978–2006). She was active in the board of the Gesellschaft für Tanzforschung e.V. from 2005–15. Her research interest is in the development of modern and contemporary dance, especially in connection with dance pedagogical issues. Among other things, it is committed to the transmission of the dance cultural heritage of modernity and supports participatory mediation projects in cultural-aesthetic education.

Ohlsen, Simeon / Andrea von der Emde:

Resonanz erleben.

Mit der Franklin-Methode zu mehr Eigenwahrnehmung im Tanz

Wie entsteht Resonanz im Tanz – mit sich selbst, dem Gegenüber, Raum, Rhythmus und Musik? In diesem Workshop erforschen wir, wie die Franklin-Methode durch gezielte Schulung der Eigenwahrnehmung die Resonanzfähigkeit im Tanz stärkt. Die Methode verbindet anatomisches Wissen mit Imagination und Bewegung, um Körperbewusstsein und Bewegungsqualität zu fördern. Im Fokus stehen ein lebendiges Körperbild und die Schulung innerer Wahrnehmung. Durch interaktive Übungen mit Imaginationsarbeit, taktilen Reizen und Bewegungserfahrung verfeinern wir die Selbstwahrnehmung und vertiefen die Fähigkeit zur Resonanz – körperlich, emotional und relational. Angeleitete Sequenzen und freier Bewegungsaustausch zeigen, wie ein gestärktes Körperbewusstsein die Verbindung zur Umgebung beeinflusst. Resonanz wird dabei als leiblich fundierte, künstlerische und zwischenmenschliche Erfahrung erfahrbar. Gemeinsam reflektieren wir, wie innere Bewegung und Körperstruktur neue Räume für künstlerischen Ausdruck und pädagogische Prozesse eröffnen können.

Experience resonance.

With the Franklin Method to more Self-Awareness in Dance

How does resonance arise in dance – with oneself, the other person, space, rhythm and music? In this workshop, we will explore how the Franklin Method strengthens the ability to resonate in dance through targeted training of self-awareness. The method combines anatomical knowledge with imagination and movement to promote body awareness and quality of movement. The focus is on a lively body image and the training of inner perception. Through interactive exercises with imagination work, tactile stimuli and movement experience, we refine self-awareness and deepen the ability to resonate – physically, emotionally and relationally. Guided sequences and free exchange of movement show how a strengthened body awareness influences the connection to the environment. Resonance can be experienced as a bodily, artistic and interpersonal experience. Together we reflect on how inner movement and body structure can open up new spaces for artistic expression and pedagogical processes.

**Workshop
Fr 3 / V.**

Simeon Ohlsen ist Musiker, Tänzer und Pädagoge. Er studierte Zeitgenössische Tanzpädagogik (BA, MUK Wien), Elementare Musikpädagogik und Klavier (HfM Freiburg) sowie Philosophie/Ethik (Uni Freiburg). Aktuell absolviert er den Master Arts in Education. 2025 erhielt er das ATLAS-Stipendium bei ImPulsTanz. 2024 performte er dort in einer Choreografie von Luca Bonamore.

Andrea von der Emde ist Physiotherapeutin, Tanzpädagogin und Lehrtrainerin der Franklinmethode. Seit 1990 ist sie physiotherapeutisch im Bereich Psychosomatik und Orthopädie, seit 1993 tanzpädagogisch im Bereich Tanz und Körperarbeit für Kinder und Erwachsene tätig. Sie gibt Seminare im Fortbildungsbereich für Tanz- und BewegungspädagogInnen und ist Dozentin für angewandte Anatomie und Tanz an der MUK Privatuniversität Wien und an der Musikhochschule Wien.

Simeon Ohlsen is a musician, dancer, and educator. He holds a BA in Contemporary Dance Education (MUK Vienna) and studied Music Education, classical piano (HfM Freiburg), and Philosophy/Ethics (University of Freiburg). He is pursuing a Master's in Arts in Education. In 2025, he received the ATLAS Scholarship at ImPulsTanz. In 2024, he performed there in a piece by Luca Bonamore.

Andrea von der Emde is a physiotherapist, dance teacher, and Franklin Method instructor. She has been working as a physiotherapist in the fields of psychosomatics and orthopedics since 1990 and as a dance teacher in the field of dance and bodywork for children and adults since 1993. She gives seminars in the field of further education for dance and movement teachers and is a lecturer in applied anatomy and dance at the MUK Private University Vienna and the Vienna University of Music and Performing Arts.

<https://lebendig.at/>

Oidtmann, Saskia:

Kids und Caregivers Rider.

Cultural participation as a basic pre-requisite for resonance.

Presentation of the Kids and Caregivers Rider of the *working group "dance and parenthood"*

The perspective on artistic creation must include continuous care work, especially for children, in an appreciative way and recognize and sustainably reduce discriminatory conditions (e.g. temporal, spatial, financial, funding criteria, devaluation).

The presence of children in all cultural, residency and art venues, from training, rehearsals to performances, from childcare to play and mediation opportunities, from family-friendly schedules and spaces to program design, must be structurally anchored, promoted and taken for granted. How can intergenerational understanding and acceptance of families and children be created among the growing audience in the theater? In front of, on and behind the stage? What circumstances make it easier to attend a performance with children and which formats are particularly suitable for families and educators?

In autumn 2023, we developed the *Kids and Caregivers Rider* – a recommendation for venues to transform theaters into family- and caregiver-friendly places. Our main goal is to raise awareness of continuous care work, especially for children, as a natural part of artistic creation and thus enable parents and caregivers to resonate with their environment through participation.

Okhotnikov, Sascha / Hannes Taljaard:

Listening Bodies.

Growing our Ears through and for Ensemble Improvisation

The questions that is at the heart of this workshop is: how can movement artists develop their listening? At the start of the workshop participants show intuitively in movement what they hear. The workshop proceeds through different phases which progressively builds a conceptual framework that organises listening systematically in terms of characteristics that are shared by sounds and movements. During the main phase of the workshop participants explore their growing understanding of sounds through accompanying and then directing the movements of another person by playing on simple percussion instruments, thus acting as sounding bodies that act upon other bodies.

The structure of the workshop rests on enactive cognition – a theory that we employ in order to structure rehearsals and develop performances. Participants will grow through participatory sense-making and oscillating agency as multisensory actions. Activities during the workshop will

Poster
Thu 1
& Lecture
Fr 4 / IV.

Saskia Oidtmann (Dr.) is a choreographer, dancer, artistic researcher, and certified intimacy coordinator. She develops site-specific dance and performance projects and choreographies for films, teaches performative presentation strategies for actors, conducts research on analog and digital dancing bodies, and supervises and develops intimate scenes for film and stage. She is co-founder of the collaboratively organized production space garage in Berlin Lichtenberg and a founding member of AG *Tanz und Elternschaft*.

www.saskiaoidtmann.de

Workshop
Thu 4 / II.

Alexander Okhotnikov learned piano and participated in wrestling since his childhood. He studies Masters in MBP/Rhythmik at the mdw and has been on stage several times, most notably together with two other movement artists in his trio choreography to *Sequences* by Anna Thorvaldsdottir. As a member of AMBO, he co-presented workshops in “piano improvisation through movement” in Italy and South Africa.

Hannes Taljaard studies Masters in MBP/Rhythmik at the mdw. Composing is the foundation of his artistic activities, and he also performs as pianist, singer, and movement artist. Prior to moving to Vienna, he worked in South Africa as composer and lecturer at the North-West University. Milestones in his academic career were the completion of his D.Mus. in Composition in 2007, an appointment as Associate

be structured by strategies that we have developed over the past two years. The activities rest on interactions that create open-ended process and allow for reciprocal attunement within structured improvisation in different ensemble formats.

Attention: This workshop is limited to 24 participants.

Olabarria Smith, Begoña:

Why Dance Cinema Matters?

While not so important at the present, cinema has been, not only a window to the outside world, but also a way to create communities by giving viewers, who may be in very different countries far away, collective experiences.

Although not very much studied, Dance Cinema is a great example of this community-building value, because with such known films as *Saturday Night Fever* (1977), *Flash Dance* (1983), *Dirty Dancing* (1989) and *Billy Elliot* (2000), this cinema-genre has created a meaningful relation to the world through a language based mainly in such a personal milieu as the body.

Through the film analysis of the movies above-mentioned, as well as the study of specialised literature, this presentation will aim principally to explore how resonance develops through choreographies seen on the screen. These four films were chosen because of their impact in Western Culture (a prove of which can be traced in the fact that all of them have been turned into stage musicals, in some cases more than twenty years later than their release), so it would be easier to trace the genre's community building capacity; therefore, their connection with the audience will be easier to examine. Another reason for the choice of these four texts is that they depict different dance genres; hence, it will be possible to demonstrate that their impact does not depend on the dance genre seen on the screen.

It is also one of the goals of this presentation to analyse how commercial cinema has produced the image of dance, because it will help us (lovers, practisers and researchers of dance) to resonate with that idea of what dance is or not. Additionally, this study will help to understand the audience's acceptance (or rejection) of dance, as they first learn about this art from the movies.

Professor, and guest lectures at tertiary institutions in Africa, Europe and the Americas.

More information on AMBO (Okhotnikov & Taljaard)

<https://www.hannestaljaard.com/projects>

Lecture Fr 5 / II.

Begoña Olabarria Smith has a PhD in Communication from Madrid Rey Juan Carlos University, which she got in 2016 with her thesis *Subversive Bodies. Female Stereotypes in Spanish Early Modern Dance*. She has been a professor in different schools and universities and collaborated in Radio Euskadi. She is now focused in her research on Dance Cinema, while still an active member of Asociación Nacional D+I, of which she is a founding associate, and the Academia de las Artes Escénicas de España.

Olexa, Csenge:

**Lecture
Fr 5 / IV.**

***The Emergence of Queer Themes and Aesthetics in Hungarian Dance
after the 1989 Change of Regime***

The 1989 regime change in Hungary led to the emergence of queer visibility on and off the stage. Queer communities began to organize open events and cultural programs, with dance taking on a significant role in this process. The opening up to the West brought foreign guest performances to Hungary, which had fertilizing and innovative effects on the local contemporary dance scene. It was this process that led to Hungarian audiences finally having the ability to see explicit queer themes and aesthetics on the stage and resonating with them, relating to them, being moved and inspired by them.

The purpose of the presentation is to highlight the queer aspects of choreographed dances that have emerged following the Hungarian regime change, alongside the accompanying social and cultural shifts. The presentation starts by reviewing the years before the regime change and the queer-coded elements in staged dances that were already present at the time. Afterward, I analyze the queer-themed Western guest performances that made their way to Hungary through their receptions. I follow by presenting numerous Hungarian contemporary dance performances in queer interpretations, paying attention to how they might have affected Hungarian queer audiences, and tracing down tendencies in choreographing queerness for the stage. The presentation concludes by sharing and summarizing the observations and revelations made during the research, with possible ways to move forward with it in the future.

Csenge Olexa is a dance performer, creator and researcher based in Hungary. Csenge completed her master's degree in Dance History and Dance Theory in 2025 at the Hungarian Dance University. Her research focuses on the history of queer representation on the dance stage, specifically in Hungary. She has presented her work at the IX. International Conference on Dance Science organized by the Hungarian Dance Academy in 2023 and at the Symposium of Gesellschaft für Tanzforschung e.V. in 2024.

Pajala-Assefa, Hanna:

**Lecture Demonstration
Fr 4 / I.**

***Digital Choreography as a Practice of Creating Performative Systems
for Emergent Choreography***

In this lecture demonstration, I reflect on my research on Digital Choreography, which examines the construction of sound-making bodies, relational participatory communities and the broader implications of distributed agency in aesthetic world-building, against Rosa's concept of resonance. The theoretical framework underpinning the talk is choreography, which positions human subjects within a perceptually enhanced, interactive environment as post-human, embodied, embedded, relational performers. I draw upon reflections on the creation of the interactive participatory artwork Sonic Organism. The artwork reflects a digital practice that fosters a creative community where resonance is explored as a shared concept. This feminist design approach to interactive

Hanna Pajala-Assefa is a cross-media choreographer and a doctoral candidate in the Performing Arts Research Centre at Helsinki University of the Arts. Her doctoral thesis on digital choreography investigates dance and choreographic practices in mediated, interactive performance environments. Her long artistic practice in contemporary dance, choreography, film, and new media technologies underpins her research practice focusing on extended posthuman improvisatory practices and choreography.

systems and mediation is serious about the virtual potentials of emergent choreography and the mattering of a performance. With this presentation, I explore how Rosa's theoretical framework of social resonance can be situated within the rich and complex social dynamics of digital performing and how to consider the ethics of choreography with distributed world-building agency and the inter- and transcorporeal exchange.

Pamer, Sari:

***Resonanzen struktureller Macht. Körpernormen, Geschlechterbilder
und strukturelle Missstände in der Ballettausbildung im Kontext von #MeToo***

Im Zuge der #MeToo-Bewegung ist auch im Tanz vermehrt über strukturellen Machtmissbrauch berichtet worden – insbesondere im Kontext professioneller Ballettausbildungen. Zwischen 2019 und 2022 prägten zahlreiche Medienberichte über psychischen Druck, Drill und übergriffiges Verhalten in renommierten Institutionen in der Schweiz und international den öffentlichen Diskurs. Die mediale Resonanz zeigt, dass es sich bei den Vorfällen keinesfalls um Einzelfälle handelt, sondern um ein grundlegendes strukturelles Problem, denn allesamt verweisen auf systemische Machtasymmetrien sowie tief verwurzelte Körper- und Kunstnormen, die bis heute ungebrochen fortwirken.

Mein Dissertationsprojekt fragt aus interdisziplinärer Perspektive – tanzwissenschaftlich, gender-theoretisch, diskursanalytisch – nach den medialen Resonanzen auf strukturelle Missstände und Hierarchien im Ballett: Wie schreiben sich Normen, Machtverhältnisse und Geschlechterbilder materiell und symbolisch in den Körper der Tänzer*innen ein? Und wie lassen sich diese körperlichen Einschreibungen und medialen Erschreibungen als Resonanzen romantischer, patriarchal geprägter Ausbildungs- und Aufführungskulturen verstehen? Ziel ist es, das „System“ Ballett nicht nur als Reproduktion hegemonialer Machtverhältnisse zu analysieren, sondern auch mögliche Störungen, Widerstände und Transformationspotenziale zu identifizieren.

Der Beitrag versteht sich als eine differenzierte wissenschaftliche Auseinandersetzung mit der Resonanz körperlicher Erfahrung bzw. medialer Darstellung derselben in normierten Systemen und fragt nach Möglichkeiten anderer, resonanzfähigeren Tanz- und Ausbildungskulturen.

***Resonances of Structural Power. Body Norms, Gender Images,
and Structural Injustices in Ballet Training in the Context of #MeToo***

In the wake of the #MeToo movement, there have been increasing reports of structural abuse of power in dance, particularly in the context of professional ballet training. Between 2019 and 2022, numerous media reports about psychological pressure, drill, and abusive behavior in renowned institutions in Switzerland and internationally shaped public discourse. The media response shows that these incidents are by no means isolated cases, but rather a fundamental structural problem,

**Lecture
Fr 5 / III.**

Sari Pamer studierte Tanzwissenschaft und Deutsche Literatur an den Universitäten Bern, Stockholm und Zürich. Ihre Masterarbeit *Neue Tendenzen im Tanz – neue Tendenzen in der Kritik* untersucht die Veränderung von (Tanz-)Kritik und Öffentlichkeitsarbeit im zeitgenössischen Tanz durch digitale Medien. In ihrer Dissertation setzt sie sich mit medialen Narrativen zu Missständen im Ballett im Kontext der #MeToo-Bewegung auseinander. Sie ist zudem als freischaffende Kulturjournalistin tätig.

Sari Pamer studied Dance Studies and German Literature at the University of Bern, Stockholm, and Zurich. Her master thesis, *Neue Tendenzen im Tanz – neue Tendenzen in der Kritik*, examines the changes in (dance) criticism and public relations in contemporary dance brought about by digital media. In her PhD project, she examines media narratives about abuse in ballet in the context of the #MeToo movement. She also works as a freelance journalist.

as they all point to systemic power asymmetries and deeply rooted norms regarding the body and art that continue to have an unbroken impact to this day. My dissertation project takes an interdisciplinary approach – drawing on dance studies, gender theory, and discourse analysis – to examine the media response to structural injustices and hierarchies in ballet: How are norms, power relations, and gender images inscribed materially and symbolically in the bodies of dancers? And how can these physical inscriptions and media representations be understood as resonances of romantic, patriarchal training and performance cultures? The aim is not only to analyze the “system” of ballet as a reproduction of hegemonic power relations, but also to identify possible disruptions, resistances, and potential for transformation. This contribution is intended as a nuanced academic examination of the resonance of physical experience and its representation in the media within standardized systems, and it asks about the possibilities of other, more resonant dance and training cultures.

Papadopoulou, Foteini

see **Arend, Anja**

Patricio, Sergio:

Embodying Radical Care

Embodying radical care transforms it from a passive act of protection into a dynamic, political practice rooted in social justice and human rights. This presentation explores how radical care is enacted through movement-based and participatory art, arguing it's a lived, embodied experience rather than an abstract ideal. Drawing on Édouard Glissant's philosophy of relationality, Hartmut Rosa's sociology of resonance, and Yuriko Saito's aesthetics of care, the work analyzes how embodied practices foster communal bonds and challenge systemic inequalities. Through a contrast of artists and collectives from the Global North and South – including Graeae Theatre, Paula Aros, Anna Halprin, Rimini Protokoll, “The dance from the future” from Francisco Bagnara, and the collective Las Tesis – the presentation reveals how radical care serves as a mechanism for social justice. By connecting these practices to movement histories like the Black Arts Movement and the contemporary Woke movement, the essay highlights the transformative potential of radical care to cultivate empathy, solidarity, and collective agency, creating inclusive spaces of belonging.

Lecture Fr 4 / IV.

Sergio Patricio (Dr.) from Valenzuela Valdés is a Chilean-based time-based media artist, performer, and researcher. His multidisciplinary work explores the fluidity of time and its role in shaping identities and communities. He holds a Ph.D. and M.A. in Art and Science from the University of Applied Arts in Vienna and is also a stage designer from the University of Chile. His international studies include internships at the Academy of Fine Arts in Venice, School of Graphic Arts in Brussels, academic visitor at Concordia University in Montreal.

Pichler, Christine:

Die Performativität des Politischen.

Zum Festspiel „Olympische Jugend“ (1938)

Was macht Kunst politisch? Diese Frage bildete den Ausgangspunkt meiner Masterarbeit, die sich mit dem Festspiel *Olympische Jugend* (1936) beschäftigte. Im Zentrum dieses Lecture Fragments steht *Die Totenklage* von Mary Wigman – ein choreografisches Bild des Festspiels. Anhand von Analyseergebnissen der Masterarbeit nähert sich das Fragment dieser Szene auf experimentelle Weise. Historische Bewegungsmaterialien, visuelle Dokumente und körperbasierte Reflexionen treten in Beziehung zueinander. Ziel ist keine Rekonstruktion, sondern eine offene Annäherung: Welche Resonanzen entstehen, wenn wir einem historischen Körpertext in der Gegenwart begegnen?

The performativity of politics.

On the “Olympic Youth” festival (1938)

What makes art political? This question formed the starting point for my master’s thesis, which focussed on the *Festspiel Olympische Jugend* (1936). At the centre of this lecture fragment stands *Die Totenklage* by Mary Wigman - a choreographic scene of the *Festspiel*. Based on the results of analyses from my master’s thesis, the fragment approaches this scene in an experimental way. Historical movement materials, visual documents and body-based reflections enter into a relationship with one another. The aim is not a reconstruction, but an open approach: what resonances arise when we encounter a historical body text in the present?

Polo, Clara Francisca

see **TALVEZ**

Polychronopoulou, Konstantina:

***Artistic co-creation in Dance and Music. Decoding Collaboration
through Kinaesthetic Empathy and Thematic Analysis***

This video lecture explores the collaborative process between choreographers and composers, focusing on how movement and music shape one another. Using a hybrid research approach that blends artistic practice with scholarly analysis, the presentation investigates rehearsal and

**Student Symposium
Thu 2 / I.**

Christine Pichler arbeitet an den Schnittstellen von Musik, Tanz und Wissenschaft. Ausgebildet in Elementarer Musik- und Tanzpädagogik (Universität Mozarteum Salzburg) und Rhythmik/ Musik- und Bewegungspädagogik (Universität für Musik und darstellende Kunst Wien) entwickelt sie interdisziplinäre Performances, die Bewegung, Klang und historische Spurensuche verbinden. Ihr aktuelles Projekt erforscht politische Dimensionen von Körperpraktiken durch performative Reflexion.

Christine Pichler works at the intersection of music, dance, and research. Trained in elementary music and dance education (Mozarteum University Salzburg) and music and movement education/rhythmics (University of Music and Performing Arts Vienna), she develops interdisciplinary performances that combine movement, sound, and historical research. Her current project explores the political dimensions of bodily practices through performative reflection.

**Lecture
Sa 3 / I.**

Konstantina Polychronopoulou is a versatile artist, composer and pianist. She is a professor at both the Hellenic American University and the Ph. Nakas Conservatory. Her book, *Music and Body* (2022), is a practical guide to music for dancers and

performance footage through thematic coding, interviews, and embodied observation based on close participation in rehearsals. It identifies key communication patterns-metaphor, kinaesthetic empathy, and verbal or non-verbal negotiation, as essential tools in interdisciplinary creation. The video-lecture reveals the interwoven dynamics and subtle compromises that define co-creative work.

In this artistic process, inspiration and collaboration are often experienced physically, making both implicit and explicit knowledge difficult to capture in words or academic discourse, which tends to be more detached. This presents a challenge in expressing embodied creative experience within scholarly frameworks. To address this, I employed video-based analysis to better understand the timing and physical aspects of collaboration, often missed by traditional methods. It's a mix of visual material, theory, and personal experience that aims to make implicit artistic knowledge more visible, i.e. explicit and to show how research can come from within the creative act itself.

Quinten, Susanne:

***Verkörperte Teilhabe. Zur Bedeutung von Resonanz
als gemeinschafts- und teilhabestiftender Prozess im Tanz***

Der Vortrag ist im Themenfeld „Resonanz als gemeinschaftsstiftender Begriff“ angesiedelt und berührt den Teilhabe- und Inklusionskontext (vgl. Hinz & Jerg 2024). Angeregt durch Erfahrungen im mixed abled dance hat die Autorin nichtsprachliche, handlungsbasierte Teilhabeformen untersucht und mittels Dimensionsanalyse (Döring & Bortz 2016) das Konzept der *Verkörperten Teilhabe* (Quinten 2020; 2017) in künstlerisch-ästhetischen Handlungsfeldern entwickelt. Dieses „umfasst Formen des Eingebundenseins, welche sich über nichtsprachliche, handlungsorientierte, leibliche Weisen des Teilnehmens, Anteilnehmens, Mitwirkens und Mitbestimmens manifestieren. Damit wird primär die prozessuale sozial-interaktionale Dimension von Teilhabe fokussiert.“ (Quinten 2020) Identifiziert wurden drei verschiedene Modalitäten *Verkörperter Teilhabe* (Quinten 2017; 2020): eine basale, eine gestalterisch-kreative und eine empathische. Im Vortrag wird das Konzept der verkörperten Teilhabe vorgestellt und die Bedeutung von Resonanzen als spezifische Formen von Weltbeziehungen (Rosa 2016) in ihren gemeinschafts- und teilhabestiftenden Funktionen in allen drei Teilhabemodalitäten untersucht.

***Embodied participation. On the Importance of Resonance
as a Community- and Participation-Creating Process in Dance***

The lecture is located in the thematic field of “resonance as a community-creating concept” and touches on the context of participation and inclusion (cf. Hinz & Jerg 2024). Inspired by experiences in mixed abled dance, the author examined non-verbal, action-based forms of participation and used

performers. To date, she has been commissioned to compose music for 32 dance productions, which have been performed internationally. She is currently a doctoral candidate at Anton Bruckner University, researching the connections between music and dance.

**Lecture
Fr 5 / V.**

Susanne Quinten (Dr.) ist Vertretungsprofessorin an der TU Dortmund.
Forschungsschwerpunkte: Teilhabe/Inklusion in Kultureller Bildung/Tanz.
Dipl. Sportlehrerin (Uni Mainz), Promotion 1994 in Sportpsychologie (DSHS Köln).
Ausbildung im *Elementaren Tanz* (Maja Lex, Graziella Padilla). Heilpraktikerin für Psychotherapie (HeilprG), Tanztherapeutin, Ausbilderin, Lehrtherapeutin, Supervisorin Tanztherapie (DGT e.V./FPI/BTD e.V.).

Susanne Quinten (Dr.) is substitute professor at the TU Dortmund.
Main areas of research: Participation/inclusion in cultural education/dance.
Dipl. sports teacher (University of Mainz), doctorate 1994 in sports psychology (DSHS Cologne). Training in Elementary dance (Maja Lex, Graziella Padilla).
Non-medical practitioner for psychotherapy (HeilprG), dance therapist, trainer, teaching therapist, supervisor of dance therapy (DGT e.V./FPI/BTD e.V.).

dimensional analysis (Döring & Bortz 2016) to develop the concept of embodied participation (Quinten 2020; 2017) in artistic and aesthetic fields of activity. This “encompasses forms of involvement that manifest themselves through non-verbal, action-oriented, bodily ways of participating, sharing, co-creating and co-determining. This primarily focuses on the processual social-interactional dimension of participation.” (Quinten 2020) Three different modalities of embodied participation were identified (Quinten 2017; 2020): a basal, a formative-creative and an empathic one. The lecture will introduce the concept of embodied participation and examine the significance of resonances as specific forms of world relations (Rosa 2016) in their community-creating and participation-creating functions in all three modalities of participation.

Ramesh, Rajyashree:

Sensing & Shaping Relationships. An Exploration of Resonant “Rasa”

Examining kinesthetic dimensions of relationship building still calls for practice-based exploratory approaches. The workshop proposes to take a transcultural, transdisciplinary perspective on such an approach.

While changes in shape from a movement analytic perspective are indicators of our responses to what resonates in our relationships to self, the other and the world, there are lesser examined internal shape change factors such as “Shape Flow Support” (Hackney) that reveal themselves in nuanced artistic expressive practices.

The practice of “Nāṭya” embeds in its designing of emotive expression the notion of touching the spectator through a meaningful experience of “rasa”. Given felt qualities are attributed to bodily emotional states that the performer depicts corporeally, the notion of “rasa” reflects in its definition visual-kinesthetic resonance mechanisms, here self-to-other.

The workshop will explore how Nāṭya’s emotive gestures, however, entail mechanisms of kinesthetic self-perception. As subtle changes inner to outer with a palpable “Sensing & Shaping” in “Shape Flow” traceable to deep fascial structures, they echo Damasio’s notion of emotions as somatic markers and Johnson’s felt and structural embodied experiences within body-brain-world interactions (Ramesh, 2019). How may the workings of “rasa” triggered within such a dynamic self-to-self relationship impact varied kinds of relationship building.

**Workshop
Fr 3 / IV.**

Rajyashree Ramesh, PhD, is an independent performing arts practitioner, certified Laban/Bartenieff Movement Analyst and Cultural Studies Scholar. Living in Berlin since 1977, her work today is rooted in several decades of trans-cultural trans-disciplinary artistic practise. Accompanying her movement-based doctoral research at the Europa-University Viadrina she developed several ground-breaking methodological approaches that chart out the potential of “Nāṭya’s” embodied knowledge for today’s applications.

<https://www.rajyashree-ramesh.com>

Ramri, Bruno:

**Workshop
Fr 2 / IV.**

***Battles in the Ball. Competition and Improvisation in Mexico City's Ballroom
Scene through an Ethnochoreological Perspective***

This lecture proposal investigates the structured competitions at the heart of Mexico City's vibrant Ballroom culture. Through participatory observations and informal dialogues with competitors and ball judges, I have developed a nuanced classification system that captures the essence of the Ballroom culture's competitive categories. These categories are far more than formal structures – they are vibrant expressions of identity, emotion, and creativity, deeply interwoven with participants' lived experiences.

A core aspect of this research has been bridging participatory observation with participants' perceptions, uncovering how the digital landscape amplifies and transforms community dynamics. Netnography (Kozinets, 2015) has proven instrumental in analysing online interactions that shape and reflect this cultural ecosystem.

As a unique contribution to understanding Ballroom culture from an ethnochoreological lens, I focus on the *battle* elements central to the performative experience. Drawing from interviews, participatory observations, and dance structural analysis, I explore nine different balls during the summer of 2023 to classify and compare key competitive practices. Particular attention is given to *Bloqueo*, a principal battle element characterized by improvisation and indeterminacy, which generates dynamic, unpredictable performances during ball events.

This research aims to enrich the dialogue on Ballroom culture by highlighting the interplay between structure and spontaneity, offering insights into how competition is a powerful cultural and creative force within the community.

Bruno Ramri is a dancer, educator, choreographer, and researcher whose work bridges practice and theory, drawing connections between performance, pedagogy, and critical reflection in dance. His artistic and academic trajectory is rooted in diverse cultural and educational contexts, reflecting a transnational approach to dance knowledge. Ramri began his training at the Colegio Nacional de Danza Contemporánea in Querétaro, Mexico, where he obtained a professional training in Contemporary Dance. Afterwards he pursued a degree in Dance Pedagogy at the Institut del Teatre in Barcelona, Spain, including an Erasmus exchange at Dans och Cirkushögskolan (DOCH) in Stockholm, Sweden. Furthering his interest in the intersection between embodied practice, cultural heritage, and academic research, he completed the Erasmus Mundus Joint Master Degree *Choreomundus: Dance Knowledge, Practice, and Heritage*, studying across institutions in France (Université Clermont Auvergne), Hungary (University of Szeged), Norway (NTNU – Norwegian University of Science and Technology), and the United Kingdom (University of Roehampton).

<https://brunoramri.com>

Repinz, Rachel DeForrest:

**Workshop
Fr 03 / II.**

***What Does It Smell Like?
Multisensory World-Building as Access in Dance Performance***

How do we invite audiences into the world of our performances? This experiential workshop introduces participants to an aesthetic, access-oriented, world-building process which considers multisensory world-building as an experimental tool for creating accessible, immersive, live dance performances for Disabled and non-Disabled audiences. With a particular focus on notions of blindness and visual impairment, we will investigate how choreographers can expand traditional access tools, such as audio description, through experimental, multisensory approaches that deepen audience engagement with dance performances. In challenging the ocularcentric traditions of dance

Rachel DeForrest Repinz is a visually impaired multidisciplinary artist-scholar based in New York City. Rachel's work is rooted in the postmodern tradition and disability aesthetic lineage, engaging access as creative praxis through an experimental embodied approach. Rachel received a BA and MFA in Dance from Buffalo State University and Temple University, respectively, and is a current PhD in Dance candidate at Texas Woman's University with a research focus on blindness in contemporary dance.

performance, this workshop offers practical strategies to embrace alternative ways of engaging with, and creating, dance performance. I will share how sensorial elements, including sound, scent, and touch, can shape an audience's embodied experience of a performance, offering alternative ways of perception beyond the strictly visual. Together, we will explore how multisensory world-building can serve as both an artistic methodology and an access practice, ultimately reimagining the ways dance performance can be created, experienced, understood, and felt.

Reuter, Gabriele

see **Burkhardt, Jan**

Rivas, Juan Fernando Leon

see **TALVEZ**

Rochette, Audrey:

"Playing Worlds."

Fostering Resonant Relations in an Interactive and Performative Installation

This research-creation explores resonance (Rosa, 2018) as mutual responsiveness through an artificial ecosystem – an interactive performative installation investigating relationships between human, technological, and material individuals. *Playing Worlds* materializes interconnection dynamics via movement sensors distributed throughout performance space. These sensors generate sound mediations when encountering presence, becoming sonic witnesses of real-time interactions. Performers engage with material and sound networks, reinventing worlds by creating arrangements of organic materials and manufactured ones, sensors and sound environment. The performer's porous corporeality serves as embodied link between multiple entities of this artificial ecosystem. *Playing Worlds* investigates cultivating resonance dispositions in performers and their material/ technological context through performative strategies. Methodologically combining artistic research-creation with qualitative methods, the study reveals how the intersubjective oscillation in Rosa's definition of resonance manifests in performers' embodied experience through oscillatory plays. This research contributes to new perspectives on human-matter-technology entanglements in performance contexts while suggesting possibilities for conceptualizing collective resonant experience in interactive environments.

Audrey Rochette is an interdisciplinary choreographer and researcher at Tio'tia :ke/Montreal. Currently working on three different creation (*Diorama*, *Playing Worlds*, *Points de Sonde*) her work addresses the complexities of inter-dependency through interactive and performative installations. Audrey is currently involved in various research-creation projects with artists and academics in the field of creative robotics, machine learning, swarm intelligence, movement capture and virtual reality.

**Lecture
Fr 02 / III.**

Rose, Simon:

Relational Improvisation. Music, Dance and Contemporary Art

Book Presentation plus Solo Baritone Saxophone Performance

My publication *Relational Improvisation. Music, Dance and Contemporary Art* (Routledge 2024) explores the creative exchanges that occur between artistic disciplines through the practice of improvisation in performance. Building upon the growing research into improvisation, the book explores contemporary transdisciplinary collaborations between improvised music and other fields including dance and visual arts, offering insights from a wide range of practitioners. Author Simon Rose takes a ground-up approach that places value on lived experience and reflects the value of collaboration. Mirroring improvisation's relationality, chapters are co-authored by musicians, dancers and visual artists from diverse backgrounds who are engaged in active artistic collaborations with the author. The relational approach allows for the inclusion of improvisation's scope and many levels. Showcasing a range of different voices, the chapters address topics in artistic improvisation including cybernetics, interspecies work, working with light, phenomenology, sympoiesis, and identity, and utilise a range of approaches including autoethnography and philosophical analysis. Considering the relationships of improvisation to emotion, space, embodiment and philosophy, this book shows how improvisation, collaboration, and transdisciplinary artistic practices combine to generate new creative possibilities. The book is written for practicing artists, arts researchers, philosophy and pedagogy, and all those studying improvisation and collaborative creativity in contemporary music, dance, and visual arts.

Rosenberg-Ahlhaus, Christiana

see **Oberzaucher-Schüller**, Gunhild

Rothenberger, Eva:

Die Resonanz beim Publikum.

Wie die Theatralisierung von Tanz Zuschauer und Tänzer in Verbindung bringt

Der Beitrag untersucht, wie sich Hartmut Rosas „Resonanz“-Konzept mit Erika Fischer-Lichtes Theorie der „Theatralität“ in Bezug auf den theatralen Tanz mittels der Komponente der „Wahrnehmung“ verbinden lässt. Zentrale Annahme ist, dass performative Kunstformen wie das „ballet d'action“ auf eine wechselseitige Beziehung zwischen Bühne und Publikum abzielen. Die Theatralität

Lecture Performance

Sa 3 / II.

Simon Rose (UK/DE) is a musician-composer, researcher and writer. A recognised baritone saxophonist Rose performs regularly in numerous collaborations and solo, he also collaborates in performance with dancers and visual artists. Rose holds a PhD from Glasgow Caledonian University (2013) and has authored two books: *The Lived Experience of Improvisation: in Music, Learning and Life* (2017) and *Relational Improvisation: Music, Dance and Contemporary Art* (2024).

<https://www.simonrose.org/>

Lecture
Sa 4 / II.

*Bio (dt./engl.) still missing –
we hope to be able to close this gap soon.*

bedingt eine Aufführungssituation, in der ZuschauerInnen durch künstlerische Darbietung affektiv berührt und potenziell transformiert werden. Während das „ballet de cour“ vor allem der Repräsentation höfischer Macht diente, etablierte sich im 17. und 18. Jahrhundert mit dem „ballet d'action“ in Frankreich und Italien eine professionalisierte Form des zusehends theatralen Bühnentanzes. Diese Entwicklung führte zu einer sukzessiven Trennung von Ausführenden und Rezipierenden und eröffnete dadurch zugleich neue Möglichkeiten der affektiven Inszenierung und Rührung. Die dramatische Aufladung von künstlerischem Tanz, um emotionale Wirkung beim Publikum zu erzielen, findet im 18. Jahrhundert mit der intellektuellen Auseinandersetzung von J.-J. Noverre und G. Angiolini einen reflektorischen Höhepunkt. Ziel ist es, anhand französisch- und italienischsprachiger Tanztraktate herauszuarbeiten, wie die Konzepte der „Resonanz“ und der „Theatralität“ im theatralen Tanz der Frühen Neuzeit zum Tragen kommen.

The Resonance with the Audience.

How the Theatricalisation of Dance Connects Spectators and Dancers

This contribution examines how Hartmut Rosa's concept of "Resonanz" can be linked to Erika Fischer-Lichte's theory of "Theatralität" in relation to theatrical dance by means of the component of "Perception". The central assumption is that forms of performative art such as the "ballet d'action" aim at a reciprocal relationship between stage and audience. Theatricality requires a performance situation in which spectators are emotionally touched and potentially transformed by the artistic performance. While the "ballet de cour" primarily served to represent the power constellation at the court, the "ballet d'action" established itself in France and Italy in the 17th and 18th centuries as a professionalised form of increasingly theatrical stage dance. This development led to a gradual separation between performers and audience, thereby opening up new possibilities for more affective staging and emotional impact. The dramatic charge of artistic dance aiming at achieving an emotional effect on the audience reached a reflective peak in the 18th century with the intellectual debate between J.-J. Noverre and G. Angiolini. The aim is to elaborate on the basis of French and Italian dance treatises how the concepts of "Resonanz" and "Theatralität" deploy their effects in theatrical dance in the early modern period.

Rothenburger, Nadja:

Resonante cross-generationale Wissenstransfers im Tanzfilm „Saxophon-Susi“ (1928)

Welche Effekte erzeugt der Resonanzbegriff in Tanz-Diskursen? Und unter welchen Vorzeichen beziehen sich Tänzer*innen bzw. Tanzhistoriker*innen auf Generationen als Analysekatgorie, wenn sie in Begriffsgefügen von Resonanz denken? Mit dem Fokus auf Resonanzkonzepte unter-

**Lecture
Fr 5 / II.**

Nadja Rothenburger erhielt einen BA in Theaterwissenschaft von der Freien Universität Berlin und einen Masterabschluss in Tanzwissenschaft und World Literature der Universität Bern. Neben ihrem Studium begleitete sie Kulturprojekte

sucht der Vortrag cross-generationale Wissenstransfers im Tanzfilm. Am Beispiel der Stummfilmkomödie *Saxophon-Susi* (1928) von Karel Lamač soll ein Schlaglicht auf diese Transfers geworfen werden. Dabei argumentiere ich, dass der Film mit Umkehrungen romantischer Ballettnarrative operiert: Scheinbar zeitlose oder zeitreisende Figuren finden sich in zahlreichen Balletten, wie beispielsweise Odette in *Schwanensee* oder Prinzessin Aurore in *Dornröschen*. Diese Figurationen wurden in der Tanzwissenschaft mithilfe von Schlüsselbegriffen wie Virtuosität oder Fragilität untersucht, deren vermeintliche Zeitlosigkeit wurde bis anhin jedoch nur am Rande diskutiert. Daher konstatiert der Vortrag den Film *Saxophon-Susi* mit einer Aufzeichnung (2003) des Balletts *Dornröschen* in der Version von Rudolf Nureyev (1999). Im Kontext dieser Konstellation werden cross-generationale Transfers zwischen Tänzer*innen und verschiedene Vorstellungen von Resonanz benannt und auf ihre Verschränkung mit Geschlechterverhältnissen hin untersucht. Dies geschieht insbesondere im Hinblick auf eine multidirektionale, kontingente Wissensproduktion.

Resonant Cross-Generational Knowledge Transfers in Screen Dance “Suzy Saxophone” (1928)

What effects are evoked with conceptions of resonance in dance discourses? And in what way do dancers or dance historians apply the analytical category of generations when they think about resonance? By focusing the notion of resonance, the talk examines cross-generational knowledge transfers in screen dance. The aim is to take a closer look at these transfers on the example of the silent comedy film *Suzy Saxophone* (1928) by Karel Lamač. I argue that the film operates with reversals of romantic narratives in ballet: Presumably timeless or time-travelling fairylike figures occur in many ballets, such as Odette in *Swan Lake* or Princess Aurore in *Sleeping Beauty*. These figurations have been discussed in dance studies under notions of fragility and virtuosity but their timelessness is still to be looked at. Therefore, the talk constellates the film *Suzy Saxophone* with a filmic documentation (2003) of the ballet *Sleeping Beauty* in a version by Rudolf Nureyev (1999). With regard to this constellation cross-generational transfers amongst dancers are examined and different ideas of resonance are identified in their entanglement with gender. This applies in particular to a multidirectional, contingent knowledge production.

Ruhsam, Martina:

Site-responsive dances.

In the long-term research project “The Becoming Ecological of Artistic Work”, Maximilian Haas and I have been researching how working and production methods as well as aesthetics in the performing arts (must) transform in the face of the current ecological catastrophes. We are interested in the relation of artistic works and ways of working and the ecologies that surround and are created by them – especially when the artistic, ecocritical approach goes beyond representation

als Dramaturgin. 2025 schloss sie ihre Dissertation *Auto_Choreo_Grafie. Selbst an- und umordnen mit/als Tanzgeschichtsschreibung* ab, welche im Rahmen des SNF-geförderten Forschungsprojektes *Auto_Bio_Grafie als Performance* (2020–24) entstand. Momentan ist sie assoziierte Forscherin am Institut für Theaterwissenschaft der Universität Bern.

Nadja Rothenburger earned a BA in Theater Studies from the Freie Universität Berlin and received a Master’s degree in Dance Studies and World Literature from the University of Bern. Next to her studies she accompanied cultural projects as dramaturg. In 2025 she completed her dissertation *Auto_Choreo_Graphy. Re-/Arranging Selves with/as Dance Historiography* in the frame of the SNSF-funded project *Auto_Bio_Graphy as Performance* (2020–24). She is currently an associated researcher at the Institute for Theater Studies at the University of Bern.

Lecture Sa 2 / I.

Martina Ruhsam is a dance and performance theorist and artist. From 2016–24, she worked as a research assistant at the Institute for Applied Theatre Studies in Giessen (in the MA program Choreography and Performance), where she completed her doctorate in 2021. She received the Tanzwissenschaftspreis NRW 2021 for her

and critique and includes experimentation with situated and smypoietic (Haraway) practices that also involve other-than-human bodies. Since 2022, we have been conducting conversations with choreographers, dancers, directors and performers about these and similar questions on the basis of their ecologically oriented artistic works.

What embodied forms of thought and action do artists invent in dance and performance to respond to the current threats to planetary webs of life? How can human bodies become resonant spaces that react with their movements to ruined and contaminated landscapes? How do artists activate a socio-ecological imaginary and thereby contribute to a becoming ecological of dance and choreography?

Schaller, Eva-Maria

see **Amort**, Andrea

Schellow, Constanze:

Das Lachen des Tanzteppichs.

Zur Politizität von Körper-Klang-Konstellationen

in Özlem Alkiş' „Soundtracking the Stage“

Die Arbeit *Soundtracking the Stage* (2020) der Choreografin Özlem Alkiş, die ich als Dramaturgin begleitet habe, aktiviert Materialien und Apparate der Bühne als tänzerische Klangkörper: Welche imaginären Szenarien schwingen in ihren Klängen mit? Welche Körperlichkeiten tauchen als ihr Echo auf? Die Entscheidung, Soundqualitäten zum Dreh- und Angelpunkt der choreografischen „Haptik“ zwischen den Performenden und in ihrer Beziehung zum Publikum zu machen, bekam während der Corona-Pandemie eine politische Dimension: Was berührt (noch) und wie? Wie findet ein Kollektiv durch die Resonanz individueller Handlungen zu Gemeinsamkeit oder Handlungsfähigkeit? Welche zwischenleiblichen Interaktionen entstehen, wenn Dinge, die wir als Gegebenheit der alltäglichen Umgebung wahrnehmen, zu Wort kommen? Was hier mitschwingt, ist das Potenzial einer poetischen Öffnung des scheinbar rein Funktionalen ebenso wie das gern unter den Tanzteppich gekehrte Rumoren kolonialer Maschinen wie der „Black Box“-Konvention, die jeglichen Widerstand eines Untergrunds nivelliert. Im Dialog mit Bild- und Tondokumenten aus dem Arbeitsprozess und der abschließenden Aufführung möchte ich die choreografischen Resonanzebenen in *Soundtracking the Stage* diskutieren und dabei eine Verbindung zu Fragen von Kollektivität und Partizipation im Kontext aktueller Aushöhlungsprozesse in demokratischen Gesellschaften herstellen.

dissertation. Ruhsam worked as a freelance choreographer and was deputy head of the theory department at Tanzquartier Wien from 2008–09.

Lecture
Thu 5 / IV.

Constanze Schellow (Dr. phil.) lehrt und forscht als Juniorprofessorin zu Wissens- und Vermittlungskulturen im Tanz am Zentrum für Zeitgenössischen Tanz der Hochschule für Musik und Tanz Köln. Sie ist aktuell 1. Sprecherin der Ausbildungskonferenz Tanz AK|T Deutschland. Vor ihrer Berufung nach Köln war Constanze Gastprofessorin für Angewandte Tanzwissenschaft und Performancetheorie am Hochschulübergreifenden Zentrum Tanz Berlin sowie Lehrbeauftragte u.a. an Universitäten in Hildesheim und Berlin. Sie arbeitet regelmäßig dramaturgisch u.a. mit Eva Meyer-Keller, Simone Aughterlony, Doris Uhlich oder Özlem Alkiş.

Constanze Schellow (Dr. phil.) teaches and researches as a junior professor on Cultures of Knowledge and Mediation in Dance at the Centre for Contemporary Dance at the Cologne University of Music and Dance. As a dramaturge she has worked with Eva Meyer-Keller, Simone Aughterlony, Doris Uhlich and Özlem Alkiş, among others. Constanze is currently the 1st spokesperson of the Ausbildungskonferenz Tanz - AK|T Germany.

The Laughter of the Dance Carpet.

On the Political Nature of Body-Sound Constellations

in Özlem Alkiş' "Soundtracking the Stage"

The work *Soundtracking the Stage* (2020) by choreographer Özlem Alkiş, which I accompanied as a dramaturge, activates materials and apparatus of the stage as sound bodies by means of dance: Which imaginary scenarios do resonate in their sounds? Which physicalities emerge as their echo? During the corona pandemic, the decision to use sound qualities as the pivotal point of the choreographic "haptics" between the performers and also in their relationship to the audience took on political dimensions: What (still) touches and how? How does a collective find common ground or agency through the resonance of individual actions? What body-to-body interactions occur when things that we perceive as a given of everyday environments speak up? What resonates here is the potential of a poetic opening of the seemingly purely functional routine, as does a rumbling of colonial narratives like the "black box" convention that levels out any resistance of an underground and is often swept under the dance carpet. In dialogue with visual and audio documents from the work process and the final performance, I will discuss choreographic levels of resonance in *Soundtracking the Stage*, with a link to questions of collectivity, participation and agency in the context of current processes of hollowing out and undermining in a variety of democracies.

Schroedter, Stephanie / Irena Müller-Brozović mit Studierenden der Musik- und Bewegungspädagogik/Rhythmik (mbp) der mdw: Resonanzaffine Musik- & Bewegungspädagogik/Rhythmik

An die Studie *Das Konzert als Resonanzraum* von Irena Müller-Brozović (Bielefeld 2024) anknüpfend, diskutierten wir im vergangenen Sommersemester im Rahmen eines MA-Seminars, inwiefern die dort (im Anschluss an Hartmut Rosas *Resonanz*-Konzept) herausgearbeiteten Kriterien einer „Resonanzaffinen Musikvermittlung“ auch auf die Musik- und Bewegungspädagogik/Rhythmik (mbp) übertragbar sind. Als markantester Unterschied zeigte sich, dass in den genannten Resonanz-Konzepten die im Zentrum der Rhythmik stehende Bewegung (als Grundlage für eine verkörperte Musikpraxis bis hin zu künstlerischem Tanz) nur als Randphänomen thematisiert wird. Vor diesem Hintergrund fragten wir einerseits danach, warum in unserem Fachbereich Musik mit Bewegung so eng miteinander verbunden werden (hierfür boten kognitionswissenschaftliche Theorien wertvolle Aufschlüsse, mit denen wir uns bereits im Wintersemester 2024/25 auseinandersetzen). Andererseits suchten wir nach Ansätzen, um die von Müller-Brozović entworfene „Resonanzaffine Musikvermittlung“ mit jenen (von Improvisationen ausgehenden) Bewegungsgestaltungen in Verbindung zu bringen, die in der mbp/Rhythmik erlernt werden – und mehr: Es ging und geht uns darum aufzuzeigen, dass Bewegungskreativität eine essenzielle Komponente von musikalischen

Panel Fr 6 / I.

Irena Müller-Brozović ist Professorin für Musikvermittlung an der Anton Bruckner Privatuniversität in Linz sowie an der Hochschule der Künste in Bern. Ihre Studien in Klavier, Schulmusik und Musikvermittlung absolvierte sie in Basel, Detmold und Wien. Die Basis ihrer Lehre und Forschung bildet eine langjährige Praxis als Musikvermittlerin für Orchester und Festivals. Sie ist Mitherausgeberin des *International Journal of Music Mediation* (IJMM).

Stephanie Schroedter, habilitierte Musik- und Tanzwissenschaftlerin, ist Professorin für eine transdisziplinäre Theoriebildung an der Schnittstelle von Musik und Bewegung/Tanz. Als Mitglieder des Artistic Research Center der mdw gilt ihr besonderes Interesse der Erforschung eines musikalisch/klanglich bewegten Wissens in künstlerischer Praxis und ästhetischer Reflexion. Der jüngste, von ihr herausgegebene Sammelband *Music and Motion. Interweaving Artistic Practice and Theory in Dance and beyond* (Wien und Bielefeld: mdw-press in Kooperation mit transcript) wird in Kürze (diamond open access) verfügbar sein über: <https://www.mdw.ac.at/mdwpress/books-music-motion/>

Praktiken (Kim 2023 und 2025) sein kann. Doch wie lässt sich diese Bewegungspraxis, die nicht unbedingt Tanz sein muss (aber kann), charakterisieren?

In dieser Diskussionsrunde mit Irena Müller-Brozović, Stephanie Schroedter und Studierenden der Musik- und Bewegungspädagogik/Rhythmik (mbp) werden zunächst – auf der Basis von praktischen Anschauungsbeispielen – wesentliche Aspekte einer „Resonanzaffinen Musikvermittlung“ vorgestellt. Anschließend wird mit Bezug auf Christopher Smalls Konzept eines „Musicking“ (1998) danach gefragt, inwiefern es sinnvoll sein kann, mit einem (noch zu etablierenden) Konzept eines „Movecking“ jene Bewegungskreativität zu umschreiben, die Rhythmiker*innen als „Moving Musicians“ oder auch „Musical Movers“ auszeichnet – ohne deshalb Tänzer*innen sein zu müssen (aber zu können). Hierzu werden Studierende direkt aus ihrer (Musik- und Bewegungs-)Praxis berichten.

Following the study *Das Konzert als Resonanzraum* (“The Concert as a Space for Resonance”) by Irena Müller-Brozović (Bielefeld 2024), we discussed last summer semester in an MA seminar how well the criteria developed there for a “resonance-oriented music mediation” (based on Hartmut Rosa’s concept of resonance) also apply to music and movement education/rhythmics (mbp). However, the most striking difference was that in the resonance concepts mentioned, movement, which is central to rhythm (as the basis for embodied musical practice up to artistic dance), is only given marginal attention. Against this backdrop, we asked why music and movement are so closely linked in our field (cognitive science theories, which we discussed already in the 2024/25 winter semester, provided valuable insights into this). On the other hand, we sought approaches to combine the “resonance-affine music mediation” developed by Müller-Brozović with the creativity in movement trained in mbp/rhythmics (based on improvisations) – and even more: Our aim was and is to show that creativity in movement can be an essential component of musical practices (Kim 2023 and 2025). But how can we characterize this movement practice, which does not necessarily have to be dance (but can be)?

In this discussion round with Irena Müller-Brozović, Stephanie Schroedter, and students of music and movement education/rhythmics (mbp), essential aspects of “resonance-oriented music mediation” will first be presented on the basis of practical examples. Subsequently, with reference to Christopher Small’s concept of “musicking” (1998), the question is raised as to what extent it might be useful to employ a (yet to be established) concept of “movecking” to describe the creativity in movement that characterizes rhythmists as “moving musicians” or “musical movers” – without being necessarily dancers (but they can be). To give this aspect concrete contours, students report directly on their (music and movement) practice.

Irena Müller-Brozović is a professor of music mediation at the Anton Bruckner University in Linz and at the Bern Academy of the Arts. She studied piano, school music, and music mediation in Basel, Detmold, and Vienna. Her teaching and research are based on many years of practical experience as a music mediator for orchestras and festivals. She is co-editor of the *International Journal of Music Mediation* (IJMM).

Stephanie Schroedter, musicologist and dance scholar with “habilitation”, is professor for transdisciplinary theory formation at the interface of music and movement/dance. As member of the Artistic Research Center at the mdw she is especially interested in research on a musically or sonically moving knowledge in artistic practice and aesthetic reflection. The latest anthology she has edited, *Music and Motion. Interweaving Artistic Practice and Theory in Dance and beyond* (Vienna and Bielefeld: mdw-press in cooperation with transcript) will soon be available (diamond open access) at <https://www.mdw.ac.at/mdwpress/books-music-motion/>.

Schultze-Allen, Sophie

see Guzzo, Marina

Schütz, Theresa:

Affektive Weltverhältnisse choreografieren. Gisèle Viennes

Ästhetik des Präfigurativen als Kritik normativer Resonanztheorien

Mit Rekurs auf *L'étang* (*Der Teich*, nach einem Text von Robert Walser, 2021) der Choreografin Gisèle Vienne möchte ich eine Kritik an der normativen Ausrichtung von Rosas Resonanz-Theorie entfalten. Für Rosa bilden „intakte“ Weltverhältnisse die Basis für ein gelingendes Leben. Vermeintliche „Störungen“, Zwänge oder Pathologien stehen in seiner Theorie für Versuche der Weltabwehr und markieren das „Verstummen aller Resonanzachsen“ (Rosa 2016, S. 180); ihnen wird vielmehr die *Entfremdung* als begrifflicher Gegenspieler für die Beschreibung nicht-resonanter Weltverhältnisse und Beziehungsqualitäten zugeordnet. Im Gegensatz dazu werden gesellschaftliche Figurationen wie die Familie pauschal zum positiv besetzten „Resonanzhafen“ (ebd., S. 141) verklärt. Viennes *L'étang* verhandelt die emotionalen Auswirkungen, die von Formen der Gewalt in Familien ausgehen. Mit den Performerinnen Adèle Haenel und Julie Shanahan entwickelt die Choreografin hierfür eine spezifische, dissoziative Verkörperungstechnik, die vom zeitgenössischen Tanz und Praktiken des Body-Mind-Centerings informiert ist. Mit dieser portraitiert sie Weltbeziehungen, die gerade nicht vom „Verstummen“, sondern einer Vielstimmigkeit und gesteigerten Resonanz-Sensibilität zeugen. Indem ich Emotionen als verkörperte Praktiken denke, nehme ich durch die Analyse der Bewegungstechnik jene *präfigurativen* Ausdrucksweisen in den Blick, die noch nicht voll Gestalt angenommen haben, aber auf einen zukünftigen Umgang des Körpers mit widerfahrenen Traumata und emotionalen Verletzungen vorausweisen.

Choreographing Affective Relationality.

Gisèle Vienne's Prefigurative Aesthetics

Referring to *L'étang* ("The Pond", based on a work by Robert Walser, 2021) by choreographer Gisèle Vienne, I would like to develop a critique of the normative orientation of Rosa's resonance theory. For Rosa, intact world relations form the basis for a flourishing life. In his theory, supposed disturbances, compulsions, or pathologies represent attempts to defend against the world and mark "the silencing of all resonance axes" (cf. Rosa 2016, 180); rather, they are assigned alienation as a conceptual counterpart for the description of non-resonant world relations and relationship qualities. In contrast, social figurations such as the family are universally transfigured into a positively charged "resonance haven" (ibid., 141). *L'étang* explores the emotional impact of forms of domestic violence. Together with the two performers Adèle Haenel and Julie Shanahan, Vienne develops a specific, dissociative embodiment technique informed by contemporary dance and body-mind centering practices. With this technique, they portray relationalities that testify not to "silencing," but rather to a heightened sensitivity and polyphony to resonance. By considering emotions as embodied practices, I analyze their movement technique as a kind of prefigurative aesthetic in the sense of expressions that have not yet fully

Lecture
Thu 5 / IV.

Theresa Schütz (Dr.) ist Theaterwissenschaftlerin und -kritikerin, und seit 2015 wissenschaftliche Mitarbeiterin im SFB *Affective Societies* an der Freien Universität Berlin. Zu ihren Forschungsschwerpunkten gehören Theorien der Immersion, Affekttheorie, Kollektivität und institutioneller Wandel. Ihr aktuelles Postdoc-Forschungsprojekt widmet sich der Produktion von Zukunftsgefühlen in Tanz und Performance. 2024 war sie Vertretungsprofessorin an der Folkwang Universität der Künste in Essen.

Theresa Schütz (Dr.) is a theater and performance scholar and critic, and has been a postdoctoral researcher at the CRC *Affective Societies* at Freie Universität Berlin since 2015. Her research interests include theories of immersion, affect theory, collectivity and institutional change. Her current postdoctoral research project is dedicated to the production of *feeling futures* in contemporary dance and performance. 2024 she was a guest professor at the Folkwang University of the Arts in Essen.

taken shape but point to the body's future capacities (or resonances) in dealing with trauma and emotional injury.

Schwan, Alexander:

Es tanzt.

Mediopassivität und Resonanz bei Charlotte Bara

Die Ausdruckstänzerin Charlotte Bara (1901–86) verkörperte in ihren Arbeiten biblische Figuren und Heilige und wurde mit dieser Tanzreligiosität von der bildenden Kunst ihrer Zeit dargestellt und in expressionistischer Literatur beschrieben. Ein wichtiger Aspekt solcher kunstreligiösen Deutung ist die Idee der Resonanz: Baras spezifische Bewegungspraktiken – Zittern, Vibrieren, sich Beugen, Strecken, Niedersinken – eröffnen einen Zwischenraum zwischen menschlicher, körperlicher Bewegung einerseits und göttlicher, transzendenter Sphäre anderseits. Diese Resonanzbeziehung zwischen Körperlichkeit und Göttlichkeit lässt sich am ehesten in mediopassiven Formulierungen ausdrücken, die zwischen aktiv und passiv changieren und eine syntaktisch aktive Form mit einer semantisch passivischen Bedeutung verbinden: *Es tanzt*. Im Vortrag werde ich dieses mediopassive Tanzverständnis in seiner tanztheoretischen und theologischen Dimension näher untersuchen und als Spezialfall jener Religiosität darstellen, die für die Tanzmoderne charakteristisch ist. Wie verschränken sich der aktive Vorgang des Tanzens und der passive Vorgang des Bewegtwerdens so ineinander, dass Baras Tanz als Resonanz auf eine angenommene Kraft Gottes gelesen werden kann? In welcher spezifischen Weise werden hierbei ältere Ideen von Kunstreligion auf das Medium Tanz übertragen? Und wie verhält sich dies zur besonderen Position, die Charlotte Baras Religiosität zwischen Judentum und Christentum einnimmt?

It Dances.

Mediopassive Voice and Resonance in the Work of Charlotte Bara

In her work, the expressive dancer Charlotte Bara (1901–86) embodied biblical figures and saints and was depicted with this dance religiosity by the visual arts of her time and described in expressionist literature. An important aspect of such art-religious interpretation is the idea of resonance: Bara's specific movement practices – trembling, vibrating, bending, stretching, and sinking – open up an intermediate space between human, physical movement on the one hand and the divine, transcendent sphere on the other. This resonant relationship between corporeality and divinity is best expressed in mediopassive formulations that oscillate between active and passive and combine a syntactically active form with a semantically passive meaning: *It dances*. In my paper, I will examine the mediopassive understanding of dance in its dance-theoretical and theological dimensions and present it as a special case of the religiosity that characterises modern dance. How do the active process of dancing and the passive process of being moved intertwine in such a way that Bara's dance can be read as a resonance to an assumed power of God? In what specific way are

**Lecture
Fr 2 / IV.**

Alexander H. Schwan (Dr.) ist Principal Investigator des DFG-Forschungsprojekts *Theologies of Modern Dance* am Institut für Theaterwissenschaft der Freien Universität Berlin. Als Tanzwissenschaftler und Theologe untersucht er die Tanzmoderne auf spezifisch jüdische, christliche und alternativ-religiöse Argumente. Gastdozenturen und Research Fellowships führten ihn an die Harvard University, Princeton University, UC Santa Barbara sowie an das Center for the Arts & Religion der Graduate Theological Union, Berkeley.

Alexander H. Schwan (Dr.) is Principal Investigator of the DFG research project *Theologies of Modern Dance* at the Institute of Theater Studies at the Freie Universität Berlin. As a dance scholar and theologian, he analyses modern dance in terms of specific Jewish, Christian, and alternative religious arguments. He has held guest lectureships and research fellowships at Harvard University, Princeton University, UC Santa Barbara and the Centre for the Arts & Religion at the Graduate Theological Union, Berkeley.

older ideas of art religion transferred to the medium of dance? And how does this relate to the special position of Charlotte Bara's religiosity between Judaism and Christianity?

Sea Clarke, Sarah

see **Antier**, Clémentine

Selimov, Nikolaus

see **Amort**, Andrea

Sen-Podstawska, Sabina Sweta:

Resonating Beings.

Multisensory Attunement in Odissi Dance through a Sensory-Somatic Lens

This lecture demonstration addresses the theme of resonance as a multisensory concept, exploring Odissi, an Indian dance, for embodied, multisensory resonance. Informed by research using sensory-somatic methods & grounded in Indian aesthetics, dance anthropology, phenomenology, somatics, & cognitive science, this work shows how Odissi dance cultivates heightened multisensory awareness (exceeding visual reception), focusing on agency & resonance. Odissi engages: Visual (postures, mudras, abhinaya, costumes); Auditory (footwork/ghungroo, music, bols); Kinaesthetic/Proprioceptive (body geometry, balance, weight); Tactile (floor, costume, bells); Interoceptive (breath, energy, emotion/bhava-rasa). The Odissi dancer achieves reciprocal attunement: affectively "touched" by music, rhythm, space, internal sensations, while exercising agency to embody/project meaning. This experiential process, fostering transformation via the rasa-bhava experience, embodies resonance as a communal concept involving shared emotion and interaction and aligns with the notion of being relationally responsive without domination. The lecture demonstration combines theory with movement, demonstrating how Odissi challenges single-sense dominance, offering a holistic model of embodied and communal resonance. This offers a vital dance perspective, countering auditory-centric resonance theories by showing dancers' co-engaged multisensory relation to the world, offering insights into artistic attunement.

Lecture Performance

Fr 2 / II.

Sabina Sweta Sen-Podstawska is an Assistant Professor at the Institute of Culture Studies, the University of Silesia in Poland, and an Odissi dance artist. Her research embraces sensory-somatic awareness in Odissi dance, body-mind relationship in performance, transculturalism, and minority cultures, Indigenous cultures and performance, storytelling, emotions, psychosomatic, spiritual, and place-based experiences and practices in Odissi dance. She also collaborates on Indigenous performance methodology and practice with the Sarasa Performance Lab. in Canada.

Settomini, Giulia

see **Meneau, Val**

Stein-Hinrichsen, Kristina:

„Lass Dich berühren und verwandeln!“

Auf der Suche nach der Resonanz im Tanz

Die Frage nach der Resonanz berührt einen tiefen Wunsch in uns: in Beziehung zu treten mit sich, den anderen und der Welt. Resonanz Erfahrungen gelten als gelungene wechselseitige, leibliche Beziehungen, „in der sich Subjekt und Welt gegenseitig berühren und zugleich transformieren“ (Rosa 2016). Den Prozess der Verwandlung des Subjekts möchten wir gleichsam als Ausdruck von Persönlichkeitsentwicklung verstehen.

In unserer noch laufenden Studie „Zukunftstheater“ untersuchen wir die Wirkungen von Theaterworkshops in der Schule auf die Persönlichkeitsentwicklung von Jugendlichen. Im Rahmen unserer Interventionen versuchen wir über verschiedene ästhetische Zugänge Resonanzräume, in denen sich die Jugendlichen als selbstwirksam und verbunden mit der Welt erfahren können, zu schaffen. Dabei kommt dem Tanz eine signifikante Bedeutung zu. In ihm liegt ein besonderes Resonanzversprechen: Lass Dich von der Musik und der ästhetischen Erfahrung in Bewegung zusammen mit anderen berühren und verwandeln!

Momente der Resonanz im Tanz als eine Art vibrierendes Verbundensein mit sich und der Welt mag man förmlich spüren. Dabei interessiert uns auch, ob eine Motivationskraft im gemeinsamen Zusammenwirken entstehen kann. Was wir glauben, als „Antriebsenergie“ im Sinne „sozialer Bewegungsenergie“ (Rosa 2021) in Resonanzbeziehungen im Tanz wahrzunehmen, bedarf allerdings der Selbstdeutung der Akteur*innen. In diesem Vortrag möchte ich Einblicke in unsere Suche nach der Resonanz im Tanz geben.

The question of resonance touches on a deep desire within us: to enter into a relationship with ourselves, others and the world. Resonance experiences are considered to be successful reciprocal, physical relationships ‘in which subject and world touch each other and transform each other at the same time’ (Rosa 2016). We would like to understand the process of transformation of the subject as an expression of personal development.

In our ongoing study “Future Theatre”, we are investigating the effects of theatre workshops at schools on the personal development of young people. As part of our interventions, we try to use various aesthetic approaches to create resonance spaces in which young people can experience themselves as self-effective and connected to the world. Dance plays a significant role in this. It holds a special promise of resonance: Let yourself be touched and transformed by the music and the aesthetic experience in movement together with others!

You can literally feel moments of resonance in dance as a kind of vibrating connection with yourself and the world. We are also interested in whether a motivational force can emerge from working

Lecture
Thu 5 / III.

Kristina Stein-Hinrichsen (Dr.) ist wissenschaftliche Mitarbeiterin am Lehrstuhl für Erziehungswissenschaft mit dem Schwerpunkt Bildungsforschung an der Justus-Liebig-Universität Gießen und Lehrkraft für Darstellendes Spiel. Sie promovierte am Lehrstuhl für Bewegungswissenschaft der Universität Hamburg am Arbeitsbereich „Kultur, Medien und Gesellschaft“ und forscht zu Tanz, Performance und Gender.

Kristina Stein-Hinrichsen (PhD) is a research assistant at the Chair of Education with a focus on educational research at Justus Liebig University Giessen and a teacher of performing arts. She received her doctorate from the Chair of Movement Studies at the University of Hamburg in the field of “Culture, Media, and Society” and conducts research on dance, performance, and gender.

together. What we believe we perceive as “driving energy” in the sense of “social kinetic energy” (Rosa 2021) in resonant relationships in dance, however, requires self-interpretation on the part of the participants. In this lecture, I would like to provide insights into our search for resonance in dance.

Steinberg, Claudia

see **Miko**, Helena

Steyn, Morné:

Echolocating Artefacts.

Meditative Utterances of the Past into the Present

South-Africa's history violates direct engagement with our predecessors who were erased and silenced by cataclysms still influencing the present. What tools does one use to assemble fragmented histories, strewn across time? Is it possible to map ancestors' memories towards a future through descendants' “lived presence”? As descendants of ancestors who have not yet finished speaking, we are imbued with meaning: “Living artefacts”, conscious that our physical manifestation is a memorialisation of ancestors in the present as a living social [after]life. Echolocation serves as a resonant oscillation through time linking living artefacts with their ancestors through vibrational assemblages or tremblings; a fused sensory perceptual experience and sensate approach to artistic practice-analysis. Echolocation offers a possibility to grow an “echonom” despite fractured embodied knowledges that tether us to our communities – present and past. Reverberation mobilised to make sense of one's soma-sensate self through collective experience.

I meditate on (re)generative potentialities of Artefacts as an artistic practise towards critical embodiment of echolocation as a way to listen; call-and-respond; and make-meaning of intergenerational time through performance. Artefacts are tools for echolocation. Echolocation is a way of calling to the fragments to trace responses from the past towards rapturous and regenerative future reunions that help us find a way through the present towards a future.

Taljaard, Hannes

see **Okhotnikov**, Sascha

Lecture Fr 2 / III.

Morné Steyn is a practitioner-scholar, theatre-maker and lecturer at the University of Cape's (UCT) Centre for Theatre, Dance and Performance Studies (CTDPS). As a performer, Morné has graced the stage in a diverse range of professional theatre and film productions. He holds an MA (Drama) degree in Gender and Performance Voice studies from the University of Pretoria (UP). Morné's artistic-research practice puts forward a sensuous approach to knowledge: one which is grounded in a host of global perspectives that aim to explore the intersectional dynamics of a diverse, yet inclusive way of discovering the world through performance. Morné is also a Certified Lessac Voice and Movement Teacher® (USA) as well as a qualified Yoga Instructor. Albeit he is not a dancer or dance teacher, his work sits as the critical and creative nexus that explores the somatic and sensuous connections which foreground the body as the starting point. He currently serves as a Board Member on the Lessac Training and Research Institute, NYC. Morné has shared his work on bodymind/voice and performance at multiple national and international forums and platforms. He endeavours for his work to contribute towards stimulating and embodied yet critical poetic for inter-relational and postapartheid relationality.

TALVEZ (Carolina **Eguiguren Ruales** / Marcela **Correa Procel** /

Juan Fernando Leon **Rivas** / Clara Francisca **Polo**):

Espertare or Cuerpo Intuitivo

TALVEZ-USFQ, dance and movement company, has found in improvisation a path for creation, training, and, above all, a way of life. Our core methodology is titled “Listening.” To improvise is to listen: to pause and look, smell, touch, and feel what is happening – both beside and within our bodies. Listening to Oneself is what arises from the body – as if tuning into it, its desire, and the present moment. Listening to the Other is being in service: What does the other need from me? Listening to space requires the dancer to perceive and intuit the instant in which our body and action are needed. It implies understanding the entire environment: air, light, odor, non-objects, and more.

The Latin American context – particularly Quito and its realities – defines our understanding of work. In a setting of extremes, we respond with attention, intuition, and receptivity. The (dis)organized nature of our existence imposes openness as a state of life, and play as a coping strategy. Resonance comes through surrender, attunement, solidarity, and resilience. Our group is like an extended family, with bonds built through affection. We reclaim time for care and create space for vulnerability within our work, and we enjoy involving audiences in this relational practice. In our workshop we include elements of *Espertare*, an interactive performance using bamboo sticks to facilitate a silent, intuitive dialogue between dancers and audience members.

Turner, Christina

see **Hilari**, Johanna

Torres Mendieta, Laila A.:

Somethink Like_(Electro Magnetic)_Resonance

In physics, electric forces provoke attraction between particles with opposite charges and repulsion between particles with the same charge, while magnetism represents the synergy occurring between charged particles that are in parallel motion.

In direct dialogue with the following questions posed by *Artistic Attunement in Motion*: How can artistic world relations be put into motion? How does resonance manifest from a de/postcolonial perspective, and lastly, what critical expansions emerge from it? This proposal takes the form of a Lecture Performance inspired by the classical concept of electromagnetism, underscoring the

Workshop
Thu 3 / II.

TALVEZ cuerpo-movimiento, created in 2008 in Quito, centers its practice-based research on free movement, improvisation and interdisciplinary ideas for the stage. Having produced 7 pieces for theatres and 9 interactive platforms for audience participation in unconventional spaces, its work has been presented in Ecuador, Argentina, Brazil and Mexico. TALVEZ has won many awards and grants and published articles on its philosophy and methodology.

<https://www.talvezdanza-usfq.com/>

<https://www.talvezdanza-usfq.com/obras>

Lecture Performance
Fr 4 / II.

Laila A. Torres Mendieta (Naucalpan de Juárez, 1986) Mexican born artist, researcher and independent curator. Her work has traveled between Mexico and Europe over the past ten years. Laila holds a BA in Visual Arts from Escuela Nacional de Artes Plásticas, UNAM (2012), a MA in Art Praxis from the Dutch Art Institute (2015), and a Master HES-SO in Critical Curatorial and Cybermedia Studies from HEAD Geneve (2019). Her research methodology burrows from Philosophy, Horror and Mexican storytelling to explore socio-political frames, processes of

tensions between empirical knowledge production, legitimization, and the sensible. It engages the notions of repulsion and attraction as ontological inquiry within meaning-making, expanding it through the lens of Aztec metaphysics.

Indigenous people understood humans were always a fragment of the complex dynamics of *Teotl* – a multivalent electric-like energy that represented reality's substratum; however, under colonial rule, this understanding became fractured through the disproportion between colonized/colonizer dichotomy. In response, ancient Mexican thought articulated a philosophical stance regarding cultural syncretism, historical fissuring, creativity, and the sensible, both as a form of epistemological resistance to colonialism and as a paradoxical outcome of it; thenceforth, foregrounding the simultaneity between negotiation, repulsion, and transformation.

This lecture examines resonance as a force that unsettles the boundaries of the known, embracing what is culturally perceived as chaotic or irrational as a catalyst for change. By interrogating the generative potential of this initial paradox, *Something Like (electromagnetic) Resonance* explores how the concept of resonance, reinterpreted through artistic sensibility, could facilitate transition and encounters between Western and Western-Other epistemologies, languages, and perspectives. Ultimately, seeking to cultivate a theoretical structure that champions the individuation of knowledge while enriching ongoing theoretical-practical methodologies related to artistic praxis.

Toulon, Darrel:

The Resonance of Resonance: in the Zone of Transformation

Hartmut Rosa's theoretical framework, as an alternative compass to navigate my research on the methodology of docu-dance-theater, provides an inspiring standpoint from which to broadly understand how to afford participants a transformative experience: in relationship to themselves, to others, and to the world. Participatory Sense-Making Theory (De Jaeger, Di Paolo 2007) provides another useful framework for insightful deconstruction of the processes involved in a docu-dance-theater production: from the first coming together of all participants until the performance of the final artefact in front of an external audience.

My primary area of research is developing docu-dance-theater as a transdisciplinary tool for personal growth, trauma transformation, and societal change. For marginalized, stigmatized and silenced populations in post-conflict zones, docu-dance-theater breaks new ground by facilitating communication and engagement with their communities, meeting each other in the Zone of Transformation. Examples from internationally situated docu-dance-theater projects will show how cross-cultural instances of resonance, from their single loci of origin, can trigger a cascade of other resonances, each with their own individual and unpredictable dynamics and consequences, laying bare the "diversity, variability, and contingency of possible axes of resonance one may encounter in different contexts across the world" (Rosa 2016), which all together act as an architectural blueprint demarcating the "space of resonance" (Resonanzraum) where embodied artistic interventions of a

collective entanglement, epistemic brutality, and ultimately the creative embrace of crises from a radical standpoint. As an art practitioner, Laila uses lecture-performance, experimental video, and sonic landscapes formats to reflect upon the technologies activating cultural exchanges within interdisciplinary praxis. Her research has been present in collective projects such as "traveling commune" (DAI Roaming Academy, in Serbia, Ethiopia, and the Netherlands), "PLUS PLUS ++: Radical Hospitality" at the Black Box Theater in Norway, and "Les Indiennes" featured at LIYD gallery/cultural center in Geneva, Switzerland, and FRI-Art through Plattform20, in Fribourg, Switzerland. The material iterations of her solo work and research have been present in latitudes such as The Netherlands, Switzerland, France and Mexico. She was the recipient of the ArtEZ Scholarship (2013-2015), the Fundacion JUMEX grant for Foreign Studies (2013-15), the FONCA-CONACYT Scholarship for Studies in Foreign Countries (2017-19) and the recipient of the 2021 research fellowship at MMCA in South Korea. Laila is currently pursuing a PhD (Doctor of Philosophy in Creative Media) at the City University of Hong Kong (CityU) as a recipient of the Hong Kong P.h.D Fellowship. Her trajectory focuses on the creative appropriation of *Nepantla* (the Nahuatl word for in-between) as a phenomenological approach to contemporary cultural and technological individuating processes.

**Keynote
Sa 1 / I.**

Darrel Toulon, Artistic Researcher and Practitioner, is also a Cultural Manager and an Artist supported by Arts and Health Austria. Lecturer and Researcher in Dance Arts at the Anton Bruckner Private University in Linz, his projects align with the university's Third Mission, addressing issues such as long-term unemployment, and consequences of migration and war. His primary area of research is the development of docu-dance-theater as a transdisciplinary tool for personal growth, trauma transformation, and societal change.

<https://www.the-alpha-group.org/darrel-toulon/>

docu-dance-theater project are made manifest. What then, does the resonance of resonance look like in real-life arenas, beyond the “art spaces”? To successfully access the Zone of Transformation, how can I make use of this theory of resonance, and how does this theory contribute to the understanding of these moments of transformation in the real world?

Tsambika Polleros, Minou

see **Antier**, Clémentine

Valdes Vega, Noé:

„Der Körper ist ein kleiner Spiegel“ (“The Body is a Small Mirror”)

This lecture-performance explores movement as a means of achieving resonance (Rosa, 2016) and deepening our relationship with the environment. It combines theoretical insights with excerpts from “Movement Practice Sharing Session” (MPSS), reflecting their embodied and interactive nature. In response to socio-political, cultural, and environmental shifts, movement becomes a form of decentralized listening and connection.

In collaboration with Palucca Hochschule für Tanz Dresden, Georg-August-Universität Göttingen, Forum Wissen, and the Museum Friedland-Grenzdurchgangslager, this lecture performance draws from the MPSS project, promoting engagement and reconnection. Using Augusto Boal and Eugenio Barba’s pedagogies, it explores bodily states amid change.

The piece presents a transdisciplinary framework to examine institutional, biological, and ethnographic processes, fostering dialogue through artistic-scientific practices. Movement and reflection converge to promote self-organization and embodied environmental exploration.

Through improvisation and corporal dramaturgy guidelines, the performance acknowledges disruption as potential toward an Aesthetics of Care (Saito).

Von der Emde, Andrea

see **Ohlsen**, Simeon

Wehren, Julia

see **Hilari**, Johanna

Lecture Performance Thu 4 / III.

Noé Valdes Vega’s artistic practice focuses on Corporal Dramaturgy through developing solo performance formats and collaborative choreographies.

He graduated in 2024, from the Master’s program in Choreography at the Palucca Hochschule für Tanz Dresden (PHfT).

Currently, he is part of the Künstlerische Meisterklasse program at the PHfT and he is a member of the Junior Research Group *WeAreOne* at the Göttingen Universität. He also collaborates with Museum Friedland – *Grenzdurchgangslager*, Zentralwerk Dresden, and *The Boat People Project*.

In cooperation with:

Palucca Hochschule für Tanz Dresden (Prof. **Katharina Christl**, Mentor)

Georg-August-Universität Göttingen (Jun.-Prof. Dr. **Antje Risius**, Supervisor)

Friedland Museum-Grenzdurchgangslager (**Anna Louise Weßling**, Collaborator)

Frédéric Coupet (Artistic Advisor)

Weiser, Netta:

Radio-Choreography. Listening to Dance

How can radio become a new space of resonance for choreographic practice?

How can we listen to invisible bodies and amplify silenced dance histories?

Radio-Choreography is a long-term artistic research project that explores the translation of dance into sound, the relationship between muted histories and live broadcasting, and collective listening as a mode of being together. As part of the project, I collaborate with choreographers, sound artists, and researchers to develop a radiophonic archive of dance practices created by female choreographers during times of migration and displacement. In this radiophonic lecture-performance, I will share a selection of resonating bodies from the *Radio-Choreography* archive, listening to embodied acts of resistance from different times and geographies. *Stay tuned.*

Wilfing, Brigitte:

Let's twist

In the dance lecture *let's twist*, the performer spins continuously around her own axis – physically, verbally and conceptually. This spinning acts as a sensual and physical irritation; it destabilizes orientation, confuses balance and opens up perceptual horizons beyond rational control. In this dizzying moment, a space unfolds in which the relationship with the world is reconfigured. Seeing, hearing, proprioception, and the experience of time enter a state of turbulence – a redistribution of the senses occurs, giving rise to a bodily-affective openness.

let's twist explores spinning as a speculative practice and a gateway to a non-objectifying relationship with the world, offering an opportunity in which philosophical, sociopolitical, and utopian dimensions of world-relation can be reflected and embodied. Drawing on posthuman feminist thought, the performance challenges anthropocentric and ocularcentric regimes of knowledge and perception. It invites to question the dominant, humanist “distribution [partage] of the sensible” and to open ourselves to more inclusive, and entangled forms of worldings. Through mirror neurons and kinesthetic resonance, the audience is invited into the movement.

let's twist asks: In the moment of losing control, can we access other resonant relationships with the world – relations that are felt, shared and transformative?

Lecture Performance

Thu 3 / III.

Netta Weiser is a choreographer, artist and researcher based in Berlin, working across performance, sound installation and experimental radio. Her works have been presented internationally, most recently at the Akademie der Künste, Kunst Werke, Tanzquartier Wien, Onassis Stegi Athens, WDR, Villa Medici Rome, Tanznacht Berlin, Sophiensaele, TONSPUR Micro Museum for Sound at MQ Vienna, Badischer Kunstverein. In 2019 she established the artistic research project *Radio-Choreography* exploring the transformation of dance into sound and developing performative practices for the radio. The project has been supported continuously by various institutional collaborations, grants and residencies, namely, the NRW Dance Research residency for international artists in 2020, a fellowship at the Studio for Electroacoustic Music at the Akademie der Künste in 2021, Hauptstadtkulturfonds 2022–24. Moreover, Weiser teaches regularly at the Klangzeitort Institute for New Music Berlin and at the Universität der Künste Berlin.

<https://www.nettaweiser.com>

Lecture Performance

Thu 4 / IV.

Brigitte Wilfing is a choreographer, performer, artistic researcher, and doctoral candidate at the ARC at the mdw Vienna. Since 2023, she has also been teaching artistic research and performance theory at the mdw. MA in Choreography with a specialization in New Performative Practices, Uniarts Stockholm. Founded the transdisciplinary ensemble and other stage with composer Jorge Sánchez-Chiong (2019). Commissioned works by Wien Modern, Darmstadt Summer Courses, Klangspuren Tirol, mumok, AIL Otto Wagner Postsparkasse, ZFF of the University of Applied Arts, among others. Since 2006, she has initiated and participated in collaborative projects with artists and theorists in the interpenetration of practice and theory.

Winklhofer, Johanna / Paul Iby:

Taktile Resonanz durch Imagination

Ziel dieser resonanz-orientierten Materialforschung ist die Untersuchung der Wechselwirkung zwischen Material und Bewegung im Kontext von Tanz und bildnerischen Kunst-Praxen. Ausgehend von der Frage, wie ästhetische Zwischenräume des Imperfekten und Alltäglichen als kreative Ressource genutzt werden können, fokussiert der Workshop das Potenzial textiler Materialien auf multisensorischer Ebene. Im Zentrum steht die Erforschung imaginativer Auseinandersetzungen mit Materialästhetiken. Die theoretische Grundlage bildet Hartmut Rosas Resonanzkonzept (2016), das die wechselseitige Beziehung zwischen Subjekt und Welt als dynamischen Transformationsprozess beschreibt. Ergänzend wird Yuriko Saitos Ansatz der *Aesthetics of Care* (2022) einbezogen, der Alltagsästhetik als Praxis der Fürsorge und achtsamen Weltbeziehung versteht. In dieser Verbindung wird Unvollkommenheit nicht als Mangel, sondern als Ausgangspunkt für ästhetische Erfahrung, kreative Imagination und körperbezogene Reflexion betrachtet. Der Workshop eröffnet einen experimentellen Handlungsraum, in dem improvisatorische, bewegungsbasierte und gestalterische Zugänge erprobt werden. Die Methode des *Design Thinking* wird als kreative, strukturierende Problemlösungsstrategie integriert, um partizipative, prozessorientierte Gestaltungsmomente anzuregen und eine ästhetisch-leib-sinnliche Praxis zu fördern.

Tactile Resonance through Imagination

The aim of this resonance-oriented material research is to explore the interaction between material and movement in the context of dance and visual art practices. Starting from the question of how aesthetic in-between spaces of the imperfect and the everyday can be used as creative resources, the workshop focuses on the multisensory potential of textile materials. At the core lies the investigation of imaginative engagements with material aesthetics. The theoretical foundations is Hartmut Rosa's concept of resonance (2016), which describes the reciprocal relationship between subject and world as a dynamic process of transformation. Additionally, Yuriko Saito's approach to the *Aesthetics of Care* (2022) is incorporated, which understands everyday aesthetics as a practice of care and mindful world-relation. Within this framework, imperfection is not seen as a deficiency but as a point of departure for aesthetic experience, creative imagination, and embodied reflection. The workshop opens an experimental space in which improvisational, movement-based, and design-oriented approaches are explored. The method of *Design Thinking* is integrated as a creative and structuring problem-solving strategy to encourage participatory, process-oriented design moments and to foster an aesthetic and sensually embodied practice.

Workshop Thu 2 / IV.

Johanna Winklhofer (*1992) ist Textildesignerin und Textilkünstlerin. Sie studierte Textildesign MA an der Kunsthochschule Burg Giebichenstein Halle (Saale). Seit 2019 arbeitet sie als Textil- und Grafikdesigner für das Modeunternehmen Bonita. Zusätzlich arbeitet sie als Textilkünstlerin für das „Zentrum für textile Schönheit“ in Österreich. Seit 2023 ist sie Doktoratsstudentin der Philosophie, Fachrichtung Kunstdidaktik, Universität für angewandte Kunst Wien.

Paul IBY (1991*) ist Schmuckkünstler, Modedesigner und Kunst- und Designpädagoge. Seit 2020 unterrichtet er als Senior Artist und Senior Lecturer an der Kunstuniversität Linz in der Klasse für Textilkunst und Textildesign sowie als Senior Lecturer am Zentrum für Didaktik für Kunst und interdisziplinären Unterricht an der Universität für angewandte Kunst Wien.

Johanna Winklhofer (1992*) is a textile designer and textile artist. She studied textile design at the Burg Giebichenstein University of Art and Design Halle. Since 2019 she works as a textile designer for Bonita GmbH as a textile and graphic designer. In addition, she works as an artist for the "Centre for Textile Beauty" in Austria. Since 2023 she is Doctoral studies in philosophy, specializing in art didactics, University of Applied Arts Vienna.

Paul IBY (1991*) is a jewelry artist, fashion designer and art and design educator. Since 2020, he is teaching as a senior artist and senior lecturer at the University of Arts Linz in the class for textile arts and textile design and as a senior lecturer at the Centre for Didactics of Art and Interdisciplinary Education at the University of Applied Arts Vienna.

Winter, Tim:

Outside Inside – Space, Body and Architecture

In this short performance talk, I will share elements of my current work *Outside Inside* (premiered in Berlin, May 2025) on space as an intermediate of physical and social architecture. Space is in fluent transition: as physical objects, bodies and movement penetrate each other, physical and social architecture merge into situative constellations that we perceive as space. Tuning in on visual, acoustic and haptic elements, performing bodies – especially in site-specific works – can facilitate the resonance of the outside and the inside, the presence and absence and the co-creation of space.

Wittrock, Eike

see **Althammer, Miriam**

Zugasty, Helga Neira:

Inklusiver Tanz.

Chance für authentische Resonanz Erfahrungen in der Kulturszene

Das Verfahren Rhythmik hat das maximale Potenzial um Resonanzräume zu schaffen – sowohl intra- als auch interpersonal, resultierend aus den vielfältigen individuellen Gestaltungsmöglichkeiten ebenso wie aus jenen einer divers strukturierten Gemeinschaft. Dies zeigt sich im besonderen Maß, wenn Menschen mit und ohne Behinderung gemeinsam tanzen, tanzen lernen und sie auch die Möglichkeit erhalten zu performen. Die emergenten Eigenschaften der Rhythmik sind deckungsgleich mit jenen, die kindgerechtes, entwicklungsförderliches Lernen als Basis brauchen, weil sie zielorientiert aber ergebnisoffen und zweckfrei wirksam sein können. Die komplexen Lernsituationen in fähigkeitsgemischten Tanzgruppen brauchen sowohl für die Planung der Angebote als auch für deren Analyse und Dokumentation die Möglichkeit strukturierter, beschreibender Beobachtung aus entwicklungsdynamischer Sicht.

In diesem Vortrag werden überblicksmäßig die Schemata für Bedingungen und Eigenschaften des Phänomens Rhythmus sowie der Raster betreffend die Entwicklung der psychischen Funktionen dargestellt und anhand von Videosequenzen aus inklusiven Tanzsituationen im rhythmisch-musikalischen Kontext die Relevanz für das Bildungsbewusstsein unserer Gesellschaft aufgezeigt (bezug-

**Student Symposium
Thu 2 / I.**

Tim Winter works as a performer and choreographer and is based in Berlin. He is interested in individual and collective bodies in their acts of perceiving, acting and reflecting. His works so far include performances and installations, linking movement, sound and video art, particularly in interdisciplinary collaborations. His background covers performance and dance, as well as environmental and economic studies. In choreographic interventions, he recently worked with the visual artist Taylor Smith (Oslo/Paris) on the thawing of permafrost soils and the artist and scientist Clemens Winkler (Berlin) on the loss of control in processes of global (climate) change.

**Lecture
Fr 5 / V.**

Helga Neira Zugasty ist Lehrerin für Kinder mit Behinderung (1965–2006), Lehrbeauftragte (i.P.) an der Universität für Musik und darstellende Kunst, Wien für den Fachbereich rhythmisch-musikalische Erziehung in der Inklusions- und Heilpädagogik (Didaktik und Praxis) (1995–2014) und Autorin von Fachartikeln in Österreich, Schweiz und Deutschland. Sie leitete bzw. arbeitete an inklusiven Forschungsprojekten mit und gab Vorträge in Österreich, Schweiz, Deutschland, Finnland, England, Spanien, Mexiko.

Helga Neira Zugasty is a teacher for children with disabilities (1965–2006), lecturer (retired) at the University of Music and Performing Arts, Vienna, for a rhythmic-musical education in inclusion and special education (didactics and practice) (1995–2014), and author of specialist articles in Austria, Switzerland, and Germany. She has led and collaborated on inclusive research projects and

nehmend auf UNBRKV Art.30/2). Inklusion schafft neue Gestaltungsmodalitäten – inklusiver Tanz verschafft ihnen Resonanz in der gemeinsamen Lebenswelt.

Inclusive dance.

An Opportunity for Authentic Resonance Experiences in the Cultural Scene

Rhythmics as a method has the maximum potential to create spaces for resonance – both intra- and interpersonal – resulting from the diverse individual creative possibilities as well as those of a diversely structured community. This is particularly evident when people with and without disabilities dance together, learn to dance, and are also given the opportunity to perform. The emergent properties of rhythmics are identical to those that require child-friendly, development-promoting learning as a basis, because they can be goal-oriented but open-ended and effective without a specific purpose. The complex learning situations in mixed-ability dance groups require structured, descriptive observation from a developmental perspective, both for planning the activities and for analyzing and documenting them.

This presentation provides an overview of the schemata for the conditions and characteristics of the phenomenon of rhythm, as well as the grid concerning the development of mental functions, and uses video sequences from inclusive dance situations in a rhythmic-musical context to demonstrate the relevance for our society's educational awareness (with reference to UNBRKV Art. 30/2).

Inclusion creates new modes of expression – inclusive dance gives them resonance in the shared living environment.

given lectures in Austria, Switzerland, Germany, Finland, England, Spain, and Mexico.

Further Events

WASTELand · Uraufführung

in **WASTELand** trifft eine durchlässige choreografische komposition von claudia bosse auf die unvorhersehbaren bedingungen eines gestörten geländes. unter offenem himmel, ausgesetzt den klimatischen und städtischen veränderungen der zeit arbeitet die künstlerin auf einem umbauten und umfahrenen 2500m²-terrain, bewohnt und bewachsen von mehr als 100 spezies. aus monatlichen begegnungen mit einer sich stetig verändernden brachfläche wuchs zwischen märz und september 2025 gemeinsam mit den tänzer*innen su huber, lucia mauri, carla rihl, marcela san pedro und lena schattenberg eine poröse choreografie, die auf unebenem grund transformationen und fragilitäten urbaner landschaften künstlerisch befragt. eine performance der aus dem ort erwachsenen rituale, ge/schichten und ihm geltenden vermessungen, als allmählich entstehende neue landschaft auf trümmern, auf spuren von gewesenem und werdendem – mit ihren kooperationen, konflikten, koexistenzen. inmitten wuchernder und belebter veränderungen einer brachfläche, inmitten klimakatastrophe und aussterbenden spezies wird so die stadt zum resonanzkörper für performative rituale, die eine ökologie anderer beziehungen öffnen und nach den rahmenbedingungen für das schaffen und präsentieren von kunst fragen.

in **WASTELand**, a permeable choreographic composition by claudia bosse encounters the unpredictable conditions of a disrupted terrain. under the open sky, exposed to the climatic and urban changes of our time, the artist works on a converted and traversed 2500m² terrain, inhabited and vegetated by more than 100 species. between march and september 2025 monthly encounters with a constantly changing wasteland gave rise to a porous choreography, created together with dancers su huber, lucia mauri, carla rihl, marcela san pedro and lena schattenberg, which artistically interrogates the transformations and fragilities of urban landscapes on uneven ground. a performance of rituals that have grown out of the space and measurements applied to it, as a gradually emerging new landscape on rubble, on traces of what has been and what is to come – with its cooperations, conflicts, coexistences. amidst proliferating and animated changes on this wasteland, amidst a climate catastrophe and dying species, the city becomes a resonating body for performative rituals that open up an ecology of altered relations and question the conditions of creating and presenting art.

24. September 18 Uhr (Premiere)

weitere Termine:

25., 26., 27. September 18 Uhr

28. September 15 Uhr

(durational version)

Ort:

**auf und mit der Brachfläche
hinter dem Hauptbahnhof Wien
zwischen Karl-Popper-Straße
und Alfred-Adler-Straße,
1100 Wien**

konzept/raum/choreografie: **claudia bosse**

mit/von: **su huber, lucia mauri, carla rihl,**

marcella san pedro, lena schattenberg

sound: **günther auer**

dramaturgie: **krassimira kruschkova**

For more information see:

<https://www.theatercombinat.com/wp/wasteland/>

Tickets: www.tqw.at

UnterGrund ÜberWasser · Uraufführung

Eine Erkundung der Übergänge – von äußeren Hüllen zum inneren Kern. Die menschliche Haut, die Erdoberfläche oder ein symbolisches Schutzschild stehen für Begrenzung, Verletzlichkeit – und für Schutz.

Doch was geschieht, wenn wir diese Grenzen sanft ertasten – und durchlässig werden lassen?

UnterGrund ÜberWasser lädt dazu ein, unter die Oberfläche zu tauchen. In Kontakt zu treten.

Das Wesentliche spürbar werden zu lassen. Nicht Kontrolle, sondern Resonanz – ein wechselseitiges Berühren und Berührtwerden. Dieser Weg nach innen ist keine bloße Reduktion. Kein Rückzug auf das Wesentliche allein – sondern auch eine Öffnung. Eine Bewegung hin zu Echtheit, Verbundenheit, Lebendigkeit. Und wenn sich das Innere wandelt, verändert sich auch der Blick nach außen.

Ein vielschichtiges Projekt mit fließenden Übergängen – zwischen Struktur und Tiefe, Klarheit und Unschärfe, Spannung und Lösung. Musik und Tanz, die nicht nur gehört und gesehen, sondern körperlich erfahren werden.

An exploration of transitions – from outer shells to inner cores. Human skin, the earth's surface, or a symbolic protective shield represent boundaries, vulnerability – and protection.

But what happens when we gently touch these boundaries – and allow them to become permeable?

UnterGrund ÜberWasser invites you to dive beneath the surface. To make contact. To make the essential tangible. Not control, but resonance – a mutual touching and being touched. This path inward is not mere reduction. Not a retreat to the essential alone – but also an opening. A movement toward authenticity, connectedness, vitality. And when the inner changes, the view outward also changes.

A multi-layered project with fluid transitions – between structure and depth, clarity and blurring, tension and release. Music and dance that are not only heard and seen, but physically experienced.

28. September, 20 Uhr

Ruprechtskirche Wien

Ruprechtsplatz 1 · 1010 Wien

Elisabeth Orlowsky:

Tanz, Choreographie

Petra Stump-Linshalm:

Komposition, Bassklarinette, Klarinette

Heinz-Peter Linshalm:

Kontrabassklarinette, Bassklarinette, Waterphone

Taikan Yamasaki:

Perkussion

For more information see:

<https://www.stump-linshalm.com/untergrund-ueberwasser-ua>

<https://nmr.klingt.org/home>

Tickets 10/5 € an der Abendkasse ab 19:30 Uhr erhältlich

Wegbeschreibung zu dem Veranstaltungsräumen am Rennweg 8, 1030 Wien (mdw-Gebäude, ehemaliges Kloster der Salesianerinnen):

Idealerweise mit der **Tram Linie 71** (Richtung **Kaiserebersdorf**) bis zur **Haltestelle „Unteres Belvedere“** fahren – dort aussteigen, **bei der Brauerei/Gaststätte Salm Bräu** vorbeigehen und **rechts** in das **große Schmiedeeisen-Tor** einbiegen:

Directions to the event rooms at Rennweg 8, 1030 Vienna (mdw building, former convent of the Salesian Sisters):

Ideally, take **tram line 71** (towards **Kaiserebersdorf**) to the “**Unteres Belvedere**” stop – get off there, walk past the **Salm Bräu restaurant** and turn **right** into the **large wrought-iron gate**:



Nach dem **prunkvollen Eingangstor** muss man noch durch **zwei weitere Torbögen hindurchgehen** bis man zu dem letzten (querstehenden) Gebäude gelangt (davor befinden sich Fahrradständer):

After passing through the **magnificent entrance gate**, you have to go through **two more archways** before you reach the last (transverse) building (there are bicycle racks in front of it).



Dort angekommen in **die rechts gelegene Eingangstüre (bei den Holzliegen)** hineingehen.

Once there, enter **the entrance door on the right (near the wooden loungers)**.



Unsere Veranstaltungsräume befinden sich im **Erdgeschoss** und vor allem im **ersten Stock** (bitte **die Treppe mit zwei Rechtskurven** hinaufgehen)

– es werden entsprechende Hinweisschilder aufgestellt sein.

Our event rooms are located on the **ground floor** and, above all, **on the first floor** (please **go up the stairs with two right turns** to reach them)

– appropriate signs will be put up.



Neuer Konzertsaal with Buffet Room next door for **Catering** and the **Poster Presentations** (first floor) – sessions **Thu 1 / Fr 1 / Sa 1**

– before that: **Registration Info-Desk**

Alter Konzertsaal (first floor) – sessions **Thu 2 / Fr 2 / Sa 2**

Sitzungssaal A0128 (first floor) – sessions **Thu 6 / Fr 6** (Sitzungssaal des Dekanats für musikpädagogische Studien)

Bewegungsraum C0115 (first floor) – sessions **Thu 4 / Fr 4** & **Bewegungsraum C0118** (first floor) – sessions **Thu 3 / Fr 3 / Sa 3**

Seminarraum AEG10 (ground floor) – sessions **Thu 5 / Fr 5 / Sa 4**

Seminarraum C0107 (first floor) – Büchertische und Raum für Gespräche/Ruheraum • Book Tables and Space for Discussions/Relaxation Room