

## CONFERENCE PROGRAMME

3rd – 5th of May

### GOING BEYOND BORDERS

Relation between cultural background, folk-dance and contemporary dance

#### FRIDAY, 3 May 2013

16:00

Arrivals, accommodation, allocation

18:00-19:00

Dinner

20:00

Opening. Welcoming participants to the conference.

The final presentation of the workshop “Come on, Mr. Laban”

#### SATURDAY, 4 May 2013

8:00-9:00

Breakfast

9.30-11.00

Movement Class based on Laban

Marta Polakova (Slovakia)

11.30-13.30

Official opening of the conference.

1. Presentation of the Śląsk Song and Dance Ensemble
2. *Good Practice Of How To Apply Laban* – presentation created by partners of the European Laban Platform Partnership Project: Ex Nunc – the Netherlands, *Labanov Atelier* Bratislava – Slovakia, Format Zero – Poland.

13.30-14.30

Lunch

14.45-15.30

Lecture

Application Of Kinetography To Folk Dance Researches - polish chapter

Hanna Raszewska (Poland)

15.35-16.20

Lecture/Video

Laban Movement Analysis of the selected Slovak folk dances and its application in the contemporary art.

Zuzana V. Očenášová (Slovakia)

16.30-17.30

Lecture

Methods of creating a map of culture based body movement together with Laban Movement Analysis of selected ethnic and traditional dances.

Joan van der Mast, Noortje Bijvoets (the Netherlands)

17.45-19.00

Panel Discussion

Topic: The Meaning, Method And Creative Potential Of (Inter)Cultural Dance For The Art Of Contemporary Dance

Moderator - Joan van der Mast (the Netherlands)

19.00

Dinner on the grill

## **SUNDAY, 5 MAY 2013**

9:00-10:00

Breakfast

12.00

Check-out, departure of the participants and guests

### WORKSHOP AND CONFERENCE DETAILS

#### *ENGLISH VERSION*

#### **Workshop**

#### **Movement Class based on Laban**

**dr Marta Polakova (Slovakia)**

**choreographer, teacher, certified movement analyst (CMA), publicist, initiator and main coordinator of L.A.B.**

Marta Polakova graduate from Dance Department of the Academy of Music and Performing Arts in Bratislava. She completed her Artis Doctor ( Art.D) at the Academy of Music and Performing Arts. In 2008, she was finished the Laban/Bartenieff Institute of Movement Studies in New York with certification Laban Movement Analyst (CMA).

Marta has been on of first leading artists at the independent scene of contemporary dance in Slovakia. Her company *a dato* (1990-99) became a significant representation of generation of young artist searching for authentic artistic expression in context of fresh new democratic society. In 2003 she established artistic group *Dajv* that reached a notable reputation through authenticity, humanity, a sense of humour and high performance quality presented in their pieces.

Her recent work – dance theatre piece *Soft Edge* as well as *tri Choco* – is significantly influenced by her studies of Laban Movement Analysis. Her work has been regularly presented in festivals in Slovakia as well as Europe.

In 2007, she initiated project L.A.B. – a platform form movement and dance and since then she has been main coordinator of all activities of L.A.B.

Marta has been publishing in dance magazines “Tanec and Salto” since 1998. In 2011, her book *Freedom to discover dance* has been published by Theatre Institute in Bratislava.

## **Lecture**

### **Application Of Kinetography To Folk Dance Researches - polish chapter**

Kinetography as an universal system gives us a possibility of analysing each type of dance including folk dance. Prominent Polish researchers worked and still work in this area e.g. professor Stanisław Głowacki and professor Roderyk Lange. The lecture will present important Polish choreologist who cares about folk dance; some of Polish dances kinethograms will be presented and commented.

## **Hanna Raszewska (Poland)**

### **Lecture, publicist**

Hanna Raszewska graduated Master's Degree in Polish Studies at Warsaw University (2006) and Postgraduate Studies in Theory of Dance at the Music University of Frederic Chopin (2011). In 2011 she graduated the Choreology and Kinetography training workshops at the Institute of Choreology in Poznań led by Prof. R. Lange and Mgr U. Loba-Wilgocka. Hanna Raszewska is the lecturer of Dance Theory, Theories of Dance (Music University of Frederic Chopin) and 20th-21st Century Dance History (Mazovian Academy of Dance). She is also a journalist (writes for "Pulse Dance", kulturapoznan.pl, "Studia Choreologica", "nietak!t. The Other Sides of Theater"). She is a member of the Polish Forum of Choreology, the Open Zone Association, the Open Forum of Dance Environments, as well as the founder and leader of the Warsaw Laboratory of Kinetography.

## **Lecture**

### **Laban Movement Analysis of the selected Slovak folk dances and its application in the contemporary art**

Presentation has its ground in the visually and text – based publication (article and DVD) which arose in 2011 as a result of a pilot research project of the Laban Atelier Bratislava platform in the cooperation with SEUK – Slovak folk-art collective. The research has been targeted at mapping the sources of Slovak folk dance for the potential use for dance art and dance – movement therapy through the means of objective instrument of laban movement analysis – at creative disposal for the traditional and contemporary Slovak dance art.

The presentation outlines common movement patterns, shadow movement qualities, movement shifts from authentic folk dancing of the 19th century to its scenic modification of the 20th century, as well as differences in movement choices of men and women. The latter theme connotes with the theme of movement qualities and gender – which has its place in the programme of the conference Laban in Bratislava, either in 2009, or now in 2012, mainly through the work and texts of the movement analyst Janet Kaylo.

### **Zuzana V. Očenášová (Slovakia)**

**Dance-movement therapist, movement analyst, lecturer, mediator, publicist, main member of L.A.B. team**

Absolved training in dance-movement therapy (2004-2007), since then as a dance movement therapist have had chance to work with different populations. On the road to member-professional of the Czech Association of dance-movement therapy TANTER. Co-founded and cooperates with Laban Atelier Bratislava, a platform for developing the heritage of Laban movement analysis in movement research and choreography. Works with Len tak tak, a group of integrated dance based in Bratislava. Leads dance and movement workshops for dancers and other professionals. Initiated and led the pilot research of Slovak folk dances and Laban movement analysis under Laban Atelier Bratislava in 2011-2012.

Dance art portfolio:

Soft Edge (2009), Performance LAB, script, movement profiles, movement assistance

Morské paničky ( 2010), LEN TAK TAK integrated dance group, choreography

Pohyblivé pobrežie (2011), LEN TAK TAK integrated dance group, choreography

Prodigy child (2011), Theater without home, movement cooperation

Oranžová epizóda (2012), LEN TAK TAK integrated dance group, choreography

Heat (2012), Performance LAB, dramaturgy and movement assistance

### **Lecture**

**Methods of creating a map of culture based body movement together with Laban Movement Analysis of selected ethnic and traditional dances**

Special people, special cultures; Dutch based Le Grand Cru Foundation brings them together to make the

world a better place. Artistic directors De Geus and Bijvoets create unique intercultural performances and support young people in their self-development through the art of dance and theatre. With training, education and productions, they have in recent years cooperated with local partners in many countries. In search for authenticity and with expertise and curiosity as 'luggage' the choreographers tell the unpolished ('cru'), direct human story of young people that often have little access to art or who live in complex societies. Le Grand Cru reveals the thoughts and dreams of these young people by making titillating and provocative performances. Le Grand Cru has developed her own method of cultural and 'mental mapping' to build her impressive productions and workshops. Training and education determine the process of gaining craftsmanship and self-development. Le Grand Cru is leading in presenting professional art in a framework of cultural awareness and social change. De Geus and Bijvoets demonstrate that artistic virtuosity and empowerment go hand in hand. Highly successful, as audience, participants, press and donors all respond very positive. Joan van der Mast often works with them as a LMA and methodology specialist.

Artistic director de Geus/Bijvoets of Le Grand Cru will present their way of working and "Mapping" methodology and Joan van der Mast will explain how she is using LMA in this.

### **Joan van der Mast (the Netherlands)**

#### **Artistic director, teacher, coach, choreographer**

Joan van der Mast is an international respected teacher, choreographer, lecturer, coach and advisor in contemporary dance. She is a Certified Laban Movement Analyst, studied Choreology/Laban London, Yoga and Pilates. After a too short career as a dancer, she became a faculty member of Codarts, Rotterdam Dance Academy, where she has been teaching Modern Dance Technique, Improvisation and Composition, Movement Analysis and Didactics of Modern Dance and started a career as a choreographer. She also became a faculty member of the Royal Conservatory in The Hague since 1997. She is the founder and artistic director of Ex Nunc:Ex Nunc, Center of Modern Dance in The Hague and artistic coordinator of DansPlan, Segbroek College in The Hague.

### **Noortje Bijvoets (the Netherlands)**

#### **Dancer, choreographer**

With an open curiosity and a craving for stories Noortje Bijvoets connects people through dance as choreographer, trainer and teacher. Being a professional dancer since 1989 Noortje Bijvoets danced with many established choreographers amongst Truus Bronkhorst, Hans Tuerlings, Leine-Roebana, Ginnie Heggen, Rotterdamse dansgroep, Théâtre à Chatillon and in many works of Le Grand Cru. In 2000 she extended her activities for Le Grand Cru as a choreographer and trainer/teacher and became member of the artistic direction for all intercultural activities. Her focus lies on training, choreography and developing educational programmes around international performances.