





Tanz Atelier Wien

DOCUMENTATION

International ChoreoLab Austria (ICLA)

Tanz Atelier Wien in co-operation with Danube University Krems

Modul III (2011): (E)MOTION FREQUENCY_deceleration

Modul II (2010): MEMBRANE motion_phonotope

Modul I (2009): CARTOGRAPHY_bodymemento

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MISSION STATEMENT GERMAN

Das **International ChoreoLab Austria (ICLA)** ist ein Pilotprojekt an der **Donau-Universität Krems (DUK)** in Kooperation mit dem **Tanz Atelier Wien (TAW)**, das sich der universitären Weiterbildung im Kontext von zeitgenössischem Tanz/Performance und Choreografie widmet. Im Mittelpunkt steht die Auseinandersetzung mit einem erweiterten Choreografie-Begriff, der Tanz/Performance und theoretischen Exkurs interdisziplinär verbindet.

Das Konzept für das International ChoreoLab Austria wurde 2008 vom Choreografen und Tänzer **Sebastian Prantl** und der Pianistin **Cecilia Li** – den künstlerischen Leitern des Tanz Atelier Wien – gemeinsam mit dem Department für Arts und Management unter Gerhard Gensch ins Leben gerufen. Das Pilotprojekt schafft Schnittstellen zwischen interdisziplinären, choreografischen Positionen und einer kunstbasierten Forschung. Es eröffnet auf diese Weise einen lebendigen, praxisbezogenen wissenschaftlichen Diskurs mit Architektur, Musik, Film sowie auch Medizin, Sozialwissenschaften, Psychologie, Anthropologie und etablierten Bereichen an der DUK.

Der besondere Ausgangspunkt liegt in der Synergie zweier unterschiedlicher Institutionen und Örtlichkeiten:

- Das **Tanz Atelier Wien** hat österreichischen Pionierstatus auf dem Gebiet der künstlerischen Interpretation von zeitgenössischem Tanz, Musik und interdisziplinären Positionen. Von seinem Laboratorium im Herzen Wiens aus erarbeitet es vielfältige Projekte und Produktionen und vernetzt sie international.
- Die **Donau-Universität Krems** gilt als bahnbrechende, zukunftsweisende Institution in Bezug auf das Konzept des Lebenslangen Lernens.

Während der Pilotphase für ein universitäres Studienprogramm über eine kunstbasierte, interdisziplinäre Forschung in Choreografie (Performance Studies) wurden von 2009 bis 2011 innovative Ansätze zur Theorie und Praxis in diesem Feld untersucht. Die Praxis und die kontextuell relevanten Theorien in zahlreichen, übergreifenden Arbeitsfeldern wurden in drei exemplarischen Projektmodulen vorgestellt, erarbeitet und gelehrt. Die einzelnen Module zeichneten sich durch ein hohes Maß an Internationalität und einzigartiger Qualität in Bezug auf professionelle Vielfalt und Motivation bei den TeilnehmerInnen und Mitwirkenden aus. Jedes Modul widmete sich einem spezifischen, zeitgemäßen Arbeitsthema und legte einen speziellen Fokus auf eine Weltregion (Europa und Nordamerika; Afrika und Südamerika; Asien).

Nach einer Neustrukturierung an der Donau-Universität Krems sind die Fakultät für Kunst, Kultur und Bau (Renate Hammer, Eva Maria Stöckler und Gerald Trimmel) und das Tanz Atelier Wien (Sebastian Prantl und Cecilia Li) nun bei der konkreten Ausarbeitung des **ChoreoLab als ein zwei-jähriges interdisziplinäres Studienprogramm** mit einem international anerkannten Universitätsabschluss. Das Studium, das ab Herbst 2012 beginnen wird, kulminiert in zahlreichen künstlerischen Produktionen. Auf europäischer Ebene liegt ein weiteres Ziel darin, Joint Venture Programme und Produktionen zu entwickeln, die in Kooperation mit unterschiedlichen Universitäten in verschiedenen Ländern interdisziplinäre Aktivitäten fördern.

MISSION STATEMENT ENGLISH

International ChoreoLab Austria (ICLA) is a pilot project at **Danube University Krems (DUK)** in cooperation with **Tanz Atelier Wien (TAW)**. This project is dedicated to providing continuous education in the context of dance/performance and choreography on a university level. The main focus of the project is to foster interdisciplinary discourse on an expanded understanding of choreography, linking contemporary dance, theoretical excursions and contextual performativity across the disciplines.

The concept for the International ChoreoLab Austria was created in 2008 by the choreographer and dancer **Sebastian Prantl** and the pianist **Cecilia Li** – heading Tanz Atelier Wien – and the Department for Arts and Management under Gerhard Gensch at DUK. The pilot project creates an interface for interdisciplinary choreographic positions with art-based research, thus conducting a vivid, innovative scientific discourse with architecture, music, film, subsequently further with medicine, social sciences, psychology, anthropology and other strongholds at DUK.

The unique starting point consists in the synergy between two institutions and locations:

- **Tanz Atelier Wien** is an Austrian pioneer in the artistic interpretation of contemporary dance, music and interdisciplinary research, fostering manifold projects and productions which it networks internationally from its city lab in Vienna.
- **Danube University Krems** is a ground breaking pioneer of the lifelong learning concept, located at Campus Krems.

During the pilot phase for a university study program in choreography and performance studies, innovative approaches to theory and practice have been investigated from 2009 till 2011. Practice and contextually relevant theories in various connected fields were taught in three exemplary project modules, characterized by a high level of internationality and a unique quality, in regard to the professional diversity and a strong motivation among the participants and contributors. Each module raised and enhanced a specific time relevant topic and placed a special focus on a specific world region (Europe and North America; Africa and South America; Asia).

After a restructuring of the faculties of the Danube University Krems in autumn 2011, the faculty of Art, Culture and Building (Renate Hammer, Eva Maria Stöckler and Gerald Trimmel) and the Tanz Atelier Wien (Sebastian Prantl and Cecilia Li) are in the process of drawing up and implementing the **ChoreoLab as an innovative two-year interdisciplinary study program** with an international acknowledged university degree. Starting in autumn 2012, the course of study culminates in various multifaceted artistic productions. On a European level there is an objective to develop a joint venture program and production for fostering interdisciplinary enterprises that takes place in various countries in cooperation with different Universities.

MODUL III: EMOTION FREQUENCY_*deceleration*

Seminar on Theory and Practise of Celerity, Duration & Space / August 27th- September 9th, 2011

Stress, breathlessness, exhaustion – these are the symptoms of our modern life-style pursued by most people around us. Our life is determined by the ticking of the clock or the slavery imposed by electronic 'tags' most beloved by those who still consider stress to be a kind of status symbol. One thing is clear: those who do not surrender to the increasing speed of everyday life will very likely end up with the short end of the stick. It almost seems as if the unstoppable disengagement of life from natural and traditional rhythms simply can not be stopped.

German sociologist und pedagogue Fritz Reheis offers the alternative concept of a 'creativity of slowness'. He advocates not to succumb to the duress of constant acceleration but to discover instead the antithesis of a decelerated and self-determined society that promotes the intrinsic time and rhythm of people, culture and nature as its standards of reference.

However, this is anything but a return to an idyllic state. Therefore, science and art have to forge a privileged partnership in the process of deceleration. The third module of ICLA mapped out a new outlook on choreographic framework conditions, applying interdisciplinary eclectic perspectives, as the feedback from a wide range of practical experiences and the resulting findings often seem to be in harsh contrast and increasing competition to ever new theories.

The module „(E)MOTION FREQUENCY_*deceleration*“ at the Krems Campus enhanced current exemplary positions in the related fields of performative theory and practice, including their independent contexts and putting their applicability in everyday life to the test. For this purpose, the cultural, economic, aesthetical and ecological paradigms and challenges artists must face at the beginning of the 21st century have been analyzed and perspectives for action looked for. Among other things, lectures, discussions and bodywork raised the issue of how substantial changes in dealing with time can be achieved in the sense of deceleration, and what the role the performing arts in addition to science can take.

In addition to choreographers and artists the international teaching staff included experts from the fields of architecture, sociology, pedagogy, movement studies, communication and media theory. Focusing on a current issue, the founding protagonist of butoh, Yoshito Ohno travelled from the urban centre of Tokyo to the countryside of Austria to celebrate deceleration.

SEMINAR OUTLINE

//Saturday, 27 August 2011

- 7:00 pm "Opening of the International ChoreoLab Austria" Renate Hammer - Dean of the Faculty of Arts, Culture and Building (DUK); Sebastian Prantl -Dancer/Choreographer, Director of TAW and ICLA
8:00 pm Opening Dinner

//Sunday, 28 August 2011

- 10:00 am "Introduction ICLA" Sebastian Prantl - Artistic Director ICLA
10:30 am "(E)Motion Space I" Henrietta Horn - Dancer/Choreographer, former Co - Director of Folkwang Studios, Essen/Germany
2:00 pm "(E)Motion Space II" Henrietta Horn
7:00 pm "Round Table I" Featured Guest Participants Presentation/Discussion

//Monday, 29 August 2011

- 9:00 am "Motion Frequency" Sebastian Prantl
10:30 am "Light Rhythm" Renate Hammer
2:00 pm "Space Frequency" Sebastian Prantl
7:00 pm "Sundowner - *touching frequencies*" Sebastian Prantl

//Tuesday, 30 August 2011

- 9:30 am "Naming the Motion I" Amos Hetz - Dancer/ Choreographer (EWMN), Body Thinker (former head of Movement Department, Jerusalem Academy of Music and Dance)
2.00 pm "Naming the Motion II" Amos Hetz
7:00 pm "Round Table II" Video Presentation Amos Hetz: "In search of the missing link", featured Guest Participants Presentation/Discussion

//Wednesday, 31 August 2011

- 10:00 am "Deceleration" Fritz Reheis - Philosopher, Social Scientist, University of Bamberg / Germany
2:00 pm "(E)motion in the Frame" Gerald Trimmel - Head of the Austrian Center for Film Studies and Hannes Rauchberger - Course Director of the Austrian Center for Film Studies (DUK)
8:00 pm "Viewfinder" - Film Screening

//Thursday, 1 September 2011

- 10:00 am "Motion Frequency/New Media I" Johannes Birringer – Independent Media Choreographer/Artistic Director of Dap Lab - Brunel University, London/UK
2:00 pm "Motion Frequency/New Media II" Johannes Birringer/ Sebastian Prantl
8:00 pm "Butoh" Open Lecture Demonstration, Yoshito Ohno - Dancer/Choreographer, Founding Protagonist of Butoh, Tokyo/Japan

//Friday, 2 September 2011

- 10:00 am "Butoh" Yoshito Ohno
3:00 pm "Sound/Music Frequency" Eva Maria Stöckler - Head of Center for Contemporary Music (DUK)
8:00 pm "Sound/Light frequency" Concert
Cecilia Li - Piano Solo, Vienna/Taipei
Victoria Coeln - Light Artist, Chromolab, Vienna

//Saturday, 3 September 2011

- 10:00 am "Exodus: political philosophy, aesthetic practice" Soenke Zehle Media Theorist, Academy of Fine Arts Saar, Director of Experimental Media Lab (XMLab)
2:00 pm "Deceleration - a state of mind and body" Performative Analysis - Soenke Zehle / Sebastian Prantl
7:00 pm Participants Performance/*Real Time Composition*

//Sunday, 4 September 2011

- 10:30 am ICLA Summary Brunch
Noon Official ending of the ICLA 2011

PARTICIPANTS

Sophie	Beer		Austria
Yi-Wen	Chen		Taiwan
Jordine	Cornish		Australia
Elizabeth	Dalman	(Director of the Mirramu Creative Arts Centre)	Australia
Raffaella	Gras		Austria
Jasmin	Hoffer		Austria
Alexandra	Jastrow		Germany
Ming Shen	Ku	(Professor at Taipei National University of the Arts)	Taiwan
Elisabeth	Lauber		Austria
Katrin	Neue		Ireland/Germany
Edith	Pedersen		Denmark
Shan-Li	Peng		Taiwan
Pere Bodi	Perez		Spain
Anna	Prokopová		Czech Republic
Vera	Rebl		Austria
Pablo	Sansalvador		New Zealand/Spain
Wong Jyh	Shyong		Malaysia
Katarzyna	Sitarz		Poland
Elisita	Smailus		Switzerland
Emmy	Steiner		Austria
Danny	Tan	(Artistic Director of Odyssey Dance Theatre)	Singapore
Clemens	Trötz Müller		Austria
Michael	Weiss		Austria

FACULTY

Johannes Birringer.....Independent Media Choreographer, Artistic Director Of Dap Lab, Brunel University, London/UK
Renate HammerArchitect, Dean of the Faculty Of Arts, Culture And Building, DUK
Henrietta HornDancer/Choreographer, Former Co - Director of Folkwang Studios, Essen/Germany
Amos Hetz.....Body Thinker, former Head of Movement Department, Jerusalem Academy of Music and Dance/Israel
Fritz ReheisPhilosopher, Social Scientist, University of Bamberg/Germany
Gerald Trimmel.....Head of Austrian Center for Film Studies, DUK
Hannes Rauchberger.....Course Director of Austrian Center for Film Studies, DUK
Yoshito OhnoDancer/Choreographer - Founding Protagonist of Butoh, Tokyo/Japan
Eva Maria Stöckler.....Head of Center for Contemporary Music, DUK
Soenke Zehle.....Media Theorist, Academy of Fine Arts Saar, Director Experimental Media Lab (Xmlab)
Sebastian Prantl.....Choreographer/Dancer, Director of Tanz Atelier Wien and the ICLA
Cecilia Li.....Piano Solo, Music Director of TAW, Vienna/Taipei
Victoria Coeln.....Light Artist, Chromolab, Vienna

MODUL II: MEMBRANE motion_phonotope

Seminar on Theory and Practise of Choreo-sonar Discourse / July 9th-17th, 2010

The module brought together participants of various cultures and different professional backgrounds, who wished to engage in an active discourse in the context of a constituted sounding space scape, discovering, analysing and reconfiguring it by means of investigatory theoretical and practical activities:

Sonar Choreography on *moving sound/sounding movement* has been projected as a result of multi-dimensional ways of thinking about movement, sound and space in regard to its aesthetic, socio-economic and medial impacts and developments. The module prescribes approaches and practices that view movement and sound as intertwined disciplines beyond its performing art status and supply a practically oriented continuous scholarship towards manifold applications.

The image of the membrane served as a contextual framework for the seminar: membrane as means of transporting vibration, membrane as objects that move and sound, membrane as filtering devices, membrane as textures that envelop materia.

The second image used in the project module was the idea of phonotopes. Phonotopes are understood as place- and culture-specific soundscapes. Just as every biotope is characterized by its very own and specific flora and fauna, phonotopes are characterized by their specific sounding atmosphere. They differ from region to region, from time to time.

MEMBRANE motion_phonotope was about the perception and the processing of these phonotopes. The objective was to tune, rhythmizise and contextualize the body, and to accumulate specific techniques to do so. Through research in ensemble constellations bringing together intonating, dancing and making music, participants learnt to deal consciously with space scapes, time and sound and the choreographic structures embedded in these constellations. A sophisticated line up of lectures and practice sessions concentrated and transmitted energies which perpetuated and enhanced the research space scape. In this investigatory approach, the participants work with the symbolic and materialized element of space through sonar/kinetic-practice.

SEMINAR OUTLINE

Friday, July 9th

- 8:00 pm MEMBRANE motion phonotope: WELCOME
Sebastian Prantl (Vienna) & Gerhard Gensch (Krems)
- 8:30 pm SOUND CONCERT/INSTALLATION
Lawrence Casserley (London)
- 9:00 pm RECEPTION

Saturday, July 10th

- 10:00 am MEMBRANE motion phonotope: OPENING
Gerhard Gensch & Sebastian Prantl
- 10:30 am SOUNDING BODIES I: LECTURE
Lawrence Casserley
- 2:00 pm SOUNDING BODIES II: PRACTICE
Lawrence Casserley & Sebastian Prantl

Sunday, July 11th

- 9:00 am AFRICAN MOTION PHONOTOPE: PRACTICE
Aliu Olanrewaju, Artist in Residence (Lagos/Nigeria)
- 12:30 pm EXCURSION:KUNSTRAUM BUCHBERG
Dieter & Gertraud Bogner
SOUND SPACE: Bernhard Leitner

Monday, July 12th

- 9:00 am THE MAGIC MEMBRANE I: LABORATORY
Dieter Falkenhagen (Krems)
- 10:00 am GUIDED TOUR OF RESEARCH
LABORATORIES & ART INSTALLATIONS
- 2:00 pm DRUMMING MEMBRANE: PRACTICE
Bob Odafe & Aliu Olanrewaju

Tuesday, July 13th

- 9:00 am THE MAGIC EAR: LECTURE
Balazs Fabinyi (Krems)
- 11:00 am EMBODIED VOICE IN THE MOVING BODY I
Patricia Bardi (Amsterdam)

- 12:00 am Eröffnung der Ausstellung „chromolab“
- 2:00 pm EMBODIED VOICE/BODY II
- 8:00 pm DANCE PERFORMANCE: „ENIYAN“
Aliu Olanrewaju

Wednesday, July 14th

- 9:00 am EMBODIED VOICE/BODY III
- 2:00 pm EMBODIED VOICE/BODY IV - Patricia Bardi

Thursday, July 15th

- 9:00 am DIVIDED SPACE - ARCHITECTURE OF
MEMBRANES I: LECTURE/WORKSHOP
Renate Hammer (Krems)
- 13:00 pm DIVIDED SPACE - ARCHITECTURE OF
MEMBRANES II: PRACTICE
Renate Hammer & Sebastian Prantl
- 8:00 pm CONCERT: „PIANO phonotope“
Cecilia Li (Vienna)

Friday, July 16th

- 9:00 am TRAPPED BETWEEN SILENCE AND
SOUND LECTURE/WORKSHOP
Gerhard Gensch
- 2:00 pm SILENCE AND SOUND
PRACTICE: Sebastian Prantl
- 8:00 pm MEMBRANE motion phonotope
Final group performance

Saturday, July 17th

- 9:00 am SUMMARY BREAKFAST

PARTICIPANTS

Anita	Aschenbrenner	Germany
Sophie	Beer	Austria
Edson	Beserra	Brazil
Caitlyn	Carradine	USA
Tobi	Draeger	Germany
Susanne	Fitz	Austria
Veronika	Mayerböck	Austria
Ariadne	Mikou	Greece
Lúcio	Moreira	Brazil
Andreas	Müller	Austria
Tamara	Ober	USA
Aliu	Olatunji	Nigeria
Andrea	Panzera	Brazil
Julia	Schwarzbach	Germany
Bärbel	Strehlau	Germany
Clemens	Trötzmüller	Austria
Valda	Vidzemniece	Latvia
Manuel	Wagner	Austria

FACULTY

Lawrence Casserley	.....Composer/Live Electronics Performer, Artistic Director Colourscape, London, UK
Gerhard Gensch	.....Head of Department for Arts and Management, DUK
Aliu Olanrewaju	.....Dance Maker/ Artist in Residence, Lagos/Nigeria
Dieter Bogner,	.....Curator/ Art historian, Schloss Buchberg, Lower Austria
Bernhard Leitner	.....Architect/Sound designer, Vienna
Dieter Falkenhagen	.....Head of Clinical Medicine and Biotechnology, DUK
Bob Odafe & Aliu Olanrewaju	.....Musicians (Drums/Voice), Lagos, Nigeria/Vienna
Balazs Fabinyi	.....Clinical Medicine, DUK
Patricia Bardi	.....Dance artist, Choreographer, Vocalist and Bodywork practitioner, New York/Amsterdam
Renate Hammer	.....Dean of the Faculty for Arts, Building and Culture, DUK
Sebastian Prantl	..... Director of Tanz Atelier Wien and the ICLA
Cecilia Li	.....Piano Solo, Music Director of Tanz Atelier, Vienna/Taipei

MODUL I: CARTOGRAPHY_bodymemento

Interdisciplinary Seminar on Choreography in Theory and Practice / September 5th-12th, 2009

In this interdisciplinary seminar a common initial basis for movement was created for participants coming from various European cultural contexts. The seminar on the cartography of body and space - integrating spatial structures and spatial corporality was concerned with the relationship between dance, movement and space, in order to remove disguises and intensify the focus of individual perception.

The seminar offered various exercises focusing on time and space. Visual, tactile, acoustic and emotional areas of contact between individuals and the specifics of the environment at the campus were to be sensitized and articulated. Outdoor and indoor activities at the campus were being equipped with complex systems of rules, thus developing new contact points along investigatory break through.

Theoretical parts include lectures focusing on the dialogue between choreography and architecture, neurology, psychology, sociology and new media. Special attention was being paid to the “market transformation” by digitalization and globalization and the demand for entrepreneurial thinking on the artist’s side.

The target group included dancers, performers, choreographers, pedagogues as well as other professionals concerned with movement, time and space.

SEMINAR OUTLINE

//Saturday, September 5		//Wednesday, September 9	
8.00 pm	Official opening of the International ChoreoLab Austria AudiMax, Campus Krems	10.00 am	<i>Dance and the New Media</i> , Johannes Birringer, Media Choreographer, Brunel University, School of Arts, London
//Sunday, September 6		02.00 pm	<i>Mind in Motion I</i> , Gill Clarke, Choreographer, Laban, London
10.00 am	<i>Introduction</i> , Sebastian Prantl - Director of TAW/ICLA	07.00 pm	<i>Art & Space</i> , Piano Concert: Cecilia Li, Visuals: Gabriella Cardazzo/Duncan Ward
10.30 am	<i>Dancing in Space I</i> , Gus Solomons Jr., Tisch School of the Arts at NYU	//Thursday, September 10	
02.00 pm	<i>Dancing in Space II</i> , Gus Solomons Jr.	09.30 am	<i>How the Brain Makes a Move: Physiology of Willed Action</i> , Michael Brainin, Department for Clinical Neurosciences, DUK
//Monday, September 7		10.15 am	<i>Concerted Action of Movements: Pathology of Willed Action</i> , Michael Brainin
09.30 am	<i>CARTOGRAPHY bodymemento</i> , Sebastian Prantl	02.00 pm	<i>Mind in Motion II</i> , Gill Clarke
11.30 am	<i>Campus Arts Excursion</i> , Gerhard Gensch, DUK	06.00 pm	<i>Gill Out</i> , Sebastian Prantl
02.00 pm	<i>Static Movement - Shaping Architectural Space</i> , Renate Hammer, Department for Building and Environment, DUK	//Friday, September 11	
04.00 pm	<i>Sundowner</i> , Sebastian Prantl	09.30 am	<i>Dancing with the Market: The Artist as Entrepreneur</i> , Gerhard Gensch, Department for Arts and Management, DUK
//Tuesday, September 8		02.00 pm	Transfer Practice, Sebastian Prantl
09.30 am	<i>Dance Composition - A Historical Survey on Choreography From Ancient to Modern</i> , Vera-Viktoria Szirmay, Department for Arts and Management, DUK	07.00 pm	<i>CARTOGRAPHY bodymemento</i> , ICLA Final Intervention/Performance
11.30 am	<i>Roll out the Magic Carpet and Be Well Grounded I</i> , Ulrich Beckefeld, Anja Ohliger, Office for Subversive Architecture	//Saturday, September 12	
02.00 pm	<i>Roll out the Magic Carpet and Be Well Grounded II</i> , Sebastian Prantl	09.30 am	Summary Breakfast and Departure
06.00 pm	The Austrian <i>Heurigen</i> Culture		

PARTICIPANTS

Sophie	Beer	Austria
Celia	Berndtzen	Sweden
Caitlyn	Carradine	USA
Tobias	Draeger	Germany
Steven	Fajana	England
Magdalena	Grützbauch	Austria
Shannon Alana	Hancock	USA
Claudia	Held	Germany
Regina	Kaupuza	Latvia
Nanina Raffaella	Kotlowsy	Austria
Christina	Lederhaas	Austria
Olaya	Lemus	Spain
Birute	Letukaite	Lithuania
Dhana	Loner	Austria
Veronika	Mayerböck	Austria
Emily Jane	Morgan	USA
Vedran	Nedelkovski	Macedonia
Luise	Ogrisek	Austria
Martín	Piliponsky	Argentina
Vera	Rebl	Austria
Patric	Redl	Austria
Julia	Schwarzbach	Germany
Fang Yu	Shen	Taiwan
Beatrix	Simkó	Hungary
Elisabeth	Wackerle	Austria

FACULTY

Ulrich Beckefeld, Anja Ohliger.....osa – Office for Subversive Architecture, Germany

Michael BraininHead of Department for Clinical Neurosciences, DUK

Gus Solomons jr.Choreographer/ Master Teacher of Dance, NYU/Tisch School of the Arts, N. Y., USA

Gill ClarkeHead of Performance Studies at Laban, London, UK

Renate Hammer.....Architect, Dean of the Faculty for Arts, Culture and Building, DUK

Gerhard Gensch.....Head of Department for Arts and Management, DUK

Vera-Viktoria SzirmayDepartment for Arts and Management, DUK

Sebastian PrantlDirector of Tanz Atelier Wien and ICLA

Cecilia Li.....Piano Solo, Music Director of TAW, Vienna /Taipei

PR AND MARKETING ACTIONS ICLA

- For all three modules of the ICLA an **information brochure** was designed and dispatched internationally.
 - Circulation: 2050 each
 - Design: Michael Zehndorfer
- Furthermore, **invitation cards** (opening ceremony, public performances) were printed and mailed nationwide.
 - Circulation: 200 each
 - Design: Michael Zehndorfer
- ICLA I: A **quarter-page advert** was run in the German magazine **tanz.journal** (No. 4, August 2009).
 - Various **press releases** were issued nationally as well as internationally. Subsequently, news coverage on the International ChoreoLab Austria appeared amongst others in the following publications: The Dance Current (Canada), Artez – Revista de las Artes Escénicas (Spain), The Juilliard Journal (USA), www.tanz.at (Austria), Kurier (Austria), Tips Krems (Austria)
- ICLA III: a press release was distributed nationally and internationally via **the Austria Press Agency (APA)** (including West Europe and North America)
- ICLA III: **Press Cooperation** with the Taipei Economic and Cultural Office / Press Section for distribution in **Asia**
 - Information about the ICLA was issued to **European Universities**.
 - The URL **www.icla.at** was established.
- Various **newsletters** sent out by Tanz Atelier Wien informed about the offerings of the ICLA, the application procedure and the audition for the allocation of scholarships.
- A **PR co-operation** was arranged with the **Impulstanz Festival**. Staff members of the festival informed its participants about the ICLA's activities and the audition via newsletters, flyers and posters

TESTIMONIALS



Ming-Shen Ku / Taiwan

“My experience in the ChoreoLab is really amazing. Even the influence might not appear on the surface of the daily life, but I am sure the real impact is actually cooking underneath. (...) I couldn't say it enough about my gratitude for my experience in Austria and for your hospitality. Whenever I try to tell people about what we had been through in Krems, it seems just not enough to be expressed in words. Perhaps none of us really understand what kind of seed was planned, but I am sure the power will always appear in the unexpected moment. Your kindness and generous heart are so precious. I hope you can continue with your amazing project. Even we all live in a difficult art time, but I believe with all the good well hard work a wonderful future will be created.”



Wong Jyh Shyong / Malaysia

“My greatest impression in ICLA: the structure and combination of all programmes in ICLA III appears to be progressive and intensive on its flow. (...) Either experiencing as a practitioner or a thinker, encounter participants with different background who share equivalent enthusiasm in active involvement is significant. ICLA is an ‘empty’ space with substantial programs that suggest focal point in discussion, generating thoughts and brainstorming idea. Emptiness yet fullness in ICLA stretch my perspective in thinking about dance. From cross-culture to interdisciplinary study, visual art to media, sound to light, political philosophy to sociology, ICLA summarizes with sensing our and others body in realizing celerity/deceleration and duration in space, as well as in motion. From doing and watching, listening and expressing, I perceive the beauty in verbal and non-verbal communication.”



Michael Weiss / Austria

„stimmungen, gefühle, bewegungen, worte, bilder, berührungen, klänge, licht(er), gedanken ... all dies wirkt ein, wirkt nach, webt sich ein, webt sich fort ... es waren so wunderbare, berührte und berührende und besondere tage, für die ich aus meinem tiefsten heraus dankbar bin: für all euer engagement, eure geduld und euer inneres wissen, das ChoreoLab konzeptionell so geboren und organisatorisch so entwickelt zu haben.“



Beatrix Simkó / Hungary

“ICLA was for me a unique and beneficial experience. It was special in many ways, concerning the whole group, the rich environment of Krems and the schedule of that first Module. The whole program and the attitude to each other were very inspiring and stimulating throughout the week. I learned and saw many substantial things; I could simultaneously widen my theoretical as well as my practical knowledge. Above this I got in connection with a bunch of interesting people. I hope there can be a continuation with this initiation, because it is important to deal with choreography among institutional system. I think the interdisciplinary approach of choreography has prospects, so I wish Sebastian Prantl and Prof. Dr. Gerhard Gensch could go on with this idea and archive it. I also would like to be part of it in the future. Thank you all for that nice experience.”



Steven Fajana / England

“My impression on each seminar is that it was very insightful and informative reinforcing my practice as a dance film maker/artist. There is no right or wrong way of creating dance and choreography, but only individual approaches and thoughts that are the governance for creating art. A focus that fosters discourse on an expanded understanding of choreography, which links contemporary dance, theoretical excursions and performative training across the disciplines is a wonderful concept. On completing the programme my thought was the notion of sustainability. How can dance be sustainably rooted in our awareness as an artist?”

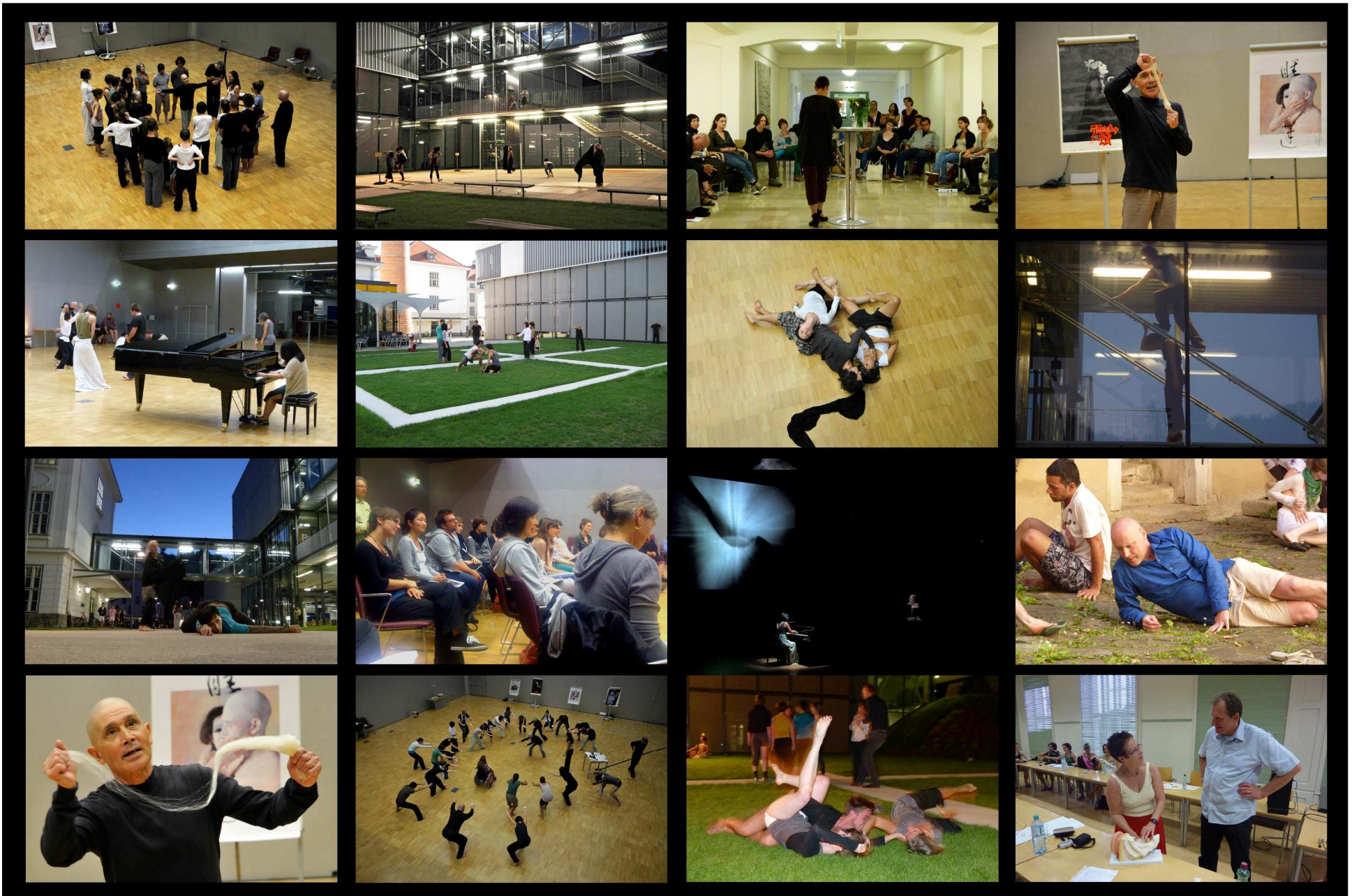


Olalla Lemus Perez / Spain

“ICLA is the reference point for people, interested to explore the manifold ways in which performance shapes and is shaped by designed and constructed spaces in relation to its function, aesthetic and environmental characteristics. In both theoretical and practical viewpoints is focused on creative processes of contemporary performing arts, applied performance technologies, architecture, cognitive processes, and market analysis and management, as well as gives a wide perspective in a variety of contexts as social, cultural, aesthetic and disciplinary. My experience in ICLA (Cartography and Bodymemento) has encouraged me to assemble my interests in one direction and continue a path through postgraduate studies and research in performance arts.”

PHOTO GALLERY







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*Creating & Performing Existential Fields of Knowledge —
Reflections on a ChoreoLab¹*

Michael Weiss

A person wanted to learn dancing and went to a teacher of dance, asking: “What is dance?” The teacher answered by saying: “Who are you?”²

This story, leading from (outer) definitions to (inner) essences, touches—as I believe—upon qualities and possibilities of a *ChoreoLab* as an experimental laboratory dedicated to research, thereby posing further questions: How do dancers develop their art of performing in order to realize foundational dimensions of knowledge of their bodies-and-minds and of those who experience their dance? How do dancers get in contact with existential grounds³ of their (un)consciousness in regard to the own psycho-physical personality in its multilayered contexts while also focussing on the interwoven dynamics of subjective and collective fields involved? What ought to be initiated to enter such processes? What then is movement, from whom and from where does it derive? What then is body-and-mind and the very presence coming into manifestation thereby? Which questions ought to be asked/danced/lived to create knowledge of body-and-mind with regard to social, cultural, political, and environmental contexts in which dance is situated? How could deformations within these dimensions be questioned by dance, how could transformations within these dimensions be initiated by dance?

I was a participant of an international group of twenty-three people—many of them dancers with different backgrounds (e.g. ballet, contemporary, *DanceAbility*⁴), some graduate students in humanities and social sciences, coming from Asia, Australia, and Europe, furthermore creating a cross-generational community; we were accompanied and inspired by an international group of thirteen experts alike (Europe, Japan, Middle East) from various artistic and scientific fields (architecture, choreography, dance [*butō* 舞踏,⁵ contemporary—in its specific developments of each of the dancers/choreographers], film directing/producing, film studies, light art, media choreography, media theory, movement studies, musicology, philosophy, piano solo, political theory, sociology, transcultural literary and media studies), being supported by a dedicated team in charge of the many practical and organizational issues involved. We gathered at the campus of *Danube University Krems* for nine days within the context of a *ChoreoLab* situation, namely the

III. *International ChoreoLab Austria*, organized by *Tanz Atelier Vienna* and

¹ I would like to thank Pablo Sansalvador—dancer and participant at the *ChoreoLab*—for kindly looking over the text as native English speaker.

² This is a personal adaptation of a story about Pai-chang Huai-hai 百丈懷海 (720-814), a Chinese *ch’an*-master. When a monk asked Pai-chang Huai-hai who Buddha was, he replied: „Who are you?“ (Comp. Suzuki 1987:102.)

³ By means of entirely immersing themselves in/with the wholeness of who they are.

⁴ Founded by Alito Alessi, *DanceAbility* is an integrative form of dance, bringing people together with and without disabilities. *DanceAbility* is characterized due to its joint process of the dancers to research and invent movement and dance. (Comp. *DanceAbility*, 2011.)

⁵ Originated in Japan during the 1950-60ies, *butō* (*bu* 舞: 'to dance'; *-tō* 踏: 'to stomp') as transmitted by the invited first-generation *butō* dancer Ohno Yoshito 大野慶人 is an existential and transformative way of knowing, thereby intending to realize a non-dualistic awareness of body-and-mind to be manifested through dance.

Danube University Krems under the title (E)MOTION FREQUENCY_deceleration: Seminar on the theory and practice of celerity, duration & space from August 27 to September 4, 2011.

When leaving the *ChoreoLab*, some of the aforementioned questions circulated intensely within me as they have been substantial during these days. They were based on a process of withdrawal from the normative and unquestioned to be drawn into performing and discussing the non-normative and questionable. Given the wide scale of the initial questions—posed by each generation of dancers anew—, they will continue to circle unanswered throughout this small paper; but they shall be anchorages to which we can return. In this sense, this essay is no more than a brief sketch of some considerations, all of them pointing towards their further elaboration. This said, the following text intends to be an interplay of inviting readers to take the ball of reflection, thereby playing it further according to their creative, reflective and critical modes of filling and completing the gaps left here.

Having been invited to write an essay about these days from a participant's perception, I like to base the following text on three reflections: The first part is an invitation to the reader into my *personal experience* as a social anthropologist with a background in physical theatre during the *III. International ChoreoLab Austria* (from now on: *ICLA III*). Along with this description, I will outline some first thoughts as to how the personal experience might be seen in a larger context with regard to a further development of the *ChoreoLab* as being embedded in a university context. In the second reflection we return to the questions set out in the beginning of this essay, asking about specific qualities of the *ChoreoLab* as a *creation of fields of knowledge*. Against the background of having been part of the *ICLA III* as well as my personal training, the third and final part will be an attempt in reflecting about some relations between *ChoreoLab as/and science* (the latter understood as a most generally cognitive-based endeavour to research);⁶ furthermore this shall lead us into considering a future development of the *ChoreoLab as arts-based research*⁷ within academia, or, to put it differently: challenging and inspiring traditional and often linear academic approaches through its multi-layered investigation possibilities to directly enter embodied modes of pursuing research while being aware of and outlining some risks which might be involved.

Reflection I . ChoreoLab in Personal Experience

*Are we able to rediscover and promote a thesis of a decelerated and self-determined society that enhances and celebrates intrinsic time and rhythm of being, nature and culture as its standards of the matter.*⁸ Sebastian Prantl

These words of Sebastian Prantl—Austrian dancer, choreographer, and together with pianist Cecila Li originator of the *ChoreoLab*—written in his *back up material* sent to all participants, have had an intense impact on me. This happened because I not only experienced them as manifesting a theoretical core quality of the *ChoreoLab's* intention along its metatheme on deceleration; beyond that, I could live, dance and

⁶ For reasons to do with the scope of this essay, I risk to leave the term *science* rather imprecise (given its many epistemologies) by referring to limitations of the scientific endeavour in various disciplines in the above mentioned way.

⁷ The arts being applied as primary method of research within the realm of qualitative research.

⁸ 2011:1.

reflect literally 'through' them during *ICLA III* within the *ChoreoLab's* community in the *gestalt* of practicing them on subjective as well as group levels—thereby envisioning them in a larger context while experiencing this to be an essential dynamic of change.

Sebastian Prantl goes on by clarifying: “However, this is anything but a return to an idyllic state. Therefore, science and art have to forge a privileged partnership in the process of a decelerated discourse fostering consciousness in search for alternatives.”⁹ It was this very conjunction of two modes of being and discovering—namely science¹⁰ and art—I experienced as profoundly inspiring during *ICLA III*. The question put forward by Sebastian Prantl and the vision of which he speaks are challenging at any given period. Both ask for a transformation: Leading away from normative minds, bodies and relations—all too often controlled within hierarchal and obedient structures while being endangered of not being aware of it e.g. through transgenerational structures embedded unconsciously—towards intrinsic ones as being congruent to their rhythms on subjective and collective levels. For now, I invite readers to remember this as another anchorage to which we will come back later on.

It was a Japanese friend who wrote to me at the beginning of summer 2011 whether I was already informed that a Japanese *butō* dancer named Ohno Yoshito 大野慶人 whom I know due to a research project on his dance was about to come to Austria. Soon did I find out he was to be part of the expert staff in the *ICLA III*. After having gone through the application process (in form of reflective writing and a performative audition),¹¹ I found myself as participant of the *ChoreoLab* within a vibrant international group at its opening evening: Dancers, choreographers, dance educators and producers from Australia, Austria, Britain, Czech Republic, Denmark, Germany, Ireland, Malaysia, New Zealand, Poland, Singapore, Spain, Switzerland, and Taiwan, amongst them graduate students from Art History and Social Anthropology, from their twenties up into their seventies.

There are far too many layers of personal impressions as to shed light on all of them. Therefore, I like to focus on the most essential dimensions as experienced subjectively, thereby integrating some thoughts as to how the personal perception might also refer to a wider context with regard to the further development of the *ChoreoLab*. As a consideration in advance, I like to underline that I am well aware of the following continuously positive reflections about *ICLA III*—this being a fact on which I pondered for some time; yet, having been inspired by *ICLA III* on many levels and as entire person, I therefore feel to authentically describe my encounter as well as my sincere belief in its inherent potential for further development as to enrich, challenge and question the academic field by possibly entering it.

Originators as Facilitators — Empathy, Trust & Openness

The methateme of *ICLA III* [(E)MOTION FREQUENCY_deceleration: Seminar on the theory and practice of celerity, duration & space] and multiple sub-themes around it, were developed by Cecilia Li and Sebastian Prantl from *Tanz Atelier Wien*. I was impressed by the acuteness and the nuances of their considerations (to be briefly mentioned later on with regard to the invited artists/scientists and their respective fields). Far away

⁹ 2011:1.

¹⁰ I regard creative science and research rather as an attitude *to life* than a mere profession *for living*.

¹¹ Usually auditions do not end with receiving a present. Yet, in the case of Cecilia Li's and Sebastian Prantl's *Tanz Atelier Wien* it obviously does: All participants got an artistically created book after the audition (*Sebastian Prantl's Tanz Atelier Wien*. 2001. Melk [Austria]: Gugler).

from being an imposed framework one needs to adjust to, I experienced the *ChoreoLab* as a process one can enter and join. Let me illustrate this apparent plain wording a bit further by mentioning two aspects.

I.) I remember one specific incident at the beginning of the seminar when a dancer said she felt somewhat tired. Sebastian Prantl replied by assuring not only her but the entire group that we all can *enter and join* the chorelab in the way we like to. In his answer to this seemingly small event lies an attitude I believe to be of great significance. It poses several fundamental questions concerning the dynamic of a group. For the purpose of this essay, let me mention three aspects: the practice and understanding of *empathy*, *trust*, and *openness*. Empathy thereby relates to a quality of knowing and feeling—as far as possible—by putting oneself in the actual process and perception of another person. This is a most essential ability to enhance and nourish a sensitive event with its manyfold individual and collective dynamics such as a *ChoreoLab*. Furthermore, the trust and openness referred to by Sebastian Prantl, do speak—according to my experience—of a rather seldom potential of knowledge: by entrusting full responsibilities to others instead of controlling or manipulating them by one's own (which can be a most concealed interplay), by supporting open congruences instead of diminishing them, a development might occur that enters dimensions of a dynamic process towards transformation versus dimensions of an imposed structure remaining in a status quo.

II.) When Taiwanese-born Cecilia Li who gave a piano concert during the *ChoreoLab* was asked at the end of *ICLA III* to say something during the final feedback round, she replied: “I spoke through my music and silence.”¹² I was moved by her words in regard to the qualities of empathy, trust, openness, and *silence* to be found therein. It is not the place here *trying* to elaborate the qualities involved in this very answer at length; therefore, let me point to just one intercultural aspect by referring to Cecilia Li's mentioning of silence as I came to understand it: Speaking through silence seems to be a contradiction if we were to follow a dualistic understanding which implies speaking happens just through sound. I believe as soon as a person begins to enter a non-dualistic approach she or he meets a *paradox* in its actual meaning. The term *παράδοξον*, deriving from ancient Greek, consists of *para* (beyond) and *dokein* (of thinking).¹³ Empathy, trust and openness can be reflected upon, but I would argue that their realization happens silently beyond dualistic modes of thinking. Therefore, if a person intends to realize empathy, trust or openness, she or he will most likely do so by going beyond a dualistic viewpoint as to leave the own *point of view* to be able to enter and share the views of others whereby egocentric views become *point-less*, leading towards a non-dualistic attitude capable of being in silence. It is, in my belief, precisely such a quality of silence that can enhance profound developments of research because it offers time-spaces needed for this very process to come into being.

I experienced Cecilia Li and Sebastian Prantl in such manner, creating an atmosphere which fundamentally supports a process based on existential reflection and transformation through body-and-mind. Having said this, I perceived these very dimensions as containing qualities which not only enable the further development of the *ChoreoLab* as an embodied forum of research in its own right; they furthermore might lead to its unique place in an academic research context, thereby possibly radiating inspiration for the traditional academic project (by which, as explained before, I refer to its often linear, dualistic and cognitive-based endeavour to research).

Speaking out of my subjective experience of having pursued the academic system in Austria from MA to PhD, I personally feel that such qualities would be in the strongest need to be (re)integrated as a core fundament within education and development in order to lay out

¹² Notes by M.W., September 4, 2011.

¹³ Comp. Diener 1992, s.v. 'Kōan'.

foundations which enhance research in a climate addressing the congruence of a person or a group in cooperation versus concurrence—with possible implications to go beyond existing normative and disciplinary-bound paradigms, daring to enter liminal areas where the non-normative as the genuine innovative dwells.

*Group as Connector*¹⁴ — *Being in Relation*
With Oneself & Being Related to Each Other

Following what has been laid out so far, I experienced the facilitating qualities mentioned before as a ground on which further group dynamics towards *being in relation with oneself* and *being related to each other* as congruent as possible within the given period of time could evolve. As this very field is rich within a variety of experiences, I like to speak of two aspects. The first one being a group event, the second one a thought about it.

After the opening dinner, the *ChoreoLab* started on Sunday, September 28, 2011 with a workshop by Henrietta Horn, German dancer, choreographer and former co-director of *Folkwang Studios*. Addressing us first as individuals through a process of becoming aware of one's body with closed eyes in comfortable positions, she then guided us by using sound towards one spot in the space, inviting us—still with closed eyes and without music—to crawl literally over and under each other. This experience went on for about one hour. The following passage consists of an excerpt from reflections of our group¹⁵ made during the feedback round afterwards:

Giving and Receiving
Being with everybody
Beauty of how making sense of living in the world
Rely on everyone
One organism
One womb
Attention and awareness
Cleaning process
Let the atmosphere lead
Going into the unknown
Spreading creation through our bodies¹⁶

As a reflection on the manifold aspects mentioned therein would lead far beyond the scope of this essay, I like to highlight that it became clear

¹⁴ Elizabeth Dalman—choreographer, teacher, performer, and director of *Mirramu Creative Arts Centre & Mirramu Dance Company* in New South Wales (Australia)—who participated in *ICLA III* inspired me to this title through her reflection on the importance of *dance as the connector* (Notes by M.W., September 4, 2011).

¹⁵ While noting down what was said in the tempo of speech, I tried to take notes as much in a word for word quality as the tempo of writing allowed me to do so. Therefore, the statements here are fragments of sentences from the participants.

¹⁶ Notes by M.W., August 28, 2011.

that this event moved almost everybody from the group rather deeply—within the specific subjective realms of each one’s experience. As such a process points towards different issues involved, I want to briefly outline some thoughts within the aforementioned dynamic of congruence towards *being in relation with oneself* and *being related to each other*. I felt this process at the very beginning of the *ChoreoLab* to be a most profound event and common network of relating to oneself and each other in a psycho-physical way beyond technique, structure and reflection. It personally helped me to transcend rigid frameworks—leading away from bewaring a status quo towards an opening into experiencing a self- and group-transformatory process.

The qualities I met within this experience coincide with those mentioned before. According to my understanding, empathy, trust, openness, and silence are some of the existential qualities to be developed to research in a most fruitful way as described by Helena Oikarinen-Jabai, a cultural anthropologist and developmental psychologist: “Researching, similar to mothering and parenting, needs space for reflection, fruitful otherness, where you can spread your roots and receive the breath of the Other. Ideally, research opens up the voice, softens the spinal cord, warms the arms, and makes one vulnerable.”¹⁷ It is my belief that the *ChoreoLab* carries these most fundamental research qualities within its process by focussing on subjective and collective levels of experience. This can enhance research posing its questions out of multilayered approaches while integrating body-and-mind not only within the framework of being *some-body* but due to a process of being *every-body*, thereby containing possibilities as e.g. to creatively transcend disciplinary boundaries (given the idea of a further development of the *ChoreoLab* into the academic field).

Experts as Participants — Participants as Experts

I already mentioned to have found that Cecila Li and Sebastian Prantl created a very meaningful process with regard to the metatheme of *ICLA III* by inviting various artists and scientists to refer to the topic of deceleration from their specific angles. From the arts, namely dance/choreography, it were Amos Hetz (*body thinker*/movement studies), and—already introduced—Henrietta Horn, Ohno Yoshito and Sebastian Prantl; furthermore Victoria Coeln (light art) and Cecila Li (piano solo); from science it were Renate Hammer (architecture), Fritz Reheis (sociology/philosophy/political theory) and Eva Maria Stöckler (musicology); and from interdisciplinary fields of art-and-science Johannes Birringer (media choreography/new media), Hannes Rauchberger (film studies/film directing/producing), Gerhard Trimmel (film studies) and Soenke Zehle (media theory/transcultural literary and media studies). To keep within reasonable boundaries with regard to the many impulses received from these various experts, I for now would like to stress one aspect: I came to know the *ChoreoLab* as being a non-hierarchical forum. Because of this, I perceived experts turning into participants and participants into experts. (I therefore prefer from now on to speak of *participant-experts* and *expert-participants*.) First and foremost I felt this has been particularly enhanced due to the endeavours of Cecila Li and Sebastian Prantl to empower the group in the already mentioned ways of creating an atmosphere of empathy, trust, openness, and silence. I realized these very dimensions as to hold the contributions of each of the members of our group in high esteem, thus honoring the expertise of everyone. Furthermore, Cecila Li and Sebastian Prantl (as they informed me) tried to invite the *expert-participants* to stay at *ICLA III* for a period of time as long as they could afford in order to also participate. Although it only worked out partially because of their schedules, I found it to be a strong enough contributing factor as to level out tendencies of imbalances between those who only teach and those who are just

¹⁷ 2003:569.

taught.

Inspiring, challenging, and genuinely creative atmospheres do live from a climate of equality between all people involved, enabling everybody to contribute out of one's full potential. In my belief, there lies a chance for an implementation of the *ChoreoLab* into an academic framework which is as essential for hierarchically organized institutions to learn from as it could be dangerous for a *ChoreoLab* to exist within institutional codexes of rather rigidly dividing between ranks along their social, disciplinary and institutional powers. Contrary to systems with structures handed down from generations to be in risk of losing the essential base of pursuing research as an open, inclusive and existentially creative process, I came to understand the *ChoreoLab* as *encounter from person to person* in its most elementary meaning: being entirely aware of the intrinsic potential of each person to be respected beyond judgement, thereby creating a climate of research which in itself provides a base for innovative questioning and investigating.

Research with/through/of Body & Mind

At the very day the *ChoreoLab* ended, I went on to an interdisciplinary seminar of four days which happened to be a scientific forum, consisting of so-called 'senior fellows' from natural sciences and one artist as well as a group which was named 'junior fellows' (students and post-docs) from various disciplines. Interestingly enough with regard to the topic of the *ChoreoLab* (deceleration), its core theme dealt also with time. Although it was inspiring in its own right, I would like to critically highlight the following: Coming from the intense experience of *ICLA III*, the shift to this forum was a revealing experience as to compare it with the nature of the *ChoreoLab*: The scientific seminar's focus rested entirely on cognitive abilities, furthermore the culturally encoded systems of body restriction and movement (while sitting) were striking for me, not to mention the formations of hierarchical zones (e.g. senior fellows sitting amongst themselves at the seminar and eating apart from junior fellows during the meals; only the former was changed at the end of the seminar due to comments from the junior fellows' side to the organizers). This is—as already mentioned—not to say that there weren't many inspirations during this seminar; they definitely existed. But the level of dissociations, e.g. between body/mind, thought/feeling or cognition/intuition—to name but these few—, was as fascinating for me in its intransigence deriving from a socio-cultural and academic history told therein as it was sadening.

In comparison, the *ChoreoLab* offered a sophisticated interplay and interchange between body-and-mind, thought-and-feeling as well as cognition-and-intuition. Therefore, every day of the *ChoreoLab*—according to my perception—happened to be *lived-danced-felt-thought-moved* by entering the full potentials of research in their entirety rather than trying to pursue them in their partiality. Due to its small scale, however, this essay cannot be the forum to present and discuss the many arts-based research methods which were utilized during *ICLA III*.

With regard to the metatheme of *ICLA III*, I became keenly aware of how deceleration in its motion and emotion, sound and silence, action and inaction is a most powerful and transformative process to be grounded within one's *body-and-mind-personality* by reaching out to fundamental socio-political as well as philosophical questions. That is why I consider the format of a *ChoreoLab* to be a most essential contribution to questions we continuously should be asking in order to grow as individuals and collectively towards unfolding the creative potential of an inherent stillness to be found in deceleration which is—to my understanding—illuminating, transforming, and healing, personally as well as it could be collectively.

Reflection II . ChoreoLab as a Creation of Fields of Knowledge

In the course of our study we want to convey that there is a great conjunction between motion and emotion, action and inaction, which ultimately strives for full illumination that can be grasped at the (sub)conscious level. Thus, the power of compassion and deep understanding becomes senior to all else [...] [...] How to take this paradigm to practicality will be the focus of our interdisciplinary seminar.¹⁸ [...] Can we finally transcend our (e)motional frequencies for a deeper independency of feeling, thought, mind and consciousness? What is this 'final' state of being- the essence of consciousness?¹⁹ Sebastian Prantl

These reflections of Sebastian Prantl lead immediately into the *ChoreoLab*'s intention as a *creation of fields of knowledge*. A *ChoreoLab*, as understood here, forms an endeavour for research by means of inter- (or: trans)disciplinarity in its essential meaning: In order for this to happen, I believe a base and understanding is required by which persons can fully immerse and dedicate themselves to research from within and without their and other's bodies-and-minds. Reading Sebastian Prantl's reflection in such way, I prefer to not interpret it any further I.) for its complexity involved, and II.) because the *ChoreoLab* was the very process by which his reflections were translated into practice-and-research (needless to say—given the enormous scale of his questions—this is a lifetime's adventure of embodied research).

Out of the many ways of trying to convey a more immediate impression for readers with regard to the atmosphere deriving from such a *creation of fields of knowledge* of practice-and-research during the *ChoreoLab*, I would like to continue with a method of representation used in qualitative research called *poetic representation*. The following text is based on fragments of what the *participant-experts* of our group said on the last day of the *ICLA III*. We sat together for breakfast at a long table on the university campus at a sunny Saturday morning. In a final reflection, everybody talked about her or his personal experience. I wrote down some of it, thereby collecting a mosaic of feelings and contemplations. They are now condensed in the following text, containing either parts of transcribed sentences or whole ones as said by the *participant-experts*. They are deliberately woven together by me hoping to offer a most direct insight into an existential experience on subjective and collective levels of researching for a *creation of fields of knowledge*:

How do I perceive myself in dance
Listen
I felt always connection
I didn't need to talk
Just being here without effort
I feel lighter

Sometimes I was overwhelmed

¹⁸ 2011:1; round brackets as in original.

¹⁹ Ibid.: 5; punctuation as in original.

Found new questions for myself
—wonderful places—
It is a hugh luggage but it is light
Learn from movements

I am less concerned with myself now
Where is the focus
Look at deceleration
Normally there is a goal
Lean back, see bodies

Enter into my body
The doors are so important
The quality of open doors
The quality of a ritual
To live in space and in connection

I felt not good sometimes because old things came out
I could be the little girl
Why dance in such a little age group if dance is my life?

Openness
Compassion
Wholeness
Not single stories—one net
Connectedness
Spreading
I had a big crisis
Holy life
Without making sense
I will be at home
It is the frame in which flowers can grow
For me this is the base of dance

Imagine
To be an artist in society
The place is called 'dancing ground'—
there they do discussions, politics, creativity
As artists we have a responsibility

The importance of dance as the connector
I feel blessed to have formed relationships
Very slowly passing on the message of how
to connect the inner and outer world

We need to change ourselves first
Go inside first, then meet others
Feel the present time: us, sun, colours, everything²⁰

This representation might offer a bridge for readers into a transformative process, thereby recalling the very questions initially asked in this essay, referring to subjective and collective levels of pursuing embodied research. I therefore would like to invite readers to again contemplate on these questions, if welcome in a mood of deceleration, by asking them anew in light of the reflections we just heard: *How do dancers develop their art of performing in order to realize foundational dimensions of knowledge of their bodies-and-minds and of those who experience their dance? How do dancers get in contact with existential grounds of their (un)consciousness in regard to the own psycho-physical personality in its multilayered contexts while also focussing on the interwoven dynamics of subjective and collective fields involved? What ought to be initiated to enter such processes? What then is movement, from whom and from where does it derive? What then is body-and-mind and the very presence coming into manifestation thereby? Which questions ought to be asked/danced/lived to create knowledge of body-and-mind with regard to social, cultural, political, and environmental contexts in which dance is situated? How could deformations within these dimensions be questioned by dance, how could transformations within these dimensions be initiated by dance?*

Given the scale of this essay, I cannot discuss the interrelations between the voices of the *participant-experts* and these questions. Yet, I do hope it becomes visible of how the potential of this *ChoreoLab* enables developments and reflections as manifested within the words of the *participant-experts* due to its research potentials. As they have been in the focus now, I like to go on by complementing their views with those of the *expert-participants* in like manner. Therefore, the following excerpts are taken from sentences I wrote down immediately after dance experiences or during lectures as they were said by them deriving from their various fields of art and science mentioned:²¹

Close your eyes
Evolutionary class
Walk blindly
Sound, smell—
taking care, trust
Everything changes

²⁰ Notes by M.W., September 4, 2011.

²¹ Ibid., August 28 - September 3, 2011. With the one exception of Ohno Yoshito's workshop on September 2, 2011 because I could not write down his words after dancing. Given my research on his *butō* transmission, I therefore hope it is appropriate to fill these gaps with similar sayings from his workshops in summer 2004 in his studio in Kamihoshikawa (Yokohama) deriving from personal transcripts.

Why do we produce art?
How minimal will and can you get?

Memory your body shape
Sharpen moment-to-moment awareness
You are always in

Experience time
Not being dictated by your brain

Realizing what feeling is
Thinking is embodied
Dance with empty head, thinking nothing—
as empty as possible

Know to be in the moment
Nothing about wrong doing
You go into your deep self when you go into a crisis—
something powerful can come out of it
Showing your vulnerability to the world

What was your first experience?
Sometimes we don't dare to share our injuries and our treasures
The joy you experienced, the sadness, the suffering,
the anger that you experienced, bring forth from your axis
with the wringing—
wring it out from the axis—
so, this is to know the axis

One chair should be empty and the door should be open
I like the silence because it gives respect to deep things
When I dance I am waiting for that experience that we are all together—
even with that what is behind the wall

I think we are not autonomous, we need each other
You need the child in you
Discover the richness of unfocussed quality

Where is it all leading?
We are constantly concerned with saving time.
Why did time pressures accelerated so much after 1990?

Exploitation of nature
People can't slow down
Forty-four percent of grown-ups have sleeping disorders in postindustrial societies
How has one's time been violated by productionism?

Disempower the dynamics of money
New ethics of sharing
Deceleration as nucleus of identity

Ideas come from relations
New collective identity
Potential of intuitive quality

What does it mean for you?
It needs a participatory observer
A flow of energy and meaning
Its intent is experiencing

Our power to act depends on decentralisation
What is it to collectively determine our future?
There is the end of current political thinking

What is death?
What is it to be human?
Music needs time to be
Water reacts to light

You see the moon here and at the same time there above—
if you see the both at the same time it will be wonderful
Creating the environment through imagination
Touching, really touching a paper means the paper touches you

There is sadness in the world, young people should ask what we can do
What are we capable of as human-beings?
Look up into the universe, then back on you as a member of the human species
Now I am the sun but gradually the moon comes into me

For reasons to do with the boundaries of this text, I invite readers again to take this ball of reflection, playing it further according to their intentions. Given the broad scale of *ICLA III* outlined before, I want to direct my comments just towards two aspects. I carefully chose this poetic mode of representing views of the *participant-experts* and *expert-participants* as to deepen them within the given format to such a degree that they

might convey somewhat of the transformative and existential research quality of this *ChoreoLab*. Furthermore, I decided to implement this way of poetic representation because it corresponds fundamentally with the dynamic of congruence towards *being in relation with oneself* and *being related to each other*. I therefore hope that this setting might manifest this very dimension of co-authorship between *participant-experts* and *expert-participants* which I personally experienced as an essential base of the *ChoreoLab* and the process initiated by it.

Reflection III. ChoreoLab as/and Science & Arts-Based Research

Art-based²² research and advanced scientific thinking share a fundamental commitment to allowing the phenomena being studied to speak for themselves. If we stay closely attuned to the images and processes of creative expression, they will suggest new frontiers of understanding.²³ Shaun McNiff

The vision laid out here by arts-based researcher and creative arts therapist Shaun McNiff relates to the idea of further developing the *ChoreoLab* with its already elaborated research qualities into the university field. Shaun McNiff portrays a most ideal conjunction of art and science by reaching out towards a phenomenological base which can unite them. Speaking with philosopher Martin Heidegger, such a project is grounded on trying to reveal a phenomena from itself in the very way in which it shows itself from itself.²⁴ Being apart from prejudice and immersed into pre-reflectivity, such a phenomenological endeavour of an ever deepening awareness is well prepared to search within “*new frontiers of understanding*”. According to my experience, this is a core fundament of the research process within the *ChoreoLab*.

As already reflected upon critically, I experience the scientific endeavour within many of its disciplinary epistemologies—at times in danger of forming rigid systems of unquestioned beliefs and presumptions—as often linear, dualistic and primarily cognitive-based project to pursue research. If we consider the scientific project’s anchoring within its institutional frameworks at large, then, not least of all, due to their frequent regulative, normative and abstract principles (possibly directed towards unconsciously conditioning behaviour), their legal set of rules, representational power hierarchies with issues of status prestige involved, furthermore due to inherent sanctions directed towards social control, institutionalized socio-academic structures are at great risk of restricting and/or loosing the non-conformative, spontaneous, liminal and creative potential urgently needed to research innovatively.

This is not to underestimate the many possibilities existing within such frameworks; the point I like to highlight is the threat of loosing qualities described in this essay I could experience so intensely within a research laboratory, namely the *ChoreoLab*, which I believe to be an existential ground as to nourish fruitful research: *Empathy, trust, openness* and the courage to support processes in *silence* stand against certain traditions of more or less subconsciously and at times unaware of its mechanistically driven capitalist-like demands for producing (artistic/scientific) outcomes; furthermore, the qualities of the *ChoreoLab*, as I came to know it, are based on an *encounter from person to person* beyond judgement, fields of *being in relation with oneself* and *being related to each other* as congruent as possible, thereby transcending hierarchical structures of persons towards *student-experts* and *expert-students*, thus being fully aware of the intrinsic potential of each person; and finally all

²² Of equal meaning to *arts-based research* which expresses the application of various artistic modes of inquiry more distinctly.

²³ 2009:47.

²⁴ 1953:34. In original German: „Das was sich zeigt, so wie es sich von ihm selbst her zeigt, von ihm selbst her sehen lassen.“

this to be in an environment dance can offer particularly: existential research with/through/of body-and-mind.

The *ChoreoLab* contains a distinguished methodology of arts-based research as a systematic experimentation through body-and-mind, thereby forming a way of knowing. As anthropologist Soyini Madison puts it appropriately: "Art helps us see and realize the unrealized".²⁵ I believe this to be the very nature of the *ChoreoLab* by transdisciplinarily uniting art and science. Yet, each of the aspects viewed upon critically before, challenges the process of a further development of the *ChoreoLab* as to not only uphold these values possibly leading to innovative research (questions) but to constantly unfolding them—proposing a different *zeitgeist*.

Paul Spencer, social anthropologist specialized in dance studies, notes: "In a very important sense, society creates the dance, and it is to society that we must turn to understand it."²⁶ Viewed in light of this interdependency, there lies immense research potential for a further development of the *ChoreoLab* as being a conjunction of art and science by fully integrating body-and-mind. Such a research process, to my understanding, is well suited to continue the age-old inquiry into what it means to be a human phenomena in its complexity amongst all other phenomena. It is a research through a thinking, feeling and sensing body, an inquiry into dance by using the full scale of arts-based, qualitative methods to create pathways of an ever deepening understanding. Referring to Stephanie Springgay, Rita L. Irwin and Sylvia Wilson Kind, it would be "research that breathes" and "research that listens".²⁷

Dance, as other forms of art, manifests the hybrid cultural and subjective identities—as I believe—we always live in if we were to regard larger time spans than our lives as a mere generation. Dance reacts to these constantly changing and shifting developments in culture, society, politics as well as in the environment; it not only questions them, it performs them as they are, and: it projects them as they could be. Given the further process of a *ChoreoLab* in the aforementioned direction, I feel we are not only in urgent need to question scientific frameworks but to pursue research in a kinaesthetic way through entire body and entire mind.

In his *back up material* for *ICLA III*, Sebastian Prantl added the photography of a fetus to be seen in the womb of his mother, commenting on the image: "*The fetus begins small, random movements, too slight to be felt. The fetal heartbeat can be detected [... .] All major external body features have appeared.*"²⁸ In conclusion of this essay, I would like to invite readers to existentially enter these words beyond mere cognition, entering with their corporeality and e/motions of thinking and feeling as to be aware of that, following the long chain of evolution, each of us evolves in such manner to discover, search for and research about being in its countless manifestations on this planet, in this universe. The *ChoreoLab* described here, in conjunction with science, is capable of beginning research from a particular ground, namely such an existential one, thereby embracing research from within and without its most genuine and creative possibilities.

²⁵ 2003:481.

²⁶ 1988:38.

²⁷ 2005:899.

²⁸ 2011:1; italics as in original.

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