

Memoriography

June 15 2022 | 14:00–18:30 CEST

Online International Seminar

organised by Susanne Franco

Registration is required by June, 14
(please register at <https://www.mnemedance.com/registration>)

The seminar can be attended remotely. The link is provided upon registration.

The international online seminar *Memoriography* is the culminating event of the research project Mnemedance. It aims to discuss issues related to the use of memory as a research tool in dance and collect definitions of the notion of *memoriography*. Inspired by Fabrizio Caroso's choreographical pattern *Contrapasso* (Nobiltà di Dame, Venice, 1600), the four members of the scientific board, live from Ca' Foscari Theater, will orchestrate the conversation between the six invited scholars, who will participate in the event remotely. *Contrapasso* is a historical social dance performed by three couples changing place several times across a chain, and the guest speakers will engage, in a similar way, in an intellectual exchange.

respondents

Gabriele Brandstetter

Thomas F. Defrantz

Susan Foster

Mark Franko

Jens Giersdorf

Laure Guilbert

witness

Olga De Soto

moderators

Susanne Franco

Marina Nordera

Lucia Ruprecht

Christina Thurner

Department of Philosophy and Cultural Heritage

Ca' Foscari University of Venice

Part of the research project SPIN 2 – *Memory in Motion: Re-Membering Dance History*

(Mnemedance)

More info at www.mnemedance.com

BIOS

GABRIELE BRANDSTETTER is Senior Professor for theater and dance studies at the Freie Universität Berlin. Since 2008 she has been co-director of the International Research Center Interweaving Performance Cultures. Since January 2022, she has been connected with a project on intervening choreographies to the SFB 1512 *Intervening Arts* at FU Berlin. Her research focuses on the history and aesthetics of dance, theatre and literature from the 18th century to the present, on studies on the theory and history of modern dance, on the virtuosity in art and culture, as well as the relationship between body, image and movement. In 2004, she received the Gottfried Wilhelm Leibniz Prize of the German Research Foundation and in 2011, the Federal Cross of Merit of the Federal Republic of Germany. In her more recent publications, she deals with political and aesthetic questions about dance, somatic practises and synchronising movement as well as questions about crossing borders, migration and decolonising dance.

Publications (excerpts): *ReMembering the Body* (2000, co-ed. H. Völckers); *Methoden der Tanzwissenschaft. Modellanalysen zu Pina Bauschs 'Sacre du Printemps'* (2007, second edition 2015, co-ed. G. Klein); *Tanz als Anthropologie* (2007, co-ed. C. Wulf); *Touching and Being Touched* (2013 co-ed. G. Egert and S. Zubarik); *Poetics of Dance. Body, Image and Space in the Historical Avant-Gardes* (2015); *Step-Text* (2015, co-ed. S. Gareis); *Moving (Across) Borders* (2017 co-ed. H. Hartung); *The Aging Body in Dance – between Euro-American and Japanese dance cultures* (2017, co-ed. N. Nakajima); *Sacre 1913/2013: Tanz, Opfer, Kultur* (2017, co-ed. K. Schneider); *DE-/SYNCHRONISIEREN. Leben im Plural* (2017, co-ed. A. Schuh, K. Eikels); *Balance – Rhythmus – Resonanz*, (2018 co-ed. M. Buchholz, A. Hamburger, C. Wulf); *Movements of Interweaving. Dance and Corporeality in Times of Travel and Migration* (2018, co-ed. G. Egert, H. Hartung).

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

OLGA DE SOTO is a Spanish choreographer, dancer and dance researcher based in Brussels. In 1992, she began her creative work, focusing on choreographic research and composition and exploring numerous works in different formats. Since the early 2000s, her work focuses on the themes of memory, trace, and transmission and mixes the language of choreography with those of documentary, performance, visual arts, and installation. Playing with the porousness of those disciplines, her work deploys along two lines. The first concentrates on studying the dancer's kinesthetic memory through a pluralistic approach to dance and the body. In the second, she explores works from the history of dance from the perspective of the perceptual memories of both spectators and dancers. The resulting projects deal with archives, documentation, testimony, oral sources, narrative, and storytelling, in works such as *Histoire(s)*, *An Introduction*, *Débords* or *(Elle) Retient*.

Her work has been presented in about twenty countries, and she is regularly invited to give workshops, lectures and conferences in academic contexts where she shares her research and documentation methodology in universities in Europe, Latin America and the United States. In 2013, de Soto was awarded the Society of Dramatic Authors and Composers - SACD Prize (Belgium), in the category of Performing Arts, for her research and creative work on Kurt Jooss' *The Green Table*. Since 2019, she is also a guest lecturer at the Master in Dance of the Antwerp Conservatory / Artesis Plantijn Hogeschool Antwerpen.

SUSAN FOSTER, choreographer and scholar, is Distinguished Professor in the Department of World Arts and Cultures/Dance at UCLA. She is the author of *Reading Dancing: Bodies and Subjects in Contemporary American Dance* (1986); *Choreography and Narrative: Ballet's Staging of Story and Desire* (1996); *Dances that Describe Themselves: The Improvised Choreography of Richard Bull* (2002); *Choreographing Empathy: Kinesthesia in Performance* (2010) and most recently *Valuing Dance: Commodities and Gifts in Motion* (2019). She is also the editor of three anthologies: *Choreographing History* (1995), *Corporealities: Dancing Knowledge, Culture and Power* (1995) and *Worlding Dance* (2009). Three of her danced lectures can be found at the [Pew Center for Arts and Heritage](#) website. She also recently delivered the UCLA Faculty Research Lecture, "[What Dancing Does](#)," which is an open access lecture.

SUSANNE FRANCO is Associate Professor at Ca' Foscari University of Venice, and Research Associate at Centre transdisciplinaire d'épistémologie de la littérature et des arts vivants (CTEL) based at the Université Côte d'Azur (France), and a member of the research network CoDa | Cultures of Dance - Research Network for Dance Studies. She is the Principal Investigator of the international research project (SPIN) "Memory in Motion: Re-Membering Dance History" (2019–2023) and she coordinates the Ca' Foscari Unit for the international research project "Dancing Museums: The Democracy of Beings" (EACEA, Creative Europe, 2018–2021). She has published numerous essays on modern and contemporary dance and research methodology. She is the author of *Martha Graham* (2003), *Frédéric Flamand* (2004) and the editor of *Ausdruckstanz: il corpo, la danza e la critica* (2006). She co-edited (with M. Nordera) *Dance Discourses: Keywords in Dance Research* (2007), *Ricordanze. Memoria in movimento e coreografie della storia* (2010), and *The Oxford Handbook of Dance and Memory* (forthcoming); (with G. Giannachi) *Moving Spaces. Enacting Dance, Performance, and the Digital in the Museum* (2021); (with C. Baldacci) *On Reenactment: Concepts, Methodologies, Tools* (forthcoming). With C. Baldacci and M. De Rosa she is the co-editor of the book series *The Future Contemporary: Inquiries into Visual, Performing and Media Arts* for the Edizioni Ca' Foscari.

MARK FRANKO, Laura H. Carnell Professor of Dance, directs the Institute for Dance Scholarship at Temple University. He has published eight books including *Choreographing Discourses: A Mark Franko Reader* (2019) and *The Fascist Turn in the Dance of Serge Lifar: French Interwar Ballet and the German Occupation* (2020). Franko edited *The Oxford Handbook of Dance and Reenactment* and is founding editor of *The Oxford Studies in Dance Theory* book series. His choreography has been produced at Lincoln Center Out-of-Doors Festival, Berlin Werkstatt Festival, Getty Center, Montpellier Opera, Toulon Art Museum, Haggerty Art Museum (Milwaukee), Akademie der Künste (Berlin), Mozarteum (Salzburg), STUK Festival (Leuven), Centro Cultural San Martín (Buenos Aires) as well as in New York City and San Francisco seasons. Franko is the recipient of a John Simon Guggenheim Memorial Fellowship and a National Endowment for the Humanities Fellowship.

JENS GIERSDORF is an international dance scholar with a research focus on choreographies of politics in a global context and as well as epistemological concerns in dance studies. Giersdorf is Professor of Contemporary Dance at Concordia University in Montreal/Canada and the former Vice President for Publication and Research of the Dance Studies Association. He has published in several journals, including *Dance Research Journal*, *Theatre Journal*, *GLQ – Gay & Lesbian Quarterly*, *Forum Modernes Theater*, *Jahrbuch für Tanzforschung*, *Tanz*, and *Maska*. His work has been translated and anthologized in the UK, USA, Switzerland, Italy, Serbia, Hungary and Germany. His monograph *The Body of the People* (University of Wisconsin Press, 2013) is the first study on dance in East Germany, it was named “Outstanding Academic Title” for 2013 by *Choice* magazine and translated into German as *Der Körper des Volkes* (Transcript Verlag, 2014). Giersdorf edited *Choreographies of 21st Century Wars* (Oxford Studies in Dance Theory Series, Oxford University Press, 2016) in co-authorship with Gay Morris and the third edition of the *Routledge Dance Studies Reader* (2019) with Yutian Wong. In his professional affiliations, Giersdorf is a member of Dance Studies Association and International Federation of Theater Research.

LAURE GUILBERT is a French historian and independent scholar specializing in the relationship between dance and politics. In her PhD, granted by the European University Institute of Florence, she uncovered the collaboration of the dance stage with the Third Reich (*Danser avec le Troisième Reich. Les danseurs modernes sous le nazisme*. Brussels: 2000, 2011). Between 2002 and 2018, she was editor-in-chief of the dance books at the Paris National Opera. She also periodically taught history and theories of the performing arts at several universities in France and Germany, and co-founded the Association des Chercheurs en Danse (aCD), and its digital academic journal. She subsequently resumed her research activities to explore previously ignored issues. In particular, she identified the exile trajectories of about 400 forgotten artists of the Central European choreographic avant-garde who fled the Nazi dictatorship. This ongoing research led her to numerous archive locations abroad thanks to the support of several fellowships (London University, Europa Universität Viadrina, NYU, USHMM). Her current research on dance in the ghettos and camps of the Third Reich grew out of this latter work, and became a project requiring a specific approach. Laure Guilbert is Associate Member of the Centre d’histoire sociale des mondes contemporains (Université Paris 1), and CI Migration Fellow at the French Collaborative Institute on Migration (Campus Condorcet).

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

LUCIA RUPRECHT is Professor of Dance Studies at Free University Berlin. She has published widely on dance, literature and film. She is the author of *Gestural Imaginaries: Dance and Cultural Theory in the Early Twentieth Century* (2019) and *Dances of the Self in Heinrich von Kleist, E. T. A. Hoffmann and Heinrich Heine* (2006, special citation of the de la Torre Bueno Prize). She has edited

Towards an Ethics of Gesture (special section of *Performance Philosophy*, 2017) and co-edited (with S. Manning) *New German Dance Studies* (2012), (with M. Minden) *Cultural Pleasure* (special issue of *German Life & Letters*, 2009), and (with A. Webber and C. Duttlinger) *Performance and Performativity in German Cultural Studies* (2003). She is preparing (with Mariama Diagne and Eike Wittrock) *Queering Dance Modernism: Sexuality and Race on Stage* (special issue of *Dance Research Journal*, 2022), and (with B. Brandl-Risi) the *Handbuch Literatur & Performance* (2023).

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