

How Does the Body Think?

Corporeal and Movement Based Practices of Modernism and Modernity
International Research Conference

December 3-4, 2016, ms², 19 Ogrodowa Street, Łódź, Poland

SATURDAY, DECEMBER 3RD

ms², 19 Ogrodowa Street, Łódź, Poland

10-10:30 am

Małgorzata Leyko, Katarzyna Słoboda

Introduction by the curators

10:30-11 am

Susan Manning

Nation and World in Modern Dance

This lecture maps a new global history of modern dance. Whereas earlier histories mapped modern dance movements within the parameters of the nation-state, current research follows modern dancers across national borders as they travel to study, perform at international expositions, and tour cultural capitals on six continents. Whereas earlier histories positioned Ausdruckstanz and American modern dance as originary movements, current research promises to revise this timeline and trace overlapping and simultaneous movements in India, China, Japan, Korea, Argentina, Chile, Mexico, Jamaica, Cuba, Senegal, Australia, Palestine/Israel, Britain, Canada, the United States, and Europe. How might we write a global history of modern dance that does not flatten difference but reveals the contours of difference more fully?

BIO: Susan Manning is an internationally recognized historian of modern dance whose writings have been translated into German, French, Italian, Spanish, and Polish. She is the author of *Ecstasy and the Demon: the Dances of Mary Wigman* (1993; 2nd ed. 2006) and *Modern Dance, Negro Dance: Race in Motion* (2004), curator of *Danses noires/blanche Amérique* (2008), co-editor of *New German Dance Studies* (2012), and dramaturge for Reggie Wilson's 2013 work *Moses(es)*. From 2004 to 2008 she served as President of the Society of Dance History Scholars, and from 2012 to 2018 as Principal Investigator for the Mellon-funded initiative Dance Studies in/and the Humanities. She is a Professor of English, Theatre, and Performance Studies at Northwestern University.

11-11:30 am

Hanna Raszewska

Interwar Warsaw as an European power of modernistic dance?

Ausdruckstanz, Rhythmic, free dance; Laban, Joss, Wigman, Jacques-Dalcroze, Duncan – these concepts and names had a strong impact on Polish dance between 1918 and 1939. Foreign creators were performing in the capital of Poland. Polish artists - including Buczyńska, Groke, Mieczyska, Nireńska, Prusicka, Sorel-Abramovich, Wysocka – were educated abroad, and then began to open schools, *a/so*

ms | Muzeum Sztuki w Łodzi

creating a specific Polish dance style, as Joanna Leśnierowska writes in the *Glossary of Theatre* (ed. Marcin Siwiec). What did this style consist of? Which dance material was used, which means of expression were chosen, according to which matrices choreographic works were constructed? Can we talk about one consistent trend or are we dealing with diversity, and perhaps contradictions among the richness of attitudes to novelties back then? These are the issues I want to examine in my talk.

BIO: Hanna Raszewska graduated from Master's Degree in Polish Studies at the University of Warsaw (2006) and Postgraduate Studies in Theory of Dance at the Fryderyk Chopin University of Music in Warsaw (2011). In 2011 she completed the Choreology and Kinetography training workshops at the Institute of Choreology in Poznań. In 2016 she began her PhD studies at the Institute of Art of the Polish Academy of Sciences. A lecturer of Dance Theory, Theories of Dance (Fryderyk Chopin University of Music) and 20th-21st Century Dance History (Mazovia Institute of Culture), as well as a dance critic (taniecPOLSKA.pl, "Pulse Dance", "nietak!t. The Other Sides of Theater" etc.), she has participated in various research projects. She is a member of the Polish Forum of Choreology, the Open Forum of Dance Environments, and the International Dance Council CID, as well as the co-founder of the Warsaw section CID-Varsovie, and the founder and chairwoman of the Thought in the Body Foundation (programs: Warsaw Laboratory of Kinetography, Laboratory of the Body).

11:30 am-12:00 TEA/COFFEE BREAK AS WELL AS SLAVIC GYMNASTICS EXERCISES

12-12:30 pm

Mark Franko

Labor, Abstraction, and the Real Thing

My paper shall explore the intersections and ambivalences between modernist rhetoric concerning abstraction and the real thing and the proletarian avant-garde of the 1930s whose focus was on the social issues surrounding labor. In dance, this movement took shape around several organizations that brought dance and labor together. My primary focus shall be dance, but examples will also be drawn from the broader field of literature and visual art. My thesis is developed from ideas I have developed in *The Work of Dance: Labor, Movement and Identity in the 1930s*, and the material is American.

BIO: Mark Franko, Laura H. Carnell Professor of Dance, Boyer College of Music and Dance (Temple University) is recipient of the 2011 Outstanding Scholarly Research in Dance Award of the Congress in Research in Dance. He has published six books: *Martha Graham in Love and War: the Life in the Work*; *Excursion for Miracles: Paul Sanasardo, Donya Feuer, and Studio for Dance*; *The Work of Dance: Labor, Movement, and Identity in the 1930s*; *Dancing Modernism/Performing Politics*; *Dance as Text: Ideologies of the Baroque Body*; *The Dancing Body in Renaissance Choreography*. Franko has edited *Ritual and Event: Interdisciplinary Perspectives* (Routledge), *The Handbook of Dance and Reenactment* (Oxford), and co-edited *Acting on the Past: Historical Performance Across the Disciplines* (Wesleyan). Having completed a ten-year term as editor of *Dance Research Journal*, Franko continues as founding editor of the Oxford Studies in Dance Theory book series. *Dance as Text* has

been reissued by Oxford University Press, and Franko is currently working on a book manuscript: *Baroque Modernities: Rethinking French Dance in the Twentieth Century*.

12:30-1 pm

Kate Elswit

Watching Modernist Dance, Watching Modernist Bodies

In the modernist era, radical developments in dance took place amid a febrile spectatorial atmosphere, one in which audiences were well trained to read meaning into all bodies, not just the ones that appeared onstage. This talk elaborates a historical approach to such “archives of watching” in particular using the case study of the Weimar Republic. Accounts of the creative, affective, and translative work of spectatorship—whether in text or image—serve as a series of imaginative experiments in understanding contemporary bodies. At a moment when dance was making the claim for autonomy, how does the very medium in which it is doing so ultimately lend itself to understanding the proximity of the form to the everyday? I begin by developing this thesis with respect to my book *Watching Weimar Dance*, before turning a series of more recent problem that this approach raises, with regard to the proximity of forms such as dance and theatre within larger ecosystems of practice, as well as the proximity of German dance to a larger transnational network of performance.

BIO: Kate Elswit is Reader in Theatre and Performance at The Royal Central School of Speech and Drama and author of *Watching Weimar Dance* (Oxford University Press, Oxford Studies in Dance Theory series, 2014) and *Theatre & Dance* (Palgrave Macmillan, *Theatre&* series, forthcoming). She is winner of the Gertrude Lippincott Award from the Society of Dance History Scholars, the Biennial Sally Banes Publication Prize from the American Society for Theatre Research, and honorable mention for the Joe A. Callaway Prize, and her research has been supported by many sources, including a Marshall Scholarship, a postdoctoral fellowship in the Andrew W. Mellon Fellowship of Scholars in the Humanities at Stanford University, and the Lilian Karina Research Grant in Dance and Politics. Her essays appear in *TDR: The Drama Review*, *Theatre Journal*, *Modern Drama*, *Art Journal*, *Performance Research*, *Dance Research Journal*, and *New German Dance Studies*. Recent performance collaborations include *Future Memory* with Rani Nair, and *Breath Catalogue* with Megan Nicely.

1 – 2 pm LUNCH BREAK, SLAVIC GYMNASTICS EXERCISES

2-2:30 pm

Inge Baxmann

The technical and the organic: dance and technologies of life in Weimar Avant-garde Art and Culture

In close collaboration between new media technologies in the life-sciences and modern art, new practices and a new imaginary of technological culture emerged that challenged a human-centered thinking. The project of an embodiment of technology (“Verleiblichung der Technik”), based on biomorphic and biotechnical ideas, linked modern art ranging from dance, painting, architecture to photography and film.

ms | Muzeum Sztuki w Łodzi

Movement, rhythm and a new model of a fluid space, where energies and opposing forces resonate, were at the core of the idea of life forms as a set of techniques, similar in plants, animals and humans alike. This was due to new media like micro-film and -photography of plants. Their images showed the complex techniques of plants in constructively and smoothly adapting to their environment, as well as the aesthetic quality of their form-generation. With a new sensory regime, the ideal of "elasticity" and "lability" as characteristics of the "new man" (Neuer Mensch) emerged.

BIO: Inge Baxmann is Professor at the Institute for Theatre Studies of the University of Leipzig. From 2001 to 2009 she was the director of the Dance Archive Leipzig. She is a member of the Scientific Board of the Journal «Zeitschrift für Medienwissenschaft». Some of her publications includes: *Mythos Gemeinschaft. Körper- und Tanzkulturen in der Moderne* (München: Fink 2000), *Les Archives Internationales de la Danse 1931-1951* (Paris: Ed. du CND 2006, ed. with C.Rousier et P.Veroli), *Mayas, Pochos and Chicanos: Die transnationale Nation* (München: Fink 2007), *Arbeit und Rhythmus. Lebensformen im Wandel* (München: Fink 2009, ed. with S.Göeschel, M. Gruß, V.Lauf), *Social Media – New Masses* (Chicago: University of Chicago Press 2016, ed.with T.Beyes et C.Pias), forthcoming: *Des hommes, des plantes et des médias: Leçons de cohabitation dans l'art immersive* (Paris: Editions Michel Place 2017)

2:30-3:00 pm

Wojciech Klimczyk

Ambivalent power of (modern) rhythms: Jaques-Dalcroze, Fuchs, Nijinsky

At the beginning of the 20th century in the regions of European culture that can be labelled "modernist" rhythm was one of the focal points of interest due to galloping technological changes, growing tempo of everyday life, changing views on society and the place of an individual in it. In this context rhythm was often perceived as a kind of interpretative key; a phenomenon the investigation of which enables one both to diagnose and to transform reality. Modernist artists were fascinated with what can be called "the enigma of rhythm", especially the relation between individual and social rhythms. In my presentation I will attempt to analyse how the problem of individual vs social rhythm was present in artistic practice of Émile Jaques-Dalcroze, Georg Fuchs and Vaslav Nijinsky. By doing this I will deconstruct the rhythms of *The Rite of Spring*, created by Nijinsky and Stravinsky but impossible, in my opinion, to fully understand without referring, obviously, to Jaques-Dalcroze and, less so obviously, to Fuchs.

BIO: Wojciech Klimczyk works at the Centre for Comparative Studies of Civilisations Jagiellonian University in Krakow. Although Wojciech Klimczyk earned his PhD in sociology, he is currently more interested in cultural studies. He has published diverse works on the body in contemporary culture, including the following books: *Postmodern Eroticism* (Universitas 2008), *Visionaries of the Body. Panorama of contemporary dance theatre* (Halart 2010) and *The Virus of Mobilisation. Dance and the formation of modernity 1455-1795*, vol. 1-2 (Universitas 2015). Together with Agata Świerzowska he has edited the anthology *Music and Genocide* (Peter Lang 2015). His doctoral thesis entitled *Anthropology of Contemporary Dance Theatre. Dynamics of artistic practice* was defended with honours. Outside of the university he co-runs the Harakiri

Farmers artistic collective which produced multiple interdisciplinary projects combining contemporary dance, post-dramatic theatre and performance art (www.harakirifarmers.com)

3 - 5 pm – DISSCUSSION, SLAVIC GYMNASTICS EXERCISES

SUNDAY, DECEMBER 4TH
ms², 19 Ogrodowa Street, Łódź, Poland

11-11:30-11.30

Felicia McCarren

Dancing Machines: choreographies of the age of mechanical reproduction

How does the body think? The provocative question posed by the organizers and curators of this event posits a significant double relation: the body as a locus of knowledge and dance as a site of its expression. It also sets a double challenge: to think, first, the *mechanics* of a bodily knowledge (not what but *how*), and second, the historical and theoretical relation of this mechanism to dance and movement practices. Rather than taking modernity—or even dance history-- as a given, I would like to interrogate both. Dance's ability to code information, and the mechanism of its hidden labor, has made it a model for the automated and robotic intelligence that has defined the modern from the industrial to the digital revolutions. Dance also represents a bodily poetics that articulates differently (not through speech or words), and by so doing, articulates something different. Via choreography, dancers invest a bodily identity yet move beyond embodiment in performativity. What lessons does the historic avant-garde, the modernism of the "dancing machine" hold for us today?

BIO: Felicia McCarren, currently a Resident Fellow at the Paris Institute for Advanced Study, is a Professor at Tulane University in New Orleans, USA. Felicia is the author of two books from Stanford University Press: *Dance Pathologies: Performance, Poetics, Medicine* (Writing Science series, 1998) and *Dancing Machines: Choreographies of the Age of Mechanical Reproduction* (2003; reprinted 2015). Her most recent book, *French Moves; The Cultural Politics of le hip hop* (Oxford, 2013) was awarded the De la Torre Bueno Prize by the Society of Dance History Scholars, and the Outstanding Publication of the Year 2014 from the Congress on Research in Dance. Future publications include three articles: "Dancing D-Day" in the *Oxford Handbook of Dance and Politics* (in press); "Minority Visibility and Hip Hop Choreography: France 2015" in *Contemporary Choreography; A Critical Reader*. Routledge (forthcoming 2017) and "Somebody or Anybody?: Postcolonial Choreography and the cultural economy," in *Post-Migration and Postcoloniality in Contemporary French Culture* from Liverpool University Press.

11;30 am-12:00

Anna Królicza

The influence of constructivism on Oskar Schlemmer's, Vsevolod Meyerhold's and Tadeusz Kantor's movement practices. From biomechanics and mechanical ballet to movement operations of bioobjects

Early 20th century flourished with a variety of acting practices that responded to the reality of that time and to extremely rapid transformations connected with progress in science, technology and technical sciences. By observing three visionary concepts of: Oscar Schlemmer, Vsevolod Meyerhold and Tadeusz Kantor - artists representing diverse cultural contexts - we can see how their approaches to theatre and actors come together, and even intersect in various points to ultimately produce different forms. Hence, synthesis is the sign of times noticed in all of these approaches; in theatrical work materialism meets spirituality. All the three concepts reveal interests in mechanics as an area of science – physics and the rules of mechanics that apply to human body. A man is a synthesis, capable of experiencing metaphysics and operating in accordance with principles of physics and biology. Such perception, combining the living with lifeless, is at the core of the above mentioned three concepts of theatre and acting techniques. My goal is to look at these systems, compare them paying special attention to the effects of constructivism on actors' movement practices

BIO: Anna Królicza – Art critic, dance historian and curator. Graduated from Theatre Studies and Russian literature at the Jagiellonian University; she is currently working on her PhD thesis on memory and body in Tadeusz Kantor's Theatre of death and Pina Bausch's Tanztheater Wuppertal. She is the author of the first publication on the latest history of contemporary dance in Poland: „Sztuka do odkrycia. Szkice o polskim tańcu” (Art to be Discovered. Essays on Polish Dance) (Tarnów, 2011) and a series of interviews with young Polish choreographers: „Pokolenie Solo. Choreografowie w rozmowach z Anną Króliczą” (Solo Generation. Choreographers Interviewed by Anna Królicza) (Kraków, 2013) published by Cricoteka. From 2011 to 2013, she served as the President of the first Programme Council for Dance of the Institute of Music and Dance. She was also the Research Coordinator of the 1st Dance Convention in 2011. In 2012, she received a grant from the Minister of Culture and National Heritage for artists. She is currently working as a curator of the “Choreographic Machine” at Cricoteka (having previously co-operated with the CK „Zamek” (Castle) Centre of Culture as a curator of „Sztuka z perspektywy żaby” (Art from Frog's Perspective) and „Archiwum ciała” (Body Archive)), as well as a member of curators' teams for „Goodbye Superman” and „Kalejdoskop” (Caleidoscope) festival. In the period 2006-2011, she ran the www.nowytaniec.pl Internet platform together with Witold Mrozek.

12:00 -12:30 pm

Gaja Karolczak

“Which way Witch?” – undoing subjectivity

I would like to consider how the disruption of the social norm of movement happens by taking closer look at Mary Wigman's writing – and putting it against the background of spiritual practices and chosen theories of suggestion and affect of the time. The 'subliminal archive' can be considered resourceful in terms of undoing the stable position of the bodily subject – and thus prove important in the considerations of the political potential of dance. I want to follow on thesis of Michael Cowan, who in his *Cult of the Will: Nervousness and German Modernity* (2008) proposes that spiritual exercises in the beginning of 20th century advanced a new “motivational” paradigm of

mental training (designed to succeed in an unsecure world) – and see how it resonates with the contemporary remake of *Hexentanz II* by Stuart Meyers *Which way Witch?* (2015).

BIO: Gaja Karolczak holds a diploma in Art History of Adam Mickiewicz University in Poznan (UAM) and Master degree in the Science of Performative Creativity (UAM & University of Malta), a pass in Brussels. She is a Fellow at the Alternative Dance Academy 2016. Over the years 2012-2015, she conducted a series of workshops, residences, and performed in various constellations organised around performative practice of *Phantom Sensations*. She continues to cooperate with Martyna Lorenc - *Phantom of the Paradise* (Bukarest, 2016). Together with Marta Romaszkan established Sens Ruchu (The Sense of Movement) foundation active in non-formal education (Poznań, Palermo). List of publications includes, inter alia: *Ruch pytania – Deborah Hay i Maurice Blanchot (Movement of a Question – Deborah Hey and Maurice Blanchot)* „Mała kultura Współczesna” (*Little Contemporary Culture; Percepcja zestrojona. Rozmowa z Lisą Nelson i Scottem Smithem (Concerted Perception. Interview with Lisa Nelson and Scott Smith)*, 2015, (together with Katarzyna Słoboda); „O odbiorze improwizacji (Perception of Improvisation) [in]: *Przyjdźcie, pokażemy Wam, co robimy. O improwizacji tańca*, (You Come We'll Show You What We Do. On Dance Improvisation) Muzeum Sztuki in Łódź 2013-”O choreografowaniu Empatii i Neuronach Lustrzanych” (Choreographies of Empathy and Mirror Neurons): *Didaskalia* No. 112, 2012

12:30-1:30 [m LUNCH BREAK, SLAVIC GYMNASTICS EXERCISES

1:30-2 pm

Joanna Szymajda

Solo dance – modernist or/and contemporary form?

In my talk I would like to compare the functions and aesthetic implications of solo dance performance which appeared as a form in modernist dance at the beginning of the 20th century with how it is practiced nowadays. Great performances by modern dance pioneers such as Duncan, Wigman or Graham established this form as the one that is the privileged form of expression. This phenomena evolved throughout the 20th century, contributing to the changes in the image of the female dancer, identified up until then with deeply sensual and emotional expression of the artist. We can observe the return of the solo dance form in the last decade of the 20th century which was accompanied by the increased awareness of the notion of the specific process of creation in order to strengthen the ideological position of the artist. Unfortunately, increasingly the solo creation becomes one of the few forms of continuing the artistic practice due to economical restrictions. In my talk I would like to investigate the evolution of the solo dance focusing on the functional (ascribing solo as the form in the system of production and distribution) and aesthetical analyses of the few chosen examples.

BIO: Joanna Szymajda – Deputy Director of the Institute of Music and Dance; holds PhD in humanities, defended her PhD thesis at Université Paris III Sorbonne Nouvelle and the University of Lodz. Graduate of Master Programme in Theatre Studies and Psychology at the University of Lodz and Université Lyon II. Author of „Estetyka

współczesnego tańca europejskiego po 1990” (Aesthetics of Contemporary European Dance after 1990) (Księgarnia Akademicka) and editor of a collective publication „European Dance since 1989” (Routledge/IMIT). She has published scientific and critical texts about contemporary dance in journals, such as: „Dialog”, „Teatr”, „Didaskalia”, „Kultura Współczesna”, „Ruch Muzyczny” or „Opcja”. She has also worked as a curator of dance projects, e.g., within the framework of the Lodz of Four Cultures Festival, and as the artistic coordinator of Body/Mind International Contemporary Dance Festival.

2-2:30 pm

Julia Hoczyk

The body as a model for the development of culture and society: women pioneers of modern dance and their continuators

In my paper, I would like to take a close look at the work Euro-American dancers and choreographers of modernism, who referred to the modernist philosophy and aesthetics as well as the practices of their continuators. It is them who contributed to the re-evaluation of the female body and its representations in art, creating their own form and pushing the boundaries of what was allowed for the dancing female subject. I will argue that contemporary dance in the practice of the examined artists has not only had a huge emancipatory potential but had also actually fulfilled this role in the 20th century until the 1950s, 60s and 70s. In the last part of my paper I will consider the differences in the socially accepted models of perception of physicality proposed by American artists. Why did their proposals appear precisely then? What did female artist have to say about corporeality entangled in the development of the capitalist organisation of society and labor?

BIO: Julia Hoczyk – Theatre theorist, dance critic and theorist, editor. Graduated from the Theatre Studies Department of the National Academy of Dramatic Art in Warsaw (master thesis: Japanese dance butō. History and characteristics of the genre, under the supervision of Prof. Leszek Kolankiewicz). PhD student at the Institute of Arts of the Polish Academy of Sciences. Completed a post-graduate programme in Gender Studie at the Institute of Applied Social Sciences of the University of Warsaw. Published critical texts in journals, such as, „Didaskalia”, „Teatr”, „Opcje”, „Dwutygodnik.com” and in Internet portal nowytaniec.pl. In the years 2005-2010 she was an editor in „Scena” (Stage) – magazine on culture and theatre education; in the period 2008-2011 – she was an editor of „Kultura Enter” monthly; she currently works for the online portal taniecPOLSKA.pl (initiative of the Institute of Music and Dance) which covers, promotes and documents artistic dance in Poland. Her interests include problems relating to the body, corporality, and gender (cultural identity) in Polish and global contemporary dance. She lectures as a visiting reader on contemporary dance and butō. She is also a staff member at the Institute of Music and Dance.

2:30-4:30 pm – DISCUSSION, SLAVIC GYMNASTICS EXERCISES