

33rd

ICKL

International Council of Kinetography LABAN

CONFERENCE

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한국무용학회
THE KOREAN SOCIETY OF DANCE STUDIES

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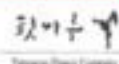
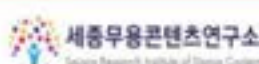
FIRST LANDING
OF THE GLOBAL
LABAN TRIBE
IN KOREA



- HELD AT KOREAN SOCIETY OF DANCE STUDIES
- SEJONG UNIVERSITY
- SEOUL, KOREA

JULY 17-22, 2023

SEJONG UNIVERSITY
Daeyang AI Center



OPENING SESSION





33rd ICKL CONFERENCE

Opening Session

Jin Hee Jo

Vice-president of KSDS

10:00-11:00	Opening remarks	Hyoung Nam Kim President of KSDS, Korean Chief of 33rd ICKL
	Congratulatory remarks	Byoung Soon Ahn 4th President of KSDS, Professor of Soonchunhyang Univ.
	Welcoming remarks 1	Kyung Eun Shim International Director of KSDS, administrator of 33rd ICKL
	Welcoming remarks 2	Valarie Williams Vice-Chair of ICKL, Professor of Ohio State University
	Keynote	Judy Van Zile Fellow of ICKL, Professor Emerita of University of Hawai'i



DATE : July 17, 2023 10:00 ~ 11:00
 PLACE : Daeyang AI Center B107
 SEJONG UNIVERSITY SEOUL, KOREA

개 회 사

국제라반키네토그래피협회 및 한국무용학회 회원 여러분, 안녕하십니까?

한국무용학회 회장 김형남입니다.

무엇보다도 제33회 ICKL 국제학술회의를 위해 타국에서 먼 길을 와 주신 국제 귀빈 여러분께 감사의 말씀을 드립니다. 특별히 오프닝 행사를 위해 미국에서 오신 주디 반 자일 교수님과 발레리 윌리엄스 교수님, 그리고 한국무용학회 제4대 회장님이신 안병순 교수님께 깊은 감사를 표합니다.

2023년 한국무용학회가 제33회 ICKL 국제학술회의를 한국에서 최초로 개최하게 된 것은 매우 영광스러운 일이 아닐 수 없습니다. 이번 개최를 위해 지원해 주신 ICKL 야노스 푸게디 회장님, 세종대학교 배덕효 총장님께도 감사의 말씀을 전합니다.

현대무용사에서 루돌프 라반이 드높인 무용의 위상과 안무학적 접근은 국제라반키네토그래피협회의 활동에 힘입어 현재까지 이어질 수 있었습니다. ICKL은 60년 이상 춤의 기록과 보존, 문화적 전승과 다양성, 창작과 비평 등 다방면으로 국제교류를 지속해 왔습니다.

한국무용학회의 초대 회장님이신 최청자 교수님께서 영국라반센터에서 수학하신 뒤 1980년대부터 한국의 라반키네토그래피 교육에 힘쓰셨습니다. 그 정신은 현재까지 세종대학교 무용과에서 계승되고 있으며 뒷마루 무용단의 활동으로 발현되고 있습니다. 비록 현실적으로 필요성이 감소되었고 과거의 학문으로 오인되기도 하지만 미비하나마 전문성을 갖춘 연구를 통해 무용을 중심으로 한 간학문적 사고의 기틀을 제공하고 있습니다.

제33회 ICKL 국제학술회의에 참가해주신 12개국 40여분의 발표자들께서 다양한 주제발표를 통해 심도 있는 논의의 장을 열어주시리라 생각합니다. 이 자리는 라반 기록법을 연구하고 이를 바탕으로 안무, 교육, 아카이빙, 기술융합 등에 관한 접근법과 사례를 경험할 수 있는 좋은 기회가 될 것이라고 생각합니다. 더불어 라반 이론에 대한 새로운 시각과 비전을 제시할 수 있는 소중한 자리가 될 것으로 자부하고 있으며 이를 계기로 국제교류 및 협력증진이 지속될 것이라고 기대합니다.

마지막으로 지금까지 행사를 준비하신 ICKL과 한국무용학회 임원진 및 사무국에 깊은 감사를 드립니다. 아무쪼록 이 자리에 참석해 주신 모든 여러분들께서 성공적인 회의를 이끌어주시리라 믿으며 다시 한 번 감사의 마음을 전하면서 인사말을 대신하겠습니다. 감사합니다.

2023년 7월 17일

한국무용학회 회장, 세종대학교 무용과 교수 김형남

Opening Remarks

Dear Members of The International Council of Kinetography Laban and The Korean Society of Dance Studies,
I am Hyoung Nam Kim, the president of Korean Society of Dance Studies.

I foremost would like to welcome and thank all the participants from overseas to attend the 33rd Biennial Conference of ICKL. And I especially want to thank Professor Judy Van Zile and Valarie Williams from the U.S. who traveled a long way for today's opening session and my deep appreciation goes to professor Byoung-Soon Ahn, the 4th president of The Korean Society of Dance Studies (KSDS).

It is without a doubt a great honor to host the 33rd ICKL Conference here in Korea for the first time, hosted by the KSDS. Much support has been received from János Fügedi, the chair of ICKL and Deokhyo Bae, the president of Sejong University to host this wonderful event.

If we look back at the modern history of dance, Rudolf Laban has left an indelible mark with his innovative choreographical approach. And such passionate activities of our fellow members of ICKL helped preserve 60 years of dance notation, spread the cultural tradition and diversity, and inspire creative works and reviews globally.

In Korea, it was Chungja Choi, the first president of the KSDS who taught and spread Kinetography Laban in Korea from the 1980s after she learned it from the UK's Laban Center. That spirit still lives on today at the Department of Dance in Sejong University through the performance of Tatmaroo Dance Company. Although the world seems less keen on Kinetography Laban today and many think of it as a study in the past, it still is being studied by many professionals providing fresh crossover perspective to the dance.

In this 33rd ICKL Conference, around 40 participants from 12 nations will engage in deep discussions about various topics and presentations. This place will serve as an ideal place not only to study Laban's Notation System and but also to learn new approach and experience related to choreography, education, archiving, and convergence with technology. Also, let your new perspective and vision be heard in this conference which will facilitate more global exchanges and cooperation.

Last but not the least, I want to deeply thank ICKL members and the board and staff members of KSDS who brought this event to life. Once again, thank you all for coming and I trust you will help turn this event successful. Thank you.

July 17, 2023

Hyoung Nam Kim

President of Korean Society of Dance Studies & Professor of Department of Dance in Sejong University

축 사

제33회 국제라반키네토그래피협회의 국제컨퍼런스 개최를 진심으로 축하드리며, ICKL 회장님과 한국무용학회 김형남 회장님을 비롯하여 이 자리에 함께 참여해주신 모든 학자 여러분들에게 환영의 말씀을 올립니다.

ICKL은 60년 이상 춤의 기록을 중심으로 그 계승과 발전, 교육과 안무 등에 대한 연구를 지속해 왔으며, 올해로 제33회를 맞이하게 되었습니다. 특히, 이번 ICKL 국제학술회의를 한국무용학회가 최초로 개최하게 된 것을 진심으로 축하드립니다.

한국무용학회는 라반키네토그래피와 연관이 매우 깊습니다. 한국무용학회의 초대 최청자 회장님은 영국라반센터에서 수학한 후, 한국에서 라반 움직임교육을 기반으로 세계적인 창작활동의 융성을 이뤄왔습니다.

또한, 한국무용학회는 무용학의 공동체 형성을 목표로 우수한 학회지와 국제학술대회를 통해 융·복합 예술의 변혁과 학문적 흐름을 주도해 온 학술단체입니다. 이번 공동 컨퍼런스는 ICKL과 한국무용학회가 축적해 온 훌륭한 연구 성과와 국제적인 네트워크를 함께 공유할 수 있는 훌륭한 기회가 될 것입니다.

40여 명의 학자들의 라반 기록법 연구를 바탕으로 다양한 주제발표와 사례중심의 성과들을 기대하며, 이번 공동 컨퍼런스를 계기로 향후 ICKL과 한국무용학회의 지속적인 국제협력관계를 희망합니다.

라반무용교육과 창작논리는 신체움직임의 본질탐구라는 변함없는 진리로 지속될 것이며, 메타버스 (Meta-verse)와 AI이미지 캡셔닝(AI-Image Captioning)으로 융합되는 미래비전에도 확실한 연구 성과로 기록될 것입니다.

끝으로 제33회 ICKL 국제학술컨퍼런스 준비에 노고를 아끼지 않으신 한국무용학회 김형남을 비롯하여 관계자들에게 깊은 감사의 말씀을 드립니다.

2023년 7월 17일

한국무용학회 제4대 회장, 순천향대학교 교수 안 병 순

Congratulatory Remarks

I would like to genuinely congratulate having hosted the 33rd International Council of Kinetography Laban in Korea with my special gratitude to the president of ICKL and the president of KSDS.

ICKL has done more than 60 years of study on how to continue on, develop, educate and choreograph dance notation. Such efforts also include facilitating discussions through a conference like this marking the 33rd this year. I am especially happy that KSDS was able to organize ICKL Conference for the first time this year.

KSDS has very special ties to Kinetography Laban. The founding president of KSDS, Professor Chungja Choi, fostered global creative works based on Laban education in movement after she did her studies in the UK's Laban Center.

Moreover, KSDS has led the movement of convergence of arts and academic effort by publishing in journals and hosting international conferences with the aim of creating dance academic community.

Today's conference, co-organized by ICKL and KSDS, will be the perfect time to share what we have accomplished academically in the attendance of global audience. I really look forward to various presentations and case studies based on the Laban's Notation System and hope for a continuous global cooperation between ICKL and KSDS.

As long as there is a basic instinct to explore body movement, Laban's Dance Education and choreology will continue. Also, converging with advanced technologies like metaverse and AI-image captioning will open up its new potential and possibilities.

Once again, I want to thank all the members of KSDS, including its president Hyoung Nam Kim, to make this 33rd ICKL Conference possible.

Sincerely,

July 17, 2023

Byoung Soon Ahn

Professor of Soonchunhyang University & The 4th President of Korean Society of Dance Studies

환영사

안녕하십니까? 한국무용학회 국제이사 심경은입니다.

국제라반키네토그래피협회와 한국무용학회가 공동주최하는 제33회 국제학술회의에 참석해 주신 모든 분들께 환영의 인사를 전합니다.

그동안 컨퍼런스 준비에 있어 여러 난관에 봉착했지만 한국무용학회 김형남 회장님의 격려와 지원으로 지금의 소중한 자리를 마련할 수 있게 되었습니다. 또한 ICKL 사무국장 마리옹 바스티앙의 역량과 중재를 통해 모든 일들이 성사될 수 있었습니다. 그 무엇보다도 이 자리에 계신 모든 회원분들의 참여가 아니었다면 한국에서의 개최는 불가능했을 것입니다. 진심으로 경의를 표하며 감사의 말씀을 드립니다.

한국에서는 1980-90년대 대학 무용과 및 체육교육과를 중심으로 라반키네토그래피(Kinetography Laban) 또는 라반노테이션(Labanotation)으로 알려진 동작기록법이 교육되었으며 한때 활발한 연구가 이뤄지기도 하였습니다. 대표적으로 세종대학교 최청자 명예교수님, 이화여자대학교 신상미 명예교수님, 상명대학교 이영숙 명예교수님께서 1세대로써 공헌해 주셨습니다. 2000년대 이후에는 라반움직임 분석L. M. A(Laban movement analysis), 모티프 라이팅(motif writing) 등 과생 이론이 더욱 보급되었습니다. 현재 비록 교육적 입지가 좁아지기는 하였으나 움직임분석체계를 필요로 하는 뉴미디어 테크놀로지, 기록 가치의 재고를 요구하는 디지털 아카이빙 등, 과거로의 퇴보가 아닌 미래 학문으로써의 인식 변화가 싹트고 있습니다. 더불어 무용교육과 안무에서의 활용은 원론적인 학문기반의 필요성을 다시금 확인시켜주고 있습니다. 이에 따라 ICKL의 역할과 사명이 더욱 중요해진 때라고 할 수 있겠습니다. 라반 사후부터 지금까지 움직임 기록 및 분석 시스템의 보전과 발전에 힘써 왔던 ICKL의 활동을 성원하겠습니다.

한국 무용계는 라반 연구에 있어 어느 정도 전문가들을 보유하고 있음에도 그동안 국내외적으로 교류가 미비했습니다. 과별과 배척이 아닌 서로를 포용하고 존중해 나갈 때 범지구적인 공동체 의식에 합류할 수 있으며 ICKL과 같은 진정한 국제교류의 장에 설 수 있을 것입니다. ICKL 국제컨퍼런스의 이번 한국 개최가 무용 전공생, 지도자, 연구자, 안무자들에게 라반키네토그래피에 대한 인식 개선 및 전문지식 배양, 국내외 전문가들 간에 소통의 장을 통한 공동체 의식 증진 및 국제네트워크 형성의 계기가 되길 바랍니다.

끝으로 오늘부터 펼쳐질 각 발표에 귀 기울여 주시길 바라며, 다시 한 번 이 자리를 빛내주신 모든 귀빈 여러분께 감사의 뜻을 전합니다.

2023년 7월 17일

한국무용학회 국제이사, 세종무용콘텐츠연구소 연구교수 심경은

Welcoming Remarks

Dear Members,

This is Kyung Eun Shim, the International Director of Korean Society of Dance Studies.

I would like to extend my sincere welcome to all of you who attended the 33rd Conference co-organized by International Council of Kinetography Laban and The Korean Society of Dance Studies.

We had many hiccups on our journey to host this conference but it was made possible due to the unwavering support and encouragement from Hyung Nam Kim, the president of KSDS, Also, the Secretary Marion Bastien of ICKL has done so much through his show of talent and will. More than anything else, hosting the event here in Korea would not have been possible without everyone of your participation. I truly thank you all for this.

In the 1980s and 90s, Kinetography Laban or Labanotation which is to record movements was taught and studied quite ardently by university dance and P.E. departments in Korea. Most prominently, Prof. Chungja Choi from Sejong University, Prof. Sang Mi Shin from Ewha University, and Prof. Young Sook Lee from SangMyung University served as the first generation of this movement. From the 2000, other theories such as Laban movement analysis and motif writing sprung up. Even though Kinetography Laban is now taught at fewer schools with less attention paid, it is rather a study for the future and not the past due to the rising new media technology that needs movement analysis and digital archiving. Moreover, using Kinetography Laban for the choreographies in dance education department is proving the value of theoretical teaching. I believe now is the time to prove the role and mission of ICKL. Unsparing support of mine goes to ICKL which protected and developed movement notation and analysis system after Laban's death till now.

Korean dance society so far was not proactive enough to reach its global peers even when it had some people with insights and experience in Laban studies. What it needs is not a competition or division but cooperation and mutual respect to join global communities like ICKL and make true global exchanges.

I sincerely hope that dance majors, teachers, researchers, and choreographers will use this opportunity of having ICKL conference in Korea to learn more about Kinetography Laban, cultivate a sense of global community, and build network with professionals. I hope you stay tuned to the voices of each speaker starting from today and thank you once again for joining us.

July 17, 2023

Kyung Eun Shim

International Director of Korean Society of Dance Studies & Research Professor at Sejong Dance Contents Research Center

환영사

János Fügedi 회장님 및 이사회를 대표하여 33회 ICKL 국제회의 개막을 함께 하신 여러분을 환영합니다. 세종대학교 한국무용학회 대양AI센터에서 개최된 본 회의는 김형남 회장님과 심경은 이사님께서 기획하고 개최하셨습니다. 저희 모두 이 두 분께 감사인사를 드리는 바입니다.

여기에 북미, 남미, 아시아, 유럽 10개국에서 47명의 학자들이 참석하게 되어 기쁘게 생각합니다. 바로 이 곳에서 라반 시스템의 다양한 가르침, Labanotation 시각적 의미와 활용, Kinetography Laban과 Labanotation을 쓰고 읽는 레파토리 및 기술 강연을 접근할 수 있는 시스템 등의 다양한 주제가 다뤄질 것입니다.

한국에서 처음 개최되기 때문에 한국의 문화와 주최자, 또 이들의 라반시스템에 대한 열의를 알 수 있게 되기를 기대합니다.

이번 발표자 중 ICKL 소속이신 Judy Van Zile께서 곧이어 기초연설을 해 주실 것입니다. 하와이 대학의 명예교수이신 Van Zile 교수님은 하와이 대학에서 민속무용학을 설계하셨고, 한국연구소에 연구를 위해 임하셨습니다. 한국에서 여러 달 연구 목적으로 머물렀고 아시아 무용, 특히 한국무용 연구의 초점을 맞춰왔습니다. 인도의 주석 달린 문헌목록과 일본 본 무용의 논문 외에도 아프리카, 아시아와 태평양지역의 무용과 관련된 서적을 편집해왔습니다. ‘한국무용에 대한 시각’이라는 책은 미국 Congress on Research in Dance 협회로부터 2003년 출간물 최우수상을 받았고 한국 무용에 초점을 맞춘 교수님의 여러 책 내용이 편집본과 출판물에 삽입되었습니다.

올해 ICKL 기초연설자이신 Van Zile 교수님을 환영하는 바이며 김형남 회장님, 심경은 이사님, ICKL 이 공동으로 개최한 본 글로벌 행사에 제가 여러분께 바라는 것은 다음입니다.

1. 40회 발표, 공연, 워크샵, 활동의 참여
2. 4개 대륙의 참가자들과 새로운 관계 만들기
3. Kinetography Laban과 Labanotation을 향한 존중과 활용으로 상호 지원하고 협력을 공고히 하길 바랍니다.

여기 한국 서울에서 개최되는 뜻깊은 ICKL 모임의 일원이 되신 것에, 또한 춤과 동작을 분석하고, 쓰고 읽는 환경 조성을 다루는 2년마다 개최되는 본 33회 회의에 동참하신 것에 감사를 드립니다. 글로벌 라반 부족이 한국에 처음 상륙했음을 알립니다.

2023년 7월 17일

ICKL 부위원장, 오하이오 주립대학 교수 발레리 윌리엄스

Welcoming Remarks

On behalf of our Chair János Fügedi and the Board of Trustees, I welcome you all to the Opening of the 33rd Biennial Conference of ICKL and thank you for coming to this wonderful conference that Hyoung Nam Kim, Kyung Eun Shim have designed and organized at the Daeyang AI Center of the Korean Society of Dance Studies at Sejong University. We all thank Hyoung Nam Kim and Kyung Eun Shim. We are fortunate to have them host us and welcome 47 presenting scholars from across 10 countries spanning four continents of North America, South America, Asia, and Europe! The multi-faceted subjects range from teaching various aspects of Laban's systems to perspectives on meaning and application of Labanotation, along with uses of the system for accessing repertory and technical sessions promoting writing and reading with Kinetography Laban and Labanotation.

Hosted for the first time in Seoul, Korea, we are excited to engage with the culture, our hosts, and their enthusiasm for the system. One of our presenting scholars, and Fellow of ICKL, Judy Van Zile will provide our keynote address. Van Zile is Professor Emerita of University of Hawai'i where she taught, designed a curricula for dance ethnology, and served on faculty at the Center for Korean Studies at the University of Hawai'i. She spent many months conducting research in Korea, and her primary research interests focus on Asian dance, and more specifically the dances of Korea. In addition to an annotated bibliography on dance in India and a monograph on Japanese bon dancing, she edited a collection of readings on dance in Africa, Asia, and the Pacific. Her book entitled Perspectives on Korean Dance received the 2003 Outstanding Publication from the United States of America's organization Congress on Research in Dance and her many book chapters and articles focused on Korean dance are included in edited volumes and journals.

As we welcome Professor Van Zile as our keynote speaker for this year's ICKL, my hope for all of us here today is that we take advantage of the global event that our co-hosts President Hyoung Nam Kim and Director Kyung Eun Shim have created and experience a safe place in which to learn:

1. during the 40 presentations, performances, workshops, and activities,
2. while making new connections across the four continents represented,
3. to enjoy the legacy of our combined support of one another through our mutual respect and uses of Kinetography Laban and Labanotation.

Thank you for being here as part of this historic gathering of ICKL in Seoul, Korea, and for contributing to the landscape of analyzing, reading, and writing movement and dance for this 33rd biennial conference, "First landing of the global Laban tribe in Korea."

Very Sincerely,



July 17, 2023

Valarie Williams ICKL Fellow, Vice Chair of ICKL

KEYNOTE

주디 반 자일 ICKL 펠로우, 하와이 주립대학교 명예 교수

안녕하십니까.

오늘 2년마다 개최하는 오늘 이 회의의 개막식에서 여러분들과 함께 할 수 있어서 기쁘고 영광으로 생각합니다.

오늘 회의를 개최하는 곳이 저에게는 특별한 의미가 있습니다. 1969년 제가 대학원 학생이었을 때 여기서 라반노테이션 연구를 시작했습니다. 2년 뒤 제가 한국 유명 궁중 무용가이자 음악가였던 김천홍 선생의 딸인 Chung-won Meyer와 함께 한국 무용 공부를 시작하고 있었을 때 하와이에서 교수직을 제안 받았습니다. 1980년 저는 하와이에서 Halla Huhm(배한라 또는 배영자 라고도 알려짐)에게 계속 배우고 있으면서 한국의 제주 민속 축제를 방문했을 당시 다양한 무용수들과 무용 공연을 접할 수 있었습니다. 저는 그 때부터 한국 무용학에 대한 연구를 시작했고 루돌프 본 라반의 이론을 이용하였습니다.

제가 43년 전 한국을 처음 방문 한 이후 여러 번 한국을 방문할 기회가 있었습니다. 그 때 제 연구를 도와준 단체명을 언급하고 싶습니다. 한국문화예술진흥원, 한국정신문화연구원, 한국국제문화협회, 한미교육재단의 풀브라이트프로그램, 하와이 대학의 여러 부서들 그리고 그 중 한국연구센터입니다. 이 단체들의 연구 프로젝트, 교육, 강의에 대한 지원 및 회의와 특별행사 참석 지원에 대한 진심 어린 감사를 드립니다. 이런 활동들 덕분에 제가 한국과 한국의 무용을 더 배우고 나눌 수 있는 귀한 기회를 얻을 수 있었습니다.

당시 제가 만났던 수많은 한국 무용가, 학자, 교수, 비평가, 학생들은 본인의 지식과 인사이트를 저와 공유했습니다. 너무 많아서 이름을 다 댈 수는 없지만 여러 방면으로 도와주어 제 선생님이라고 생각합니다.

이제 다시 라반 기반의 연구와 기록에 대한 제 경험을 말씀드리자면 제 목표는 이 도구들을 통해 한국에서 배운 무용을 더 잘 보여주고, 제가 배운 것을 남들에게 더 잘 전달하며, 사람들과 문화를 이해하는 것입니다.

2002년에 하와이 대학의 3명의 대학원 학생이 한국 궁중무용인 처용무를 약간 변형하여 한국에서 공연을 한 적 있습니다. 이들은 제가 이화여자대학에서 배운 처용무와 국립국악원에서 공연가인 이진호 선생님에게서 배운 작품을 바탕으로 만들었던 무보를 보고 배워서 공연한 것이었습니다. 이 학생들이 한국무용을 기존에 접한적이 없기 때문에 수 세기 전에 발생한 이 춤을 몸으로 느끼고 그 특성을 내재화하였습니다. 또한 이진호 선생님의 가르침을 통해 무보로부터 배운 것을 개선시켰고 한국문화에 있어 중요한 춤의 요소를 익혔습니다. 국립기록원에서 대여한 한국 복장과 가면을 쓰면서 한국 전통 의상과 가면을 직접 체험했고 한국에서 시간을 보내면서 한국 춤의 성격과 미학적인 요소에 영향을 준 문화적 환경적 요소를 느끼게 되었습니다. 라반노테이션을 통해 그들은 한국 춤에 입문했고 이어서 한국 문화에 입문했습니다.

이 후 저는 마을과 궁중 문화가 모두 있는 한국 남부지역에서 진주 군무라는 칼춤, 안동의 하회탈춤과 고성 의 오광대라는 가면 탈춤 놀이를 접하고 연구하였습니다.

몇 세기 전에 만들어진 춤 공연을 관찰하면서 제가 느낀 것은 같은 이름을 가진 춤들도 조금씩 때로는 꽤 다른 점이 있다는 점이었고 모두 다 “전통”이라 주장하였기에 “전통”을 어떻게 판별하는가에 대해 물었습니다. 그랬더니 한국에서는 이러한 다양한 춤사위들을 고유한 방식으로 기록해서 남겼던 역사가 꽤 길다는 것을 알게 되었습니다.

한국과 런던의 도서관, 박물관, 기록관에서 저는 15세기에 쓰여진 음악학 입문서인 악학궤범과 정교한 목판에 음악가들과 무용가들의 도열을 표시한 궁중활동 기록물인 의궤를 접할 수 있었습니다. 18세기의 시용 무보는 종묘제례악의 동선과 음악 간의 흥미로운 연관성을 보여줍니다. 18세기말부터 19세기초까지 김홍도 화가가 그린 그림을 보면 마을에서 종교적 장소에서 행한 춤을 엿볼 수 있습니다.

다양한 자료의 움직임에 대한 내용을 해독하다보면 당시 무용가들과 음악가들에게 중요했던 게 무엇이었는지, 궁궐 사관들과 비무용 계통의 예술가들, 학자들에게 중요했던 게 무엇이었는지 알 수 있었습니다. 이를 통해 한국 무용과 문화 표현 방식을 알게 되었습니다. 문서라는 게 오늘날의 발전된 기술도 담아내지 못하는 게 많지만 자세히 살펴보면 당시의 상황을 기록하고 있어서 생생한 무용 예술의 이해를 넓히는 데 도움을 줍니다.

저는 결국 나중엔 창조적이고 논란이 많았던 그래서 국제 정치와 문화영역에서 활발히 활동한 20세기 무용수이자 연출자였던 최승희의 삶과 춤을 연구하게 되었습니다. 한국인이 비한국인에게 어떤 춤을 어떻게 보여주는지 궁금했습니다. 그리고 당시 일본 식민통치와 한국의 빠른 현대화가 한국의 춤과 동작에 영향을 끼쳤음을 알게 되었습니다. 춤동작이 역사, 경제, 정치, 관광, 사상과 밀접한 관련이 있음을 점차 깨닫게 되었습니다.

2017년 저는 일본의 히토쓰바시 대학의 한국연구센터의 개막행사에서 한국 무용의 미학이라는 논문을 발표한 적이 있는데 그 때 참 어려웠습니다. 그 과정에서 저는 2001년 출간한 ‘한국무용에 대한 시각’이라는 책과 기타 회의 및 출간물의 내용을 다시 살펴볼 수밖에 없었는데 당시 나열한 궁중무예, 굿, 불교무용, 한국발레, 신무용, 창작춤 그 너머를 바라봐야 했습니다. 한류부터 강남스타일, BTS와 블랙핑크가 이끌고 있는 K-Pop을 고려해야 했고 그 과정에서 두가지 질문을 하게 되었습니다. “한국 춤이란 무엇인가?”와 “‘한국춤’과 ‘한국에 있는 춤’이 다른가?”였습니다. 이 때 라반노테이션과 그 원칙을 활용한 제 기록과 분석이 이 두 질문에 대한 의미있는 접근법을 제공하였고 시간 경과에 따라 달라진 춤의 공통점을 찾는 데 또 춤과 문화의 관계를 찾는 데 도움이 되었습니다.

제가 1981년 한국에서 라반노테이션을 가르칠 때 이 시스템을 이용하여 궁중무용을 기록하는 것에 당시 한국에서 굉장히 회의적인 시각이 많았습니다. '우리 춤'을 잘 모르는 사람이 유럽에서 개발한 시스템으로 그게 가능하냐는 것이었습니다.

오늘날 라반 이론에서 비롯된 무용 기록, 언어 분석 그리고 응용버전으로써 에포트/쉐입(Effort/Shape), 라반-바르트니에프 움직임 분석(Laban-Bartenieff Movement Analysis), 랭귀지 오브 댄스(the Language of Dance), 모티프 라이팅(Motif Writing) 등을 통해 한국무용과 한국에 대해 알게 된 사람들의 숫자가 크게 늘었습니다. 이를 공부하고 활용하는 한국인 숫자도 상당합니다. 이 방법과 아이디어를 사용해 한국에서 자신들의 연구와 가르침에 활용하고 있고, 국제적으로 통용되는 기록방식으로 춤을 기록하고 있고, 성인과 아이들이 몸을 자유롭게 쓸 수 있도록 하는 새로운 방식으로 쓰고 있으며, 한국에서 가르치고 자격증을 주는 프로그램을 만들게 되었고, 출간물과 회의 발표를 통해 국제 사회에 한국의 춤과 문화를 소개하고 있습니다.

이런 일련의 결과들은 제가 40년 전 라반노테이션이 한국의 무용을 어떻게 기록 할지 고민했던 부분에 대한 답이 되고 있습니다. 한국 과거에서부터 현재의 다양한 춤을 공부하고 기록하는데 그리고 한국의 문화를 알리는데 라반의 도구가 가치 있게 쓰이고 있습니다.

오늘 33회 회의를 개막하면서 이 행사의 개최를 위해 힘써주신 한국무용연구학회의 김형남 회장님, 심경은 이사님, 회원 분들의 노고에 감사를 드립니다. 또한 시설과 현장지원을 해주신 세종대학교와 세종무용콘텐츠연구소, 글로벌문화예술교육연구소, 뒷마루 무용단, 파다프, 한국전통문화연구원에게 감사드립니다. 또한 ICKL의 연구자들과 이사회, 특히 임시 사무총장이신 마리옹 바스티앙에게 감사인사를 드립니다. 한국에서 회의를 개최하는 시점부터 발표주제를 기획하고, 중요한 내용을 전달하고, 질문에 답변하고, 회의자료 준비 등 다양한 업무를 소화하셨습니다.

이번 회의에서 제가 바라는 바는 라반이라는 공통의 언어와 기록 시스템을 사용하여 우리가 사람들이 추는 그 춤을, 그리고 그 춤을 추는 사람을 더 잘 이해하기를 바랍니다.

현대의 무용 학자들과 공연자들의 작품에 대해 듣고, 한국과 한국의 춤, 그리고 세계 춤의 형식에 대해 배우고, 친목과 우애를 다지는 시간이 되기를 바랍니다. 감사합니다.



KEYNOTE

Judy Van Zile

Fellow of ICKL, Professor Emerita of University of Hawai‘i

Good morning.

I'm delighted to be here today, and honored to have been invited to speak with you at the opening of our biennial meeting.

The location of this year's conference has special meaning for me. In 1969, as a graduate student, I began my study of Labanotation. Two years later, when I accepted a teaching position at the University of Hawai‘i, I began to study Korean dance with Chung-won Meyer, daughter of recognized court dancer and musician Kim Ch'ön-hüng. In 1980, after continuing my studies in Hawai‘i with Halla Huhm (also known as Pai Halla and Pae Yöng-ja), I came to Korea to observe a folk festival on Cheju Island, meet with dancers, and see many kinds of dance performed in Korea at the time. That visit was the beginning of my research commitment to studying Korean dance, and to using theories originated by Rudolf von Laban to facilitate the work I continue to do.

Since my first encounters in Korea 43 years ago I have been privileged to return many times. Before continuing I want to acknowledge a few of the organizations that have supported my work. These include Han'guk Yesul Munhwa Chinhügwön (the Korean Culture and Arts Foundation), Han'guk Chöngshin Munhwa Yön'guwön (Academy for Korean Studies), Han'guk Kukche Munhwa Hyöphoe (the International Cultural Society of Korea), the Korean-American Educational Foundation's Fulbright Program, and many offices within the University of Hawai‘i, particularly the Center for Korean Studies. I am grateful to these, and many other organizations, for their support of research projects, teaching, lectures, and attendance at conferences and special events. All of these activities provide me valuable opportunities to continue to learn and share what I learn, about Korea and its dance.

I am also grateful to countless Korean performers, scholars, professors, critics, and students for their friendship, patience, and willingness to share their knowledge and insights. They are too numerous to name here, but all assisted me in many ways, and I consider them also to be my teachers.

I turn now to describing a few of my experiences in using Laban-based theories and notation with Korean dance. My goal is to show how these tools facilitate some of the ways I have learned about dance in Korea, how I communicate what I learn to others, and how these tools can contribute to understanding people and cultures.

In 2002, three University of Hawai'i graduate dance students performed, here in Seoul, a slightly modified version of the court dance Ch'öyongmu. They learned the dance from a score I created in 1981, based on how it was taught by Kim Ch'ön-hüng at Ewha Woman's University, and from several rehearsals at Kungnip Kugagwön (known today in English as the National Gugak Center), with performer and teacher Lee Jin-ho. Since these students had not previously studied Korean dance, they experienced it "from the inside"—from working to feel, within their own bodies, the nature of a dance that originated many centuries ago. By interacting with Lee Jin-ho, they enhanced what they learned from the notated score, and in doing so gained insights into elements of the dance that are important from within the culture. Because they wore costumes and masks loaned to them by the Center, they also had intimate contact with traditional Korean attire and mask-making. And by spending time in Korea, they became aware of many elements of the cultural environment that contributed to the nature and aesthetic of the dance. Labanotation served as their entrée to Korean dance, and Korean dance served as their entrée to many aspects of Korean culture. Over the years my studies expanded to embrace Chinju Kömmu, a sword dance from the southern part of the Korean Peninsula that has ties to both the villages and the royal court; and to two village masked dance-drama forms—Andong's Hahoe T'alch'um and Kosöng's Ogwangdae.

As I continued to watch performances of dances said to have been created centuries ago, I noticed subtle—and sometimes not-so-subtle—differences between dances that had the same title. When I was told that this version or that version of the dance was the most "authentic," I asked how "authenticity" was known. And I discovered that Korea has a long history of indigenous records that attempt to capture movement in various forms.

In libraries, museums, and special archives in Korea and London I encountered fascinating verbal descriptions and line drawings in the Akhak Kwebömm, a 15th century written Guide to the Study of Music. Üigwe, records of ceremonial court activities, some of which include elaborate wood-block prints that show accompanying musicians and formations through which dancers moved. The 18th century Shiyong Mubo's intriguing way of suggesting the relationship between movements and accompanying music in Confucian ritual dances. The marvelous paintings by Kim Hong-do in the late 18th and early 19th centuries of dance in scenes of village life and some religious settings.

I learned that despite the challenges of trying to decipher movement details from these varied documents, they do tell us about things that were important to dancers and musicians of the time, as well as to court scribes and non-dance artists and scholars. Again I learned about Korean dance as well as other manifestations of culture. Despite the shortcomings of any kind of documentation, however, including the extraordinary capabilities of technology available today, each records elements of a moment in time, and each contributes to our understanding of the living art form of dance.

My studies eventually led me to looking at the life and dance of Ch'oe Süng-hüi, a creative and controversial 20th century performer and choreographer whose career traversed international political and cultural borders. And I became interested in seeing what and how Koreans presented their dance to non-Koreans. I became aware of some of the impacts of Japanese colonization and Korea's rapid modernization on dance and its movements. And I increasingly saw how intertwined dance movements are with history, economics, politics, tourism, and belief systems.

In 2017 I was invited to present a paper on Korean dance aesthetics at the opening events of a Center for Korean Studies at Hitotsubashi University in Japan. I found this a particularly challenging request. It forced me to re-examine some things I discussed in my 2001 book publication, *Perspectives on Korean Dance*, as well as at conferences and in other publications. I needed to look beyond such things as court dance, shaman dance, Buddhist dance, “Korean ballet,” *shinmuyong* (Korean “new dance”), and *ch’angjak ch’um* (Korean creative dance). I needed to consider *hallyu* (the Korean Wave), ranging from such dance manifestations as Gangnam-style to K-Pop and performances by BTS and Blackpink. I had to re-think two questions: “What constitutes ‘Korean dance?’” and “Is there a difference between ‘Korean dance’ and ‘dance in Korea?’” My documentation and analyses using Labanotation and its underlying principles allowed me to try to meaningfully address these questions and to see common threads connecting dance over time, and with other aspects of culture.

When I taught Labanotation in Korea in 1981 and notated two court dances using this system, my work was met with a great deal of skepticism. How could a system that originated in Europe and that was developed largely by individuals who likely had little, if any, knowledge of Korean dance, possibly record “uri ch’um,” “our dance”?

Today, the number of individuals introduced to Korean dance and Korea through notated scores, verbal analyses, and applications that evolved from Laban-based theories, including such areas as Effort/Shape, Laban-Bartenieff Movement Analysis, the Language of Dance, and Motif Writing, has grown significantly. And the number of Koreans studying and using these methods is likewise significant. They have used these methods and ideas in their own research and teaching, applied them to recording dance in a notated form understood internationally, devised ways to entice adults and young children to freely use their bodies, established teaching and certification programs in the country, and introduced Korean dance and culture to international audiences through their publications and conference presentations. Noteworthy for us here this week are presentations by six Koreans on topics ranging from the use of breath in Korean dance to choreographic harmony, classification indices, and analyses of two traditional dances.

All these activities answer the question I was asked more than 40 years ago of how Labanotation could possibly record Korea’s dance. They attest to the relevance and values of using Laban-based tools for studying and recording the myriad kinds of dance of Korea’s past and present, and for communicating about the culture that was and is Korea.

As we begin our 33rd conference, I express thanks to President Kim Hyoung-nam, International Director Shim Kyung-eun, and members of the Korean Society of Dance Studies team for all they have accomplished in making this event happen. Thanks also go to Sejong University for providing facilities and other on-site support, as well as to the Sejong Research Institute of Dance Content, the Global Research Institute for Arts and Culture Education, the Tatmaroo Dance Company, the Playing Art Doing Art Festival, and the Institute of Traditional Korean Culture. And a very warm thank you to ICKL’s Research Panel and Board of Trustees, especially Marion Bastien, our Interim Secretary, for coordinating the many tasks involved from the inception of the idea to hold the conference in Korea to organizing conference presentations, communicating details, answering questions, and preparing final conference materials.

As we move through the activities of our days together, my hope is that by using the shared vocabulary and notation systems that evolved from Laban's ideas we can come to better understand the dances people do, and ultimately understand things about the people who do them.

I look forward to hearing about the work of contemporary dance scholars and practitioners, to gaining new insights into Korea, Korean dance, and dance forms from across the globe, and to creating new friendships and understandings.

PROGRAMME

33rd Biennial Conference of ICKL

Schedule

MONDAY 17

9:30	<i>Daeyang AI Center</i> Registration
10:00-11:00	Opening Session
11:00-11:40	Kim, Hyoung-Nam; Shim, Kyung-Eun (South Korea) Development of Classification Index for Dance Quantification Based on Kinetography Laban Short Paper
12:00-12:30	<i>Yongdeok-gwan Modern Dance Room</i> Performance with Tatmaroo Dance Company
12:30-1:40	<i>Daeyang AI Center</i> <i>Welcome Reception & Lunch</i>
1:40-3:10	<i>Yongdeok-gwan Modern Dance Room</i> Technical Session #1 Bioret, Olivier (France) Cells and Collective Organisms: Practicing the Group Circular Paths Workshop
3:10-3:40	<i>Pause</i>
3:40-4:40	Technical Session #2 Texas Star: Appalachian Folk Dance Experience
TBA	<i>Fellows meeting (Fellow only)</i>

TUESDAY 18

Open Day to external audience, upon prior registration

Registration: <https://forms.gle/Th3MfscVbsoz3AMP8> (deadline to register: July 10)

- 9:40-11:00 *Daeyang AI Center*
Lee, Jung-Min (Korea)
The Application of Motif Writing in South Korea since the 2000s
Short Paper
- Tseng, Ra-Yuan (Taiwan)
Teaching Motif Writing in Taiwan
Long Paper
- Megill, Beth (USA)
Beyond Orthography, Notating Along a Continuum
Long Paper
- Chair: Mei-Chen Lu
- 11:00-11:30 *Pause*
- 11:30-12:30 Loukisa, Panagiota (Giota) (Greece)
An Investigation of the Impact of Movement Literacy and, in Particular, of Motif Notation on the Memorisation of Classical Dance Sequences
Long Paper
- Emory-Maier, Ambre; Frazier, Mara; Williams, Valarie (USA)
Finding the Lost Section of "Galliarde" from Agon
Long Paper
- Chair: Si-Hyun Yoo
- 12:30-1:40 PM *Jingwan Hall*
Lunch
- 1:40-2:40 *Yongdeok-gwan Modern Dance Room*
Kovács, Henrik; Oláh, Nóra (Hungary)
Reading Excerpts of Turning Pair Dance from Transylvania
Workshop
- Chair: Béatrice Aubert
- 2:40-3:10 *Pause*
- 3:10-4:40 Billie Lepczyk (USA)
Using Dance to Visualize Complex Acoustic Phenomena
10 minutes video to be projected at the beginning of the Technical Session
- Technical Session #3
Reading of *Die Welle*

WEDNESDAY 19

Open Day to external audience, upon prior registration

Registration: <https://forms.gle/Th3MfscVbsoz3AMP8> (deadline to register: July 10)

- 9:40-11:00 *Daeyang AI Center*
Shim, Kyung-Eun (Korea)
A Dance of Cultural Diversity 'Ch'öyongmu', Integrated Research for Notation
Long Paper
- Chandnasaro, Dharakom (Thailand)
An Analysis and Recording of NA Phat Dance, Tra Nimit Song in Thai Theatre and Dance with Labanotation
Short Paper
- Yoo, Si-Hyun (USA/Korea); with John Chanik and Cheryl Clark (USA)
Motif as an Exploration for Understanding the Bartenieff Fundamentals Basic Six
Long Paper
- Chair: Mara Frazier
- 11:00-11:30 *Pause*
- 11:30-12:30 Lu, Mei-Chen (USA/Taiwan)
The DNB Online Courses: Experiences, Adaptations, and Enhancements
Long Paper
- Wilson, Sofia (USA); Abe, Erika (Japan)
Staging Process of Two Ecstatic Themes at Kenyon College
Short Paper, followed by a demonstration
- Chair: Lynne Weber
- 12:30-1:40 PM *Jingwan Hall*
Lunch
- 1:40-3:10 *Yongdeok-gwan Modern Dance Room*
Drewes, Henner; Ledwig Marius (Germany); Altamirano Solar, Ixhel (Mexico/Germany); Braun, Aline (France/Germany); Kim, Moonjoo (Korea/Germany)
"Three Fugues" by Noa Eshkol
Long Paper, with demonstration
- Lee, Jooyoung (Joo) (France/Korea)
Reading Scores: The Support of Breathing in Korean Classical Dance
Workshop
- Chair: Beth Megill
- 3:10-3:40 *Pause*
- 3:40-4:40 Technical Session #4
Panel Discussion of Issues and Solutions in Notating Folk Dances/Circle Dances
- TBA *Board meeting (Board members only)*

THURSDAY 20

Cultural Outing

9:45 **Meeting at Sejong University**

FRIDAY 21

- 9:40-11:00 *Daeyang AI Center*
Liu, Dan (China)
The Application of LMS/Kinetography Laban in Education of Chinese Traditional Dance
Long Paper
- Sato, Machiko (Japan)
What Are We Doing in the Process of Dance Describing in Kinetography?: A Study of *Schriftanz* and *Tanzschrift*
Short Paper
- Schallmann, Thomas (Germany)
Vocabulary of German Folkdance Steps
Long Paper
- Chair: Marion Bastien
- 11:00-11:30 *Pause*
- 11:30-12:20 Beliaeva, Natalia (France)
Read and Transmission as an Important Step in Writing the Score *Afin qu'il n'y soit rien changé*
Short Paper
- Green, Willow (USA)
Bringing the Score to Life: Oral Histories and Contextual Research for Maggie Patton's *You Can't Dress Me up but You Can Take Me Anywhere*
Long Paper
- Chair: Ra-Yuan Tseng
- 12:20-1:40 PM *Outside Campus*
Lunch
- 1:40-3:10 *Yongdeok-gwan Modern Dance Room*
Simonet, Noëlle (France)
Red Notes, a Score
Workshop
- Chair: Hannah Russ
- 3:10-3:40 *Pause*
- 3:40-4:40 Technical Session #5
Notation Solutions for the *Texas Star*
- TBA *Fellows meeting (Fellows only)*

SATURDAY 22

9:40-10:40 *Daeyang AI Center*
Frazier, Mara (USA)
A Bibliographic Approach: The History of Physical Production and Copying Processes for Labanotation/Kinetography Laban
Long Paper

IGNITE TALKS SESSION

Russ, Hannah; David, Laura (USA)

Hexentranced: An Egalitarian Exploration of Embodiment

Williams, Valarie (USA)

Dancing Water Study

Aubert-Riffard, Béatrice (France)

Traditional Dancer/Contemporary Dancer

Perkins, Crystal; Williams, Valarie; Frazier, Mara (USA)

Archiving Black Performance: Memory, Embodiment, and Stages of Being

Chair: Henner Drewes

10:40-11:10 *Pause*

11:10-12:20 **General Meeting**

12:20-1:20 PM *Lunch (lunchboxes)*

1:20-2:20 *Yongdeok-gwan Modern Dance Room*
Brodie, Julie; Goldberger, Claire; with Eve Currens and Catherine Mori (USA)
Folk Dance Notation Challenges Explored through the Danči Experience
Workshop

Chair: Henrik Kovács

2:20-2:50 *Pause*

2:50-3:50 Technical Session #6
Wrap up and Next Steps

4:00-4:30 **Performance with Tatmaroo Dance Company**

7:00 *Jongno-gu district*
Closing Dinner



Location

Sejong University

209, Neungdong-ro, Gwangjin-gu, Seoul, Republic of Korea (05006)



세종대학교
SEJONG UNIVERSITY



- 24** Daeyang AI Center Conference hall (B107) - B1F
- 8** Yongdeok-gwan Modern Dance Room (202) - 2nd floor
- 7** Jingwan Hall Jingwan Kitchen (Student dining) - B1F

Technical Sessions on the Laban System of Notation

Organized and led by the Research Panel members

MONDAY 17

Technical session #1

Cells and Collective Organisms: Practicing the Group Circular Paths

Olivier Bioret will lead a workshop that introduce the theme of the conference and basic principles for notating group movements in various circular formations.

Technical session #2

Appalachian Folk Dance Experience

Julie Brodie, Eve Currents and Cat Mori will teach the *Texas Star*, providing a danced example of paths presented in technical session #1. Participants will be invited to notate section(s) individually or in groups to share in the Friday technical session.

TUESDAY 18

Technical session #3

Reading of *Die Welle*

Noëlle Simonet will guide participants in reading sections of *Die Welle* (notation by Knust) as an example of scoring for circular paths.

WEDNESDAY 19

Technical session #4

Panel Discussion of Issues and Solutions in Notating Folk Dances/Circle Dances

Research Panel members, with Henrik Kovács, Nóra Oláh, and Béatrice Aubert.

FRIDAY 21

Technical Session #5

Notation Solutions for the *Texas Star*

The research panel and conference participants will share notation of the *Texas Star* Appalachian folk dance to provide an opportunity for application of information from the conference.

SATURDAY 22

Technical Session #6

Wrap up and Next Steps

This will be a time to follow up on questions remaining from Friday and to discuss themes of the next conference: Scoring for Improvisation and Applications of Motif; Timing.

Applications of Laban-Based Systems

Abstracts

MONDAY 17

Kim, Hyoung-Nam; Shim, Kyung-Eun (South Korea)

Development of Classification Index for Dance Quantification Based on Kinetography Laban Short Paper

In order for artificial intelligence to infer gestures close to reality, it is necessary to build reliable motion data. However, there is a limit to quantifying active movements such as dance. The purpose of this study is to develop a classification index of dance quantification for recognizing each type of dance movement in gesture HCI (Human-Computer interaction).

To annotate a continuous sequence such as a dance, it must be clear which criteria are used to classify the notation elements into common properties. Kinetography Laban is a motion recording system devised by Rudolf von Laban in 1928 to transcribe motions and use them as sheet music. According to Jacqueline Challet-Haas, a prominent French Laban pedagogue all human movements are characterized by the organic combination of three essential elements. It is the direction of execution of the movement, the duration, and the part of the body that is being performed. The principle of Kinetography is to observe and systematically record the simultaneity and continuity of the movements composed through this. Therefore, in this study, dance quantification index version 1 is designed to derive the pattern characteristics of motion by applying the analysis perspective that forms Kinetography Laban.

In this conference, we will discuss what standards are set in Kinetography Laban, such as left-right symmetry of the body, support (unifodal/bipodal), and refraction and inclination according to the motion of joints and spine. This is related to the static or dynamic conversion method of motion and through it was possible to pattern the dance motion.

This study has not yet presented all. However, it is expected that the dance quantification index developed based on the systematic Laban system will be a source material for building motion data for artificial intelligence learning and seeking its application method in the future.

* This research was supported by Culture, Sports and Tourism R&D Program through the Korea Creative Content Agency grant funded by the Ministry of Culture, Sports and Tourism in 2023 (Project: Development of technology to visualize music and dance for the hearing impaired to enjoy music, Project Number: R2021040048, Contribution Rate: 100%).

TUESDAY 18

Lee, Jung-Min (Korea)

The Application of Motif Writing in South Korea since the 2000s Short Paper

Although it has been 20 years since Motif Writing was introduced in South Korea, it has yet to be actively integrated into Korean dance education, research or performance. This paper examines the previous applications of Motif Writing and makes suggestions for the use of Motif in the Korean dance community. The content explores the following questions: (1) Where and who learned Motif Writing? (2) What was the purpose and method of learning? (3) What were the main activities of the program and what was the impact of what was learned? (4) What are the current issues faced and suggestions for utilizing Motif Writing?

In South Korea, Motif Writing has been used by a small number of experts in the field of dance education and research. While the primary demographic for the education program was elementary school students, several programs have been developed for various learners ranging from kindergarten to university students. The main purpose of the teaching was to develop students' creative competency. The Motif symbols served as a tool to guide students in visualizing their imagination and creative movement. Overall, Motif Writing was recognized as having meaningful effects on creative thinking and expression, social communication, self-confidence, concentration, and self-directed learning skills. Nonetheless, it still remains viewed as an unfamiliar and difficult tool that

only a few specialists can apply. One of the reasons for this is that it has not been adopted as a required course in dance education. In addition, central organization or institution has not been maintained where people can exchange knowledge and experience about Motif Writing, and conduct education and research together. How can educators of Motif Writing break such barriers and integrate it into the Korean dance community? More details will be shared in the presentation.

* This paper is based on the results and reflection of research from "A Qualitative Meta-Analysis on the Educational Application of Motif Writing: Focusing on Korean Dance Education Since the 2020s" (Jung-Min Lee & Hye-In Kwon, *The Korea Dance Education Society Journal*, 2022).

Tseng, Ra-Yuan (Taiwan)
Teaching Motif Writing in Taiwan
Long Paper

Motif Writing is a notation system that closely related to Labanotation, and without staff to record each body part's movement. In addition, Motif symbols illustrate the motivation behind the movement, giving the reader a great deal of freedom to interpret the meaning behind that movement.

Being a teacher and practitioner, having different age/ability groups of students including undergraduates, graduate, special needs students and senior citizens that have broaden my teaching skills and more understanding to approach different group of students. For example, students complain the reading exercises are too long to memorize, making it hard for them to fully understand the Motif reading exercises during the class, thus not only impedes the flow of the class, but also undermines students' interest in learning Motif Writing. Re-exam my own Motif writing teaching through video recording, I have come to realize that students start to lose their concentration and confidence when the reading exercises are too long. Thus, I have developed a 4-measure pedagogy as the core of my teaching, which I have found to be a useful and effective way for me to introduce the notation system and help students to enjoy enacting the symbols in class. After my students become familiar with 4-measure pedagogy, they are more confidence of studying long reading exercises. This 4-measure pedagogy has turned out to be the stepping stone for me to move students forward.

In this presentation, I will talk about the brief history of Motif Writing in Taiwan's higher education, and I will share my own finding on teaching diverse groups of students. Furthermore, I would like to share the 4-measure pedagogy that I have developed, and show video clips of students' performances that shows how this pedagogy has positively impacted my teaching over the past few years.

Megill, Beth (USA)
Beyond Orthography, Notating Along a Continuum
Long Paper

While working on a series of Motif Notation publications between 2020 and 2022, I encountered questions and gained insights surrounding the topic of rhetoric in the Laban-based scoring process. Rhetoric, the art of speaking or writing effectively, includes the study of compositional rules and principles to persuasively communicate. The publications took the form of chapbooks, offering a collection of short scores scored by a geographically diverse group of choreographers and dance artists. I facilitated and mentored the participants through an inquiry-based process to generate working scores that met their self-identified personal goals.

Working with each choreographer/notator, I experienced how their cultural context and personal values affect the process and the outcome of a score. Rather than shoehorning the artists into a rigid system, we approached the work with a generative mindset, asking frequently what was needed to best communicate their artistic goals on the page. Conversations regularly returned to the question of rhetoric and how Labanotation and Motif Notation may exist on a continuum between directive movement description and conceptual guidance.

As a Language of Dance® Teacher Trainer and working toward my Advanced Labanotation certification, I am in a unique position to see how each score and the process of scoring dance in the range of Laban-based systems compare. With clear orthographic rules on each end, the rhetoric used within each score must be clearly established to situate it on the continuum of scoring methods. The rhetorical devices used help meet the aesthetic needs of the work and convey the personal and cultural values of the choreographer/notator.

The paper discusses essential questions that surfaced from working through this process. The nature of rhetorical devices for scoring "along the continuum" and examples from the publications illustrate these key points: specificity/openness, symbol/concept selection, orthography/validity, glossaries, and score coherence. The paper concludes by speculating on how we as a community can make scores and scoring more accessible to diverse voices and better prepare readers (interpreters and restagers) to interact with a range of scores (from structured to motif) with greater confidence and clarity.

Loukisa, Panagiota (Giota) (Greece)

An Investigation of the Impact of Movement Literacy and, in Particular, of Motif Notation on the Memorisation of Classical Dance Sequences

Long Paper

This research project was undertaken as part of the requirements for the MA in Education (Dance Teaching) at the Faculty of Education (Royal Academy of Dance). The project examined whether movement literacy, and in particular Motif Notation, can enhance memorization in ballet students and relieve their mental effort (cognitive load) during learning and performance by providing them with a deep conceptual understanding of ballet movements and of complicated sequences. Accordingly, a case study of six RAD (Royal Academy of Dance) Grade 5 students was explored during a six-week intervention. Students were randomly divided into a Control Group and an Experimental Group: the first group was taught the RAD Grade 5 port de bras exercise applying the traditional way of teaching ballet and the second using Motif scores. The impact of the two teaching methods on the students' memorization, understanding and cognitive load was explored and compared.

A mixed-method approach focused on the quantitative impact of each teaching method on the students' recall ability, and on the qualitative aspect of the students' subjective perceptions regarding memorization, understanding and the cognitive load. Data was collected through observation, group discussions, a questionnaire, and an individual performance measurement, for which an analytic scoring method was created based on Motif scores and the Language of Dance system. Applying a convergence method, qualitative and quantitative data were analyzed separately and juxtaposed. Study of the relevant literature supported the design and analysis of this research.

Research results reveal Motif Notation as a power cognitive/learning tool helping students to grasp the movements' details and combinations more quickly and apply this knowledge to their performance. Indeed, Motif Notation fostered the Experimental Group's recall ability, as students exhibited increased precision and less mental effort during performance compared to the Control Group, resulting from the faster development of an extensive and well-structured knowledge base.

Emory-Maier, Ambre; Frazier, Mara; Williams, Valarie (USA)

Finding the Lost Section of "Galliarde" from Agon

Long Paper

In 1957 one of the greatest Western theatrical dance choreographers was feverishly completing his dance *Agon*. The sixth section was saved as one of the last parts and two women ballet dancers learned the choreography at the last moment. Once the dance premiered at City Center by the New York City Ballet, *Agon* was placed in NYCB's repertoire and not performed for two years. In 1959, the company resurrected *Agon*; however, the two women dancers had no embodied memory of the choreography, and, thus, new choreography was constructed, with the original lost.

Balanchine steadily sought out notators in the 1940s-1970s to notate his dances while in the act of creation. With this knowledge, CEO of the Video Archives Project of The George Balanchine Foundation, Paul Boos, asked Valarie Williams to collaborate with Curator Mara Frazier, and go into the archives of the Dance Notation Bureau Collection to search out any files pertaining to *Agon* and its sixth section "Galliarde." Working together we discovered the five pages of notation that only exist in pencil-draft form. On the spot Williams read a small section of notation in the archive reading room, and Boos determined that it was indeed the lost dance.

The George Balanchine Foundation, Ohio State University Libraries, Ambre Emory-Maier of Kent State University and formerly BalletMet, designed a project reconstructing the missing dance via Labanotation, images, and musical score. We learned the dance from the archival documents, embodied the material, zoomed with Boos and workshopped the dance on Ohio State student dancers. In May 2022 Emory-Maier, Frazier, Williams, and the two OSU students traveled to NY,

NY to teach the lost choreography to two artists of New York City Ballet Company under the auspices of The George Balanchine Foundation.

We will discuss and show the aspects of the original notation by Ann Hutchinson and Billie Mahoney and compare the differences of the present dance to the notated dance. We will discuss our newly acquired knowledge of Balanchine's original choreography, what it means that the dance changed over time, and how Balanchine's creative process (and his habit of altering different movements for different dancers) affects what is recorded. In addition to original pencil draft of the rough notes we worked with 90+ year old former dancer Barbara Walzak (Basha) and 80+ year old former dancer Francia Russell, their lived experiences of performing the original and altered choreography, and their embodied memory of dancing for Balanchine.

Kovács, Henrik; Oláh, Nóra (Hungary)

Reading Excerpts of Turning Pair Dance from Transylvania

Workshop

One significant group of old-style dances of the Hungarian dance tradition is the turning-rotating couple dances. One of the emblematic forms of these dances of medieval origin, still alive in the 21st century, is the dance of the Transylvanian Vajdaszentivány called "sebes".

At the beginning of the workshop, after a brief presentation of the settlement and the dance, we will reconstruct a detail of the dance number 1363.1 stored in the Folklore Database of the Humanities Research Center of the Hungarian Academy of Sciences. In the throwing-over-turning motif typical of the dance, the man throws the woman from one side to the other while turning her over with or without the help of a broom.

In the notation, we have sought to capture the support of each other in the pair that is the essence of the dance, in which the shifting of the centre of gravity resulting from the movement of the man's upper body acts as important kinetic information for the woman's dance. We also paid particular attention to the notation of the dynamics inherent in the arm movements of the two dancers, since without this often little visible movement component, neither the image of the dance nor the dance experience would reflect the reality of the original dance.

After the reconstruction, we will use the experiences of the participants to select from the many alternative notations made during the notation process, those that capture the essence of the dance while remaining transparent and thus greatly aiding the reproduction.

Billie Lepczyk (USA)

Using Dance to Visualize Complex Acoustic Phenomena

10 minutes video

Scientists at Virginia Tech teamed up with a choreographer for a radical, creative approach to visualizing microscopic acoustic phenomena. Researchers in the Department of Biomedical Engineering and Mechanics working on developing technologies that could lead to more effective treatments for cancer and other diseases observed the "dancing" motion of tiny gas bubbles that have been stimulated by acoustic waves within a microfluidic channel and approached a movement analyst/choreographer in the School of Performing Arts at their University. The result was a choreography based on the spatial configurations of the bubbles in the acoustic cell sorting experiments. The choreographic project was to help the researchers better visualize the phenomena and to help engage all students in the process of scientific discovery not just students of science and engineering.

WEDNESDAY 19

Shim, Kyung-Eun (Korea)

A Dance of Cultural Diversity 'Ch'öyongmu', Integrated Research for Notation

Long Paper

Registered as a UNESCO Intangible Cultural Heritage of Humanity in 2009, Ch'öyongmu is a traditional Korean dance performed with a large mask. Ch'öyongmu is a dance reproduced based on the tale of Cheoyonglang during the reign of King Heongang (875-885) of the Shilla Dynasty. Cheoyong sang a song he composed and danced in front of Yeoksin (疫神: the god of plague)

who tried to harm his wife, and defeated the ghost. Ch'oyongmu, which has such shamanistic characteristics, has been promulgated during the Joseon dynasty and was performed at court banquets. It was danced by five dancers wearing colors that symbolize the five directions: east (blue), west (white), south (red), north (black), and center (yellow). It is also called 'Obang Ch'oyongmu'. The current Ch'oyongmu has expressed the philosophical viewpoint of the East, Confucian political ideology, and Korean tradition through the formation of dance, music, and costumes. As such, Ch'oyongmu is a dance that has been handed down under the influence of various cultures throughout its long history.

Designated as National Intangible Cultural Property No. 39, Ch'oyongmu is passed down, researched, and performed regularly through the Korean Ch'oyongmu Preservation Society. They also published a dance notation (2007) to provide information on dance images, descriptions, and sheet music. Judy Van Zile's book *Perspectives on Korean dance* (2001), which has studied Korean dance for decades, is an introduction to Korean dance and provides the best example of the ethnographic usage of Kinetography Laban (Labanotation). In particular, her research on Ch'oyongmu (차용무) is an achievement that balances historical research with practical analysis of dance. Therefore, this study aims to compare excerpts from Judy Van Zile's notation (kinetogram) with description (text and image) from the Korean Ch'oyongmu Preservation Society.

Both methods are based on deep insight and experience in dance, but because they are presented through different recording mediums, there are probably subtle differences in perception when we utilize them, that are when we read and act them out.

To be more specific, Van Zile's notation, which corresponds to the Sanjakhwamu (figure of Ch'oyongmu), was decrypted as a letter and then compared with the commentary of the Ch'oyongmu Preservation Society. The results of this study show how the content and method of analysis of the same dance figure varies depending on the medium.

This study supports the fact that Laban's notation system is a concrete language of movement that can be reduced to symbolic, literal, and performative texts. When discussing the documentation of traditional Korean dance, Laban's analysis system is often dismissed as an archaic or esoteric Western method. However, we cannot properly discuss the cultural and ideological value of Korean dance without first understanding the language of movement through which it communicates.

* This research was supported by Global Research Institute for Arts & Culture Education (GACE) and was made possible through the advisory of the Institute of Korea Traditional Culture (directed by Nam Soon In), and will be presented with a demonstration by dancer Mhin Suk Song.

Chandnasaro, Dharakorn (Thailand)

An Analysis and Recording of NA Phat Dance, *Tra Nimit* Song in Thai Theatre and Dance with Labanotation

Short Paper

Tra Nimit is an advanced Na Phat song of Thai theatre and dance. The succession of Na Phat song usually uses an oral method, that is, a one-to-one instruction between teacher and student, which is considered a tradition of succession in both the practice of the Na Phat song of the Pi Phat band (Thai orchestra consisting of five groups of wood and percussion instruments) and the practice of the Na Phat song of Thai theatre and dance. The objectives of this paper aimed 1) to analyze the form and characteristics of the Na Phat dance of male protagonist in *Tra Nimit* song and 2) to record the dance movement of male protagonist in *Tra Nimit* song using Labanotation. The conceptual framework for the study was based on Ann Hutchinson Guest's Structured Description, together with the knowledge of Labanotation, and Thai theatre and dance practice. The results of the study showed that Na Phat dance in *Tra Nimit* song was used to transform one body into another, show miraculous powers to revive a person from the death or cause the death of others, etc. Nowadays, it is often used for characters with high ranked position such as *tua-pra* (the male protagonist), *tua-nang* (the female protagonist), *tua-yak* (the demon), and *tua-ling* (the monkey). The analysis showed that 1) Regarding the body, the main locomotion organs are the arms, hands, fingers, legs, knees, and feet, while the secondary locomotion organs are the trunk and head. Regarding weight transfer, it was found that there were both two-leg and one leg loads, and there were 2 types of use of the hands, namely the *mue bae* and the *mue jeeb*. As for the dance postures used, it was found that there were 4 main postures, namely *Thep Phanom*, *Naphapon*, *Pha La Pieng Lai*, and *Kinnon Ram*. 2) Regarding space, the leg was mainly used for

weight loading to make the dancer stay in place. The arms and hands were used in the surrounding area in the air according to the manner of dancing according to the master postures specified in the traditional Thai theatre and dance. 3) Regarding time, *Nathap* Rhythm and *Ching* (Thai small cymbals) Rhythm are two-ply, which is a movement related to quarter note beats into twos, 2/4 meter, or duple time and 4) Regarding dynamics, it was a slow and gentle movement that represents calmness, gentleness, humility, and determination. For recording body movements with Labanotation, it was an effective way to record a dance in detail that was accurate to the actual performance. Especially in Thailand, it was found Labanotation is not well known and widespread. Recording with Labanotation will help disseminate knowledge of Thai theatre and dance to a greater extent in terms of theory learning, practical learning, research, the creation of performing arts, and integration with other fields.

Yoo, Si-Hyun (USA/Korea); with John Chanik and Cheryl Clark (USA)

Motif as an Exploration for Understanding the Bartenieff Fundamentals Basic Six

Long Paper

The Laban Bartenieff Movement Studies (LBMS), formerly referred to as the Laban Movement Analysis and Bartenieff Fundamentals (LMA/BF), is the field in which the practice-oriented community not only examines and diversifies the existing Laban Bartenieff theories but also develops new concepts and theories to keep the field evolving. Motif Writing, simply called Motif in LBMS, is a system built to be able to write movement. This system has yet to be successfully settled in the field along with its standardized set of symbols and rules for LBMS. One of the reasons for this is that the evolution of theories and concepts in LBMS does not necessarily require the accompaniment of Motif-related concerns, such as the need for new symbols, altered rules, etc.

Given this context, this study aims to explore Motif as a tool to understand the current practice of the embodied theory of the Bartenieff FundamentalsSM (BF) Basic Six. The BF Basic Six consists of Thigh Lift, Pelvic Forward Shift, Pelvic Lateral Shift, Body Half, Knee Drop, and Arm Circle. The BF Basic Six are the identified concepts and principles of kinesiological functioning which are embodied in particular sequences and eventually extended into all types of movement possibilities. Motif in LBMS engages the four parameters of movement—Body, Effort, Space, and Shape (BESS)—together in the form of symbolic representation. Motif is considered to highlight the integral components of the movement, not every detail, so the result of one movement does not affect its subsequent movement in a Motif score. Under these premises and conditions of Motif in LBMS, the authors of this study will first collect the LBMS language around the integral components of each BF Basic Six movement from the faculty in the LIMS[®] Certification Program in New York. This data will be utilized to merge all of the components into one integrated description of the BF Basic Six, which will then be translated into a Motif score. Finally, the authors will discuss the findings from the translating process of the LBMS language into a Motif score, especially around the mover's conceptualization of the BESS components in a bodily practice and the premise of Motif as "highlighting the essential ideas".

Lu, Mei-Chen (USA/Taiwan)

The DNB Online Courses: Experiences, Adaptations, and Enhancements

Long Paper

The COVID-19 pandemic has brought significant disruption to the world. This paper explores the experiences, adaptations, and enhancements made by the Dance Notation Bureau (DNB) in transitioning its Labanotation courses to an online format. Initially hesitant due to the limitations observed in online schooling, the DNB embraced remote learning as a necessary response to the prolonged pandemic. This paper discusses the unique structure of the DNB courses, which include both in-person and correspondence courses as options. It states the challenges faced in translating the interactive and community-based learning of in-person classes to a virtual environment.

To overcome these challenges, the DNB revised its lesson plans and incorporated alternative teaching methods suitable for remote learning. This paper delves into the modifications made to the course curriculum, including the selection of reading examples that could be effectively taught and learned within the limitations of virtual instruction. It explores the use of culturally diverse dances and strategies to overcome spatial challenges, ensuring students could continue to explore different dance traditions and build their skills within confined spaces. The incorporation

of recording assignments and open-field exercises facilitated a deeper understanding of movement concepts and enhanced spatial awareness.

Creating a sense of community and connection among students in a remote learning environment presented another challenge. This paper discusses how the DNB fostered engagement and interaction through small group activities and peer feedback session. The DNB aims to overcome the limitations of the two-dimensional screen and provide detailed views of movements by implementing an additional camera angle for close-up.

The DNB made an effort to create a virtual community that includes notation practitioners in France and the U.S. and students from Europe, North and South America, and Asia. By adapting to the technological constraints and embracing innovative teaching methods, the DNB demonstrated its commitment to provide quality dance notation course in a challenging and ever-evolving educational landscape.

Wilson, Sofia (USA); Abe, Erika (Japan)

Staging Process of *Two Ecstatic Themes* at Kenyon College

Short Paper, followed by a demonstration

Erika Abe and Sofia Wilson reconstructed *Two Ecstatic Themes* from Labanotation score, as part of their senior capstone project at Kenyon College. The notation for *Two Ecstatic Themes* is sixteen pages, which Erika learned and taught to Sofia over the course of three months. Every rehearsal, Erika would come prepared with the choreography from one page of notation, which she would teach to Sofia. In October, 2022, Master teacher and Director in the technique and repertory of Doris Humphrey and Charles Weidman, Gail Corbin, coached Sofia on the details of the movement and the performance as a whole. Gail Corbin helped with the flow and nuances in the movement, while also teaching Sofia skills in Humphrey technique, over the course of three days. The project cumulated in three performances in December in the Kenyon College Fall Dance Concert. Their biggest takeaway was how much the movement and performance quality changed from the first month when Erika taught Sofia the movement directly from notation, to when Gail Corbin came and coached the piece from her own experience performing it and staging it. Gail emphasized that as the dance was passed down, from Doris Humphrey, to Ernestine Stodelle, to Gail herself, the movement and performance quality was refined, and that is something that Erika could not have known from the notation. Overall, the movement itself was mostly similar from Erika's reading to Gail's coaching, however, what really changed were the accents, the flow, the intention, and the breath. Prior to Gail's coaching, Erika and Sofia did research on the piece and Doris Humphrey technique, however, it was difficult to get the essence of the breath and flow of the Humphrey technique, without a coach to guide us through it. Sofia also experienced the process of embodying the piece and the story in her own way, while following the notation. Therefore, they are excited to talk about how Erika, the stager, and Sofia, the dancer, experienced the immense changes in the piece post-coaching.

Drewes, Henner; Ledwig Marius (Germany); Altamirano Solar, Ixhel (Mexico/Germany); Braun, Aline (France/Germany); Kim, Moonjoo (Korea/Germany)

"Three Fugues" by Noa Eshkol

Long Paper, with demonstration

Noa Eshkol (1924-2007) is well known for her invention of the Eshkol-Wachman Movement Notation (EWMN) system. However, her legacy as an artist – both as movement composer / choreographer and visual artist – has not been presented or discussed much outside of Israel and especially not in the Laban community. Her motivation to design a new system for movement notation – after studying Labanotation with Rudolf von Laban and Sigurd Leeder – stemmed from her personal need for an appropriate compositional tool. She created her dances with and for her "Chamber Dance Group", which she founded in the early 1950s and has been working in various casts until today. Some scores of her dances appeared already in her first publication from 1958, but the majority of her dance suites were published between 1975 and 1990.

Students of the MA study course in Movement Notation and Analysis at Folkwang University of the Arts, Essen, read, studied and performed some of Eshkol's dances during the past three years. While this might be conceived as a traditional usage of notation for the purpose of documentation and a consequent reconstruction, other aspects seem much more relevant here: The scores are first and above all a reflection of the underlying compositional ideas. During this

study process notation acts as an efficient training tool that facilitates optimal organization of the body and at the same time opens up spaces for interpretation.

During this process multiple perspectives and layers of information needed to be connected and merged, such as the score and the body considering physical abilities and limitations, the score and additional video recordings showing slightly modified versions of the compositions, the score and the compositional concept behind it, or outside perspectives on the body transforming to an insight perspective. It was challenging to take decisions and find agreements between the score, ourselves and the approaches and states of other group members. For us Eshkol's unique interdisciplinary approach (involving e.g. music, dance, anatomy, math, philosophy) gave a chance to deeply reflect on the possibilities of dance and movement and how they in their purest form can create art to be presented.

In this lecture demonstration we will perform three variations of fugues from "Theme & Variations" by Noa Eshkol. A description of the working process will follow, which included a translation of the EWMN scores to Kinetography Laban. A closer look on issues of how to express certain compositional ideas found in the original scores in Kinetography Laban will be included. The relevance of Eshkol's approach of notating-composing-creating and the relevance of our process of reading-studying-training to the practice and teaching of notation (specifically Kinetography Laban/Labanotation) in general shall be also discussed.

Lee, Jooyoung (Joo) (France/Korea)

Reading Scores: The Support of Breathing in Korean Classical Dance Workshop

Joo (Jooyoung Lee) majors in contemporary dance and graduated from Kaywon High School of Art and Hanyang University in Korea. Like all the graduate dancing schools in Korea, Joo was well trained in Korean classical dance and ballet dance during her studies of contemporary dance. To obtain her 2nd cycle a high degree diploma in Laban kinetography at the Conservatoire National Supérieur de la Musique et de Danse in Paris Joo produced the score of *Call the Soul* by Jaehyuk Choi, who is a Korean contemporary dancer and choreographer. His solo, inspired by Korean classical dance, motivated Joo to verify the relevance of notating the breathing, to convey the quality of this work.

The objective of this workshop is to share with the specialists in notation Laban and to share with the participants in the congress, her research on the use and the creation of signs to notate the specific way to breathe for the dancers during the execution of this dance. This breathing, very precisely located in the lower body, is essential to obtain the quality of the movements of Korean classical dance.

Korean classical dance is a dance that highlights the beauty of the movements. These movements unfold in a free flow to draw delicate and symmetrical curves in the space.

This dance plays with an astonishing contrast, while the dance deploys softness and fluidity in its gestures, a great stability is necessary, from the supports, to the pelvis.

The role of breathing is fundamental in creating the musicality and the quality of movements. This breathing, which is very specific to this dance, is systematically taught before learning any basic movement.

Joo invites the participants of the workshop to discover Korean classical dance by reading scores of its basic movements. They are notated with their breathing to understand how and why breathing is the basis of all movement. Joo sticks to the technique of this breathing which engages the tone of the belly and the genitals. She presents her different choices of signs and her analysis to translate this specific way of using the breath in this technique.

FRIDAY 21

Liu, Dan (China)

The Application of LMS/Kinetography Laban in Education of Chinese Traditional Dance Long Paper

From ancient times to today in China, our dance performance and choreography have always maintained Chinese characteristics. From school to social dance, teaching of movement through imitation, oral transmission and physical teaching over many years has formed the coaching methods

of Chinese classical dance and Chinese folk dance that are used today. These teaching methods help professional students and dancers learn and perform Chinese traditional dance. However, these movements are abstract and students actually cannot completely understand them. Furthermore, often when learning Chinese traditional dance choreography we must also understand the essence of the dance movement and continually create that essence. That means it is not enough that we just imitate Chinese traditional dance. Therefore, exploring the application of LMS in Chinese traditional dance is very important.

I will explore this topic in three parts. First, I will share a few notations of Chinese traditional dance that I wrote. I will separately show and illustrate the dance styles: Mongolian dance of "Old Wild Goose" (老雁), Chinese classical dance technique of "Wo Yu" (卧鱼) and the motion of Hai-Yang Yangko (海阳秧歌) which belongs to Chinese Han folk dance.

Second, I designed three graphs to demonstrate movement characteristics on the basis of the posture of the performing dancer. The movement characteristics of "Old Wild Goose" is two-dimensional, the motion of up-down. It is simple, planar movement. The movement of "Wo Yu" shifts from two-dimensional to three-dimensional movement, similar to a spiral pathway and is developed from the trajectory of a single circle. The action of Hai-Yang Yangko starts from the center of the body, and through down-up movement, turning and the deviated route of the right arm, a unique dance gesture is created. Compared to Mongolian dance, the movement of Chinese classical dance and Han folk dance is more complex. Therefore, I made a chart to analyze the differences and connections between these three Chinese traditional dances using LMS/Kinetography Laban.

Third, I will share how I use Laban's Effort to analyze the three types of Chinese traditional dance. I tend to utilize standard cross of axes to draw some specific movement routes to clarify the path of motion. I use the effort factor symbols to convey the emotions contained in movements.

Conclusion: this research promotes the development of Chinese traditional dance in the contemporary era. The recording and analysis of Chinese traditional dance will help solidify and codify the movement of Chinese traditional dance, clarify the nature of movement and aid in the embodiment of emotion in movement. Therefore, it is significant that this research not only involves investigating Chinese traditional dance culture from macro perspective, but also looks at types and styles of Chinese traditional dance movement from micro perspective.

Sato, Machiko (Japan)

What Are We Doing in the Process of Dance Describing in Kinetography?: A Study of *Schriftanz* and *Tanzschrift*

Short Paper

Kinetography is widely recognized today as a tool for recording and conserving dance. In the field of information engineering, research on automatic dance notation systems has also been conducted. However, the results of dance data observed on a measurement basis and the results of human's dance description by score do not necessarily provide identical results. Recorded data by measurement provides a large amount of objective and physical information. On the other hand, the scoring of dances by humans may not simply roughen that information and replace it with abstract symbols.

This study asks what people do or are made to do when describing dances by Kinetography. For this purpose, this study will analyze the concepts of *Schriftanz* and *Tanzschrift*, which Laban presented while developing Kinetography.

Laban calls *Tanzschrift* a means of recording and conserving dance. *Schriftanz*, on the other hand, is defined as dance composition through analysis and synthesis and is the basis of serious dance art, as opposed to feeling or natural dance that has not been worked through in detail.

The presenter argues that when we describe dance in Kinetography, we appear to be performing, but in substance, we have been made to perform *Schriftanz*. When one scores a dance, it is necessary to:

1. discard individual details and integrate them into a highly general level,
2. recognize the object in the first person in light of the observer's physical senses, and
3. define and express the object not in the body but in space.

In these processes, the notator is implicitly forced to attempt to extract only the ideas of the dance product from the realization mixed of the actors' creations and express them in the score.

Laban states that the ultimate "artistic aim" is for the Kinetography to function as *Schriftanz* rather than *Tanzschrift*. Considering the notator as an artistic creator of dance composition, Kinetography

creates a situation in which concepts are extracted from the dance phenomenon to make us think about dance as a spatial art form. In this sense, Kinetography can be considered a kind of artist training tool for Laban.

Schallmann, Thomas (Germany)

Vocabulary of German Folkdance Steps

Long Paper

On the basis of *Vocabulary of the German folkdance steps* (1974-1984) and the *Handbook of the German folkdance* (1966) written by Aenne Goldschmidt I notated the German folkdance steps in Kinetography Laban (with cooperation and consultation the author)

Aenne Goldschmidt, a swiss dancer, worked as a choreographer, dance director and dance scientist for folkdance in Berlin, she collected dances and dance material and did fieldwork after the second world war. The special cultural dance situation according to the economic situation in the highly developed industrial relations, where the folkdance in the villages lost their importance, lost their lively behaviors because of the fast changing living conditions with the moving of the most young people to the big cities.

It is the fact, that the most steps und variations cannot correct o check because they no exist in original practice. We have only the verbal descriptions as the only one source. And these descriptions are insufficient or contradictory. The richness of the regional variations from the past is today impoverished. A lot of stepfamilies are mixed in their verbal descriptions today.

The special problems of describing movement with verbs is one of the basic problems for collecting dance and movement without using the Kinetography Laban/Labanotation. We should try to describe movements in a more objectively way and a developed movement analysis by Kinetography Laban/Labanotation instead of words with their subjective meaning. This way would help to make distinctions and to (re)create the richness of dance movements.

An exception is the lively folkdance situation in Oberbayern (southern part of Bavaria): There we can find a lively folkdance scene with a lot of variations. There are several other parts of Germany with traditional German folkdance scenes like in Thüringen, Rhön, Vogtland, Oberlausitz, Mecklenburg-Vorpommern.

Since the Seventies there is a significant growing of a modern folkdance scene especially in the big cities, where young people coming to dance German and international folkdances and folkmusic in their own modern structures. Because of the generations changing in the free scene and in a lot of folkdance groups therefore it is useful to collect and publish the folkdances in Kinetography Laban.

Beliaeva, Natalia (France)

Reading and Transmission as an Important Step in Writing the Score *Afin qu'il n'y soit rien changé*

Short Paper

In 1976, Jean Guizerix and Wilfride Piollet, star dancers of the Paris Opéra Ballet, and independent choreographers, created the duet *Afin qu'il n'y soit rien changé* for the Avignon Festival. 40 years later, Irénée Blin, had the opportunity to notate the piece (her score is based on a 1988 version). Irénée wanted the score to be checked by a Laban-skilled reader during the writing process. I joined her in this journey. My role was not only to simply read the in-progress score, but also to transmit the choreography to the dancers.

In this presentation, we will start by talking about the choreography and its specificities. We will summarize the main points of the piece: time and musicality, movement quality, choreographic structure and phrasing. We will then describe the checking process.

I started working with the dancers 3 years ago, to better understand the score and the dynamics of the dance. Without watching the video — not to be influenced by the images, but rather trying to understand what the notator intended to notate — I worked, with the score only, on the translation from symbol to embodied movement. We then met with Irénée and analyzed all the details and questions that arose during the reading and transmission. Many topics were discussed during our process of reading and writing the score. One of the topics investigated was the dancers partnering with "lifts", which we worked on and researched thoroughly with the dancers. We — the dancers, Irénée, and myself — exchanged a lot about it. We reviewed all the contacts and looked for the most appropriate dynamics for the lifts with the dancers.

In this back and forth process, from writing to reading and from reading to writing, from symbol to movement and from movement to symbol, the score was reviewed; our purpose being to make the score more readable and understandable and more accessible for reading and transmission. Today we are on the 5th version of the score, with adjustment of the details and the search for the most appropriate notation in relation to the aesthetic and dynamic requested by the choreographers. Intensive work and effort have been put in during this process and we feel that we have made the score easy and pleasant to read.

Green, Willow (USA)

Bringing the Score to Life: Oral Histories and Contextual Research for Maggie Patton's *You Can't Dress Me up but You Can Take Me Anywhere*

Long Paper

This student paper explores the importance of supplementary oral history interviews and research to the process of staging from Labanotation score. Specifically, Willow Green will discuss the process of creating ancillary materials for the score of Margaret "Maggie" Patton's signature solo *You Can't Dress Me Up But You Can Take Me Anywhere*.

Green's interest in historical research in support of Labanotation scores began with their archival research on the origin of steps notated in Professor Julie Brodie's Latvian folk-dance research. Additionally, their experiences with Professor Brodie's reconstructions of Vaslav Nijinsky's *L'Après-midi d'un Faune* and Yvonne Rainer's *Trio A* were enriched by dance history research.

Green sought to build a similar opportunity by cultivating a history-enriched connection to Patton, the founder of Kenyon College's Dance department, and her solo. In addition to Patton's role at Kenyon, Patton is considered a pioneer of modern dance in Central Ohio, having founded Dancentral, Columbus' first professional dance company. She studied Labanotation and staged dances from notated scores at Kenyon. After Patton passed away in 2011, *You Can't Dress Me Up But You Can Take Me Anywhere* was performed by Kristina Isabelle at the 2012 Maggie Patton benefit concert. Professor Balinda Craig-Quijada also performed the dance at Kenyon College in 2012, having learned from video and a former Dancentral company member. Professor Brodie notated Craig-Quijada's version and presented the score at the 2015 ICKL conference. *You Can't Dress Me Up But You Can Take Me Anywhere* was reconstructed in May 2021 from Brodie's score by a team of Kenyon students and faculty, including Erika Abe '23, Claire Goldberger '23, Willow Green '21, Katie Stapenhorst '21, and Professor Elliot Mercer. This was the first time the piece will be re-staged on a performer who did not know Patton, making the contextual research fundamental to vitalize the staging process.

Green's presentation also explored reconstruction from score as a medium for intergenerational movement exchange, in this case, the transference of movement from Kenyon College's dance department founder to its current students. To date, Green has interviewed sixteen participants, and they anticipate conducting more interviews with Patton's dance colleagues, friends, and family before the score's publication. The interviews collected include anecdotes that bring Maggie Patton's quick-witted humor to life. These stories of her character informed the performance coaching and were shared with the staggers and the performer as part of the reconstruction process. They were also shared with the audience as a pre-show lecture and referenced in Professor Brodie's score glossary. In addition to the on-site collaboration, the interviews have facilitated connections between current Kenyon students and alumni, allowing the staging process to become a conduit for intergenerational community building.

Through this process of simultaneous staging from Labanotation score and biographical research, Green will emphasize the significance of contextual research. They will advocate for the augmented Labanotation score as a resource for biographical and historical research as well as the reconstruction process' capacity to facilitate intergenerational movement exchange and community.

Simonet, Noëlle (France)

Red Notes, a Score

Workshop

Almost unknown, to the younger generation, *Red Notes*, created by Andy De Groat, can be considered as an emblematic work of the 70s, filled with the ideas of the Modern Dance.

Noëlle Simonet will present the main questions raised by the realization of the score, such as the translation of the large amount of freedom given to the performers. In this work the interactions between the dancers are solicited by many improvisational instructions.

The workshop will offer a reading of the part called "Tracks" representative of Andy De Groat composition. It plays with simple actions, because it gets down to basics by discarding all sophistications.

There is a diversity, in *Red Notes'* composition. In the Tracks section, there is a "closed" composition where the walks are very present. However, there is always a degree of freedom in its "closed" composition.

There is also an "open" composition that includes a lot of improvisation.

Improvisational instructions establish boundaries that define what you can and cannot do. It's quite simple but it's also easy to move away from the instruction without realizing it.

Even though it's improvisation, it's still a composition that was built by Andy de Groat.

During the workshop, the reading of Tracks' score will be an opportunity to consider:

- What is the most suitable form of writing between the use of Motif and/or kinetography.
- How to notate a score synthesizing the macro-composition, that makes easily accessible the complexity of the macro-composition based on repetitions of cells of variable duration and multiple variations left to the choice of the performers?
- How to translate the interactions solicited by improvisation frames?

A presentation of Andy de Groat, the context of the creation and of the notation will introduce the workshop.

SATURDAY 22

Frazier, Mara (USA)

A Bibliographic Approach: The History of Physical Production and Copying Processes for Labanotation/Kinetography Laban

Long Paper

Labanotation/Kinetography Laban's archival documents convey information through their physical formats as well as their symbols. When we interact with historical physical scores and other archival documents, what can we learn from the physical materials themselves? This paper examines case studies of various formats of Labanotation/Kinetography Laban in terms of technology and means of use to discuss a range of limitations, abilities, and properties of different duplicating processes and media used in notation's history. Always seeking effective means of production and copying, notators have historically used a range of methods, including wax stencils, tracing, mimeography, offset printing, typing, and inkjet technologies, all on different media such as papers, acetate, scrolls, or cut-outs. The developments in symbolizing information and copying documents have informed the ways that notators have recorded dances and that Labanotation/Kinetography educators have taught the system. In addition, the history of duplication processes from in the 20th century is interwoven with changing ideas about the graphic expression of meaning. Placed in context of the history of printing and copying of words text from the letterpress through the inkjet printer, physical forms of notation reveal additional meaning. In the 20th century creators and thinkers established the idea that movement is neither equivalent to, nor dependent on verbal language, and thus Labanotation/Kinetography Laban is not structured in the same way as the written word. Therefore, copying processes designed for reproduction of verbal texts have presented certain challenges to the production of notation scores. By exploring the aesthetics and history of notation materials in the context of the larger history of printing and duplication, we can understand ways that notators have thought about the conveyance of meaning and about the physical aspects of their work. This paper explores the materiality of notation to propose a bibliographic approach to notation materials. By examining the materiality of Labanotation items we can more effectively identify, understand, and conserve the Labanotation/Kinetography Laban items we use today.

Russ, Hannah; David, Laura (USA)

Hexentranced: An Egalitarian Exploration of Embodiment

Ignite Talk

This project was born out of a dream we both had, as young college students, of diving into Mary Wigman's *Hexentanz* (1926). As friends and colleagues for nearly a decade, we have collaborated on many projects, including two stagings from score (Bebe Miller's *Prey* and Nijinsky's *L'Après-midi d'un Faune*, both read in part by Julie Brodie and presented at Kenyon College). Having experienced the importance of learning both contemporary and historical works in this way, we knew that the endeavor to relive *Witch Dance* was not one that could be learned externally through video. Thus, we decided to embark on an embodied research project that meant learning the dance from notation, allowing the piece to be breathed into the current body and understood from within. In the course of developing this project, we realized that given our backgrounds, we could transform our process of transmission from score (read by Hannah) into the body of a dancer (Laura) with Elementary Labanotation knowledge into educational materials to be used in studios and schools around the world.

Over the next few years, we aim to create accessible tools that allow a dancer with limited Labanotation knowledge to experience the process of reading a score and embodying history. Our goal is to develop materials that invigorate an interest in notation and simultaneously supplement and enrich dance history curricula. The knowledge of a work's score or even its existence is often lost, forgotten, or never known. With this project, the hope is that the legacy of a work lives on with its score, able to be embodied by those who are anywhere on their Labanotation literacy journey.

In this ignite talk, we will share the proposed process through which we will learn this work from the inside out and create educational materials that not only assist with this exploration, but that will allow students to experience history within their bodies, rather than just through a book and video screen.

Williams, Valarie (USA)

Dancing Water Study

Ignite Talk

The Global Water Dances project brought an almost 100-year old dance to the current conversation about the state of water in relation to the international social issue we face in how we engage with water. The Ohio State University's Department of Dance participated in this global conversation, and Professor Valarie Williams staged from score Doris Humphrey's 1928 *Water Study*. The ignite talk will demonstrate the process, the use of two scores and the choices made, the student agency over selection of movement preferences, and the coaching from Artistic Director Dante Puleio of the José Limón Dance Company.

Aubert-Riffard, Béatrice (France)

Traditional Dancer/Contemporary Dancer

Ignite Talk

During this ignite talk, I want to share my work, on Hélène Marc's initiative, on the basic steps of various traditional dances. Her project received a grant from the CND for research focused on the place of the traditional dancer today and the skills necessary for this practice. I will quickly present the different steps and dances that will be added into the resources of Marc's thesis, like: Gavotte du Bas-Léon (closed chain dance); Sardane (short step); Rondeau Ousse Suzan (chain dance); Branle d'Ossau (chain dance); Branle d'Osseux (couple dance); Rondeau à deux à des Landes (couple dance); Bourrée d'Aubrac (basic steps).

Perkins, Crystal; Williams, Valarie; Frazier, Mara (USA)

Archiving Black Performance: Memory, Embodiment, and Stages of Being

Ignite Talk

Archiving Black Performance: Memory, Embodiment, and Stages of Being establishes a vision for the transmission of identity and race in dance through the embodiment of repertory acquisition of internationally acclaimed black women performers and choreographers in the United States.

The multi-year project aims to elevate, via performance, oral history, archival research, summer workshops, digital preservation and communication methods, and publication, historic dances of these women as represented through black lives and black bodies that have historically been excluded from the archival record. We will provide an overview of how we utilized Labanotation to access certain historic works related to the work of four black women whose performances span the 20th and 21st centuries. Carolyn Adams created roles in Paul Taylor's masterpieces *Cloven Kingdom* (1976) and *Airs* (1978) as the only black company member (1965-1982); Dianne McIntyre who performed/staged *Negro Spirituals* (1928-1941) by Helen Tamiris (perhaps known best for her choreography for *Showboat*) that focuses on black spiritual and social commentary; Bebe Miller, Bessie award-winning choreographer who is recognized for the longest established dance company lead by a woman and her ground-breaking solo *Rain*; and Ursula Payne Vice Provost for Slippery Rock University and former demonstrator for the late Dr. Pearl Primus, recognized for the dances she brought back to the States from Liberia, Senegal, Nigeria, and Côte d'Ivoire.

Brodie, Julie; Goldberger, Claire; with Eve Currens and Catherine Mori (USA)
Folk Dance Notation Challenges Explored through the Danči Experience
Workshop

This workshop session presents continuing research on traditional Latvian folk dances and the process of recording them in Labanotation. Previous ICKL presentations focused on the process of researching various versions of dances to determine what to notate. This 2023 ICKL presentation will focus on notation issues, challenges, and questions that are specific to folk dances. While the steps themselves are often relatively simple, folk dances present distinct notation problems; some of these questions will be explored through the reading of two scores by conference participants.

Julie Brodie and Valda Vidzemniece began collaborating on researching and notating folk dances when Brodie was a 2016 Fulbright scholar in Riga, Latvia. Initial work in this field (assisted by Hannah Russ, Willow Green, Claire Goldberger, and Erika Abe) led Brodie and Vidzemniece to investigate the relationship between participatory and presentational dances, as well as the history of common Latvian folk dances. This eventually led to a methodology for determining what to notate through comparing contemporary social and performative versions of dances with notes and other archival materials from ethnomusicological and ethnochoreological expeditions and primary source material.

This workshop session will introduce two different Latvian folk dances, *Plaukstīņpolka* and *Likumu Dancis*. *Plaukstīņpolka* is a Latvian folk dance originally described by Jēkabs Stumbris in 1938. According to Stumbris, the dance was widely known in the south and southeast parts of Latvia. Milda Lasmane published *Plaukstīņpolka* in her book *Latviešu tautas dejas* or Latvian folk dances in 1962. Lasmane's description is more detailed than the work of Stumbris, but still aligns with the Stumbris version of the piece. Similarly, the chain dance, *Likumu Dancis*, was also originally published by Stumbris in 1938 and then later by Lasmane. *Likumu Dancis* has a long tradition in Latvia, and its ritualistic quality is used to celebrate a variety of occasions. It is danced at weddings and other important life events, as well as gatherings marking the cycle of nature.

Brodie, Currens, Goldberger and Mori will use these two dances to illustrate and initiate discussion around recurring challenges that accompany notating folk dance. For example, *Plaukstīņpolka* raises questions about how much specificity should be included in the notation. The round polka in the second section of the dance is easily read as a turning polka on a circular path, but the movement is actually more complex than this. Because it involves air turns with a partner, the direction for the landing of the jumps is offset from the path of the circle, with the partners essentially circling around one another. Additionally, the transitions between sections are incompletely described and variable in performance. *Likumu Dancis* provides an example of complex pathways that are regularly seen in folk dances. Brodie and collaborators will describe questions and potential solutions with regard to these issues as ICKL participants share in the "danči" experience, reading the notated versions of each dance.

Biographies of the Authors

* Indicates co-authors not present in Seoul

Erika Abe* was born and raised in Tokyo. She is part of the Kenyon College class of 2023. Abe started dancing ballet at age three and modern/contemporary dance at age 16. She was introduced to Labanotation in 2019 by Julie Brodie, passing the Elementary exam in 2019 and the Intermediate exam in 2020. Abe staged a piece by Maggie Patten from score for the 2020 Kenyon Dance Concert. In 2022, she worked as a Summer Research Scholar, assisting Brodie with her notation research on Yvonne Rainer's *Trio A* and Latvian folk dances. She staged Doris Humphrey's *Two Ecstatic Themes* on Sofia Wilson.

Ixhel Altamirano Solar is a Mexican dancer, musician, teacher, and dance notator. Currently she splits her time between Amsterdam and Essen. She studied Contemporary Dance at the National Institute of Fine Arts and Voice at the National Autonomous University of Mexico. Among others, she has attended workshops with David Zambrano, Anouk van Dijk, Janet Charleston, Katsura Kan and Claudia Lavista. She has participated in dance and music productions in Mexico and the Netherlands. At present she is following the MA program in Dance Composition specialized in Movement Analysis and Notation with Henner Drewes at the Folkwang University of the Arts.

Béatrice Aubert-Riffard. After graduating in dance at Conservatoire national supérieur de musique et de danse, Lyon, she began to dance in different companies (both in contemporary or baroque dance). She obtained her Teaching Diploma in contemporary dance in 1992 and in classical dance the following year. She taught in several schools including Bayonne-Côte Basque Conservatoire, then 5 years in Casablanca (Morocco) at the International School of Music and Dance. She is currently in Lorient Conservatoire, in Brittany. She discovered Laban notation at Conservatoire national de musique et de danse de Paris from 1994 to 1999 with Jacqueline Challet-Haas, and graduated in 1999. She is the author of several scores (Dominique Bagouet, Claude Brumachon, Francine Lancelot, Béatrice Massin, Brittany folk dances, amongst others).

Natalia Beliaeva. After years of professional training in classical, character and Russian dance, and touring the worlds with dance companies, Natalia Beliaeva came to France in 1999. A teacher in both classical and character dance, choreographer and show director, she works with the creative team at Disneyland Paris for all their live shows. Today, she continues to develop in the dance industry and in her artistic research. She studied notation at the Conservatoire national supérieur de musique et de danse de Paris and graduated in May 2017. She is particularly interested in the notation of movement, motif notation and transmission.

Olivier Bioret is a dancer, choreographer and notator. Trained at the Conservatoire de Paris (CNSMDP) for both contemporary dance and notation (with Noëlle Simonet), he has danced with choreographers like Claire Jenny, Béatrice Massin and Hervé Robbe. Choreographer for the company FACE-B, he created *Les Glycines-Samarcande*, *Un autre Saint Sébastien*, *Hortichorégraphie* and *À travers (le bruit de la pluie qui tombe)*. He has notated works of Lucinda Childs and Daniel Larrieu, and restaged pieces of Karin Waehner and Doris Humphrey. He now teaches kinetography at the CNSMDP.

Aline Braun*. After obtaining her Bachelor's degree in Dance and Circus and her Technical Aptitude Examination in Contemporary Dance in Toulouse (France), Aline Braun is now studying with Henner Drewes in a Master's degree in Dance Composition specialized in Movement Notation/Analysis at the Folkwang University of the Arts in Essen (Germany). She is interested in all aspects of live performance, and has participated as a dancer, performer or choreographer in multidisciplinary projects that link several artistic fields (*Part*, dance/literature project, *Mic Mac d'Oc*, dance/theatre project, *In Situ In Corpore*, dance/architecture project, *O Viva Fiamma*, dance/opera project). The notation and analysis of the movement now allows her to expand her field of research and focus on the composition of the dance movement.

Julie Brodie, MFA/CMA, is a Dance Professor at Kenyon College. Brodie is a Fellow and Chair of the Research Panel of ICKL and is on the Board of the Dance Notation Bureau. Brodie stages dances from scores and has presented, taught, and performed internationally. Brodie was a Fulbright scholar in Egypt (2010) and in Latvia (2016), and she has published multiple journal articles. Brodie co-authored the book *Dance Science and Somatics*, and she recently contributed a chapter to *The Wiley Handbook of Collaborative Online Learning and Global Engagement*. Brodie was awarded the 2022 Kenyon College Trustee Teaching Excellence Award.

John Chanik*, CMA, Registered Somatic Movement Therapist/Educator, has taught Laban Movement Analysis and Bartenieff Fundamentals since 1989. He is a senior faculty at the Laban/Bartenieff Institute of Movement Studies (LIMS) in New York and a program coordinator for various formats of the LIMS Certification Program in Laban Movement Studies. John has taught LMA and BF in numerous places including China and Taiwan. John has taught dance in NYC public schools and has an extensive background in modern dance and ballet. He holds a BFA from the University of Utah.

Dharakorn Chandnasaro received his Doctor of Fine and Applied Arts degree (DFA) in Dance and Performance from Chulalongkorn University in Bangkok, Thailand, in 2015. He also completed certificates in Elementary and Intermediate of Labanotation from Dance Notation Bureau in New York, USA. His research focuses on creative dance, dance notation, movement analysis, ethnochoreology, Thai theatre and dance, Southeast Asian dance, and gender diversity performing arts. Currently, he is an Assistant Professor and chair of Department of Dance, Faculty of Fine Arts at Srinakharinwirot University in Bangkok, Thailand.

Cheryl Clark*, MS, R-DMT, CMA, BMC, has been involved in multiple layers of dance/movement disciplines from performative to therapeutic. She currently teaches at The New School University and in the graduate program in Creative Arts Therapy at Pratt Institute. As faculty for LIMS, she has been involved as teacher/coordinator for the Certification Program in Laban Movement Studies (NY/Taiwan/Beijing). Additionally she works as a dance/movement therapist on an in-patient psychiatric unit at a hospital in NYC. She has taught at numerous colleges as faculty/guest and has presented papers and workshops in Asia and Europe.

Eve Currens is a rising junior at Kenyon College double majoring in dance and physics from Asheville, North Carolina. She is excited to be assisting Professor Julie Brodie in notation of Latvian folk dances and to explore her own interest in Appalachian folk dances. Eve has completed her elementary and intermediate certifications in Labanotation.

Laura David* is a Chicago-raised maker, mover and educator. Though most art is ultimately autobiographical, their pieces strive to center the voices and choices of her creative collaborators. In 2018, David graduated with the Dance Prize from Kenyon College (along with Hannah Russ). Since getting her Bachelors, Laura has worked as a dance instructor, therapeutic assistant, paraprofessional and middle school teacher. In 2020, they began a process-oriented project-based collaborative dance company: dollop dance theater. Since its creation, they have released three full-length dance films and performed in Chicago, Philadelphia and Brooklyn. Laura is now pursuing her MFA in Dance at Smith College in Northampton (MA).

Henner Drewes is a dancer and scholar, specializing in representation methods for movement and dance (movement notation, digital representation methods, software development). He studied Eshkol-Wachman Movement Notation and Kinetography Laban, and obtained a PhD at the University of Leipzig. In 2006 he was granted the Dance Sciences Award NRW for his proposed project "From Notation to Computer Generated 3D Animation". Together with Claudia Jeschke he initiated the research project "Visualizing (the Derra de Moroda) Dance Archives" in the Department for Dance Studies at Salzburg University. Currently he teaches notation and coordinates the MA Movement Notation Movement Analysis study program at the Folkwang University of the Arts in Essen.

Ambre Emory-Maier* is an Assistant Professor of Dance at Kent State University. Recent reconstructions from Labanotation include George Balanchine's "1st-3rd Themes" from *The Four Temperaments* and *Rainbow Etude* by Donald McKayle. She holds a teaching certificate in Labanotation and completed her MFA at The Ohio State University, an MA in Dance Reconstruction and Directing from City University of New York and a BA in Communications from SUNY Geneseo. She is the former Associate Director of BalletMet 2.

Claire Goldberger is a senior at Kenyon College where she pursues a Bachelor of Arts in Dance and Art History. Claire is certified in Intermediate Labanotation and in 2021 she, alongside fellow notation student Erika Abe, staged *You Can't Dress Me Up, But You Can Take Me Anywhere* by Maggie Patton from score for the Kenyon Dance Concert. In addition to notation studies at Kenyon, Claire also participates as a performer and a choreographer. In 2022, Claire worked as a Summer Research Scholar for Julie Brodie, assisting with her notation research and upcoming publications on Latvian Folk Dance and Yvonne Rainer's *Trio A*.

Willow Green (they/them) is a choreographer, writer, and dance scholar. They are currently completing a Fulbright English Teaching Assistantship in Tel Aviv, Israel (2022-2023). Additionally, they are choreographing at Machol Shalem and dancing in Gaga classes whenever possible. Willow graduated from Kenyon College in 2021 with a BA in Dance and English, where they assisted Professor Julie Brodie with archival research on Latvian folk dances and co-presented *Danci! Reading Notation of Latvian Folk Dances* at the 2019 ICKL Conference. They also interned Jacob's Pillow Dance Festival and Movement Research. Their current obsessions include intergenerational memory, worldbuilding, queer persona, and grief.

Hyoung-nam Kim is a professor at the Department of Dance at Sejong University in Seoul. He is also the director of the Sejong Institute of Dance Content and the artistic director of the Tatmaroo dance company. He studied at Laban Center in England, and in 2009, he was appointed as a professor at the Department of Dance at Sejong University. Since then, he has opened a Kinetography Laban class to realize the value of dance practice and education. Currently, as the president of the Korea Society of Dance Studies, he is contributing to the training of the next generation and the academic development of dance studies through conferences and the publication of papers.

Moonjoo Kim is dancer, performer, and choreographer who was born in South Korea. She studied traditional Korean dance and holds a Bachelor in dance from Korea National University of Arts. She has won prizes in multiple competitions (Anyang Municipal Theater, Gwacheon Theater 2015, etc). During an exchange program at Folkwang University of the Arts, Essen, she worked as a dancer in a project with Bochum Symphony Orchestra in 2018. In order to deal more with the body and movement, she has been studying dance composition (MA), majoring in movement notation/movement analysis at the Folkwang University in Essen since 2020. Since coming to Germany, she has worked with Consol Theater and Ehrenfeld Studios as a dancer and performer.

Henrik Kovács is a docent at the Hungarian Dance Academy as kinetography, and folkdance methodology teacher. He earned his first degree at the Szent István University as a rural development agriculture engineer in the theme of how could a folkdance ensemble develop a local community. His next degrees are folkdance teacher BA and MA at the Hungarian Dance Academy. As a former deputy head of a dance elementary school he graduated as a public education leader at the Budapest University of Technology and Economics. In 2019 he earned his ethnography PhD at the University of Debrecen. Teacher from the age of 14 as assistant one of the best amateur folkdance ensemble in Hungary. Later teach in several folkdance groups, courses, and dance camps in the Carpathian basin. Participated in the Leonardo, Euroestetica program. Author of several dance methodology, and kinetography study.

Jooyoung Lee (artist name Joo) is a Korean choreographer, a dancer, a dance teacher and Laban notator. Her major is contemporary dance which is based on ballet and classical Korean dance, and also dances jazz, street dance, and hip hop. She worked as a dance teacher, a choreographer and also a representative of L.va CDC (Contemporary Dance Company) in Korea. She arrived in France in 2017. She graduated with honors at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) in Laban notation in 2021. She is motivated to develop her artistic work with further use of the notation. In addition, she analyzes and writes the movements of eastern and western dances by seeking specificities and focusing on sharing and transmitting movements of different dances with the Laban system.

Marius Ledwig. Since his graduation in BA Dance in 2019 at the Folkwang University of Arts, Essen, Marius Ledwig has been studying in the MA Dance Composition specializing in Movement Notation/Analysis. As guest he is performing in productions at Musiktheater im Revier in Gelsenkirchen, Aalto Theatre in Essen and Wuppertaler Tanztheater Pina Bausch. Inspired by recontextualization he approaches holistic art forms.

Jung Min Lee is a dance lecturer at Chungnam National University in South Korea. She received a bachelor's and master's degree in dance from Ewha Womans University and a PhD in art from Sungkyunkwan University. She has studied Laban/Bartenieff Movement Analysis at the Laban/Bartenieff Institute of Movement Studies and continues her research with an interest in movement analysis, notation, and education of Korean dance. She is a Korean co-translator of *Your Move*, by Ann Hutchinson Guest and Tina Curran.

Billie Lepczyk*, Professor of Dance and member of the Academy of Teaching Excellence at Virginia Tech, earned her BA in Honors College from Michigan State University and MA and EdD from Columbia University where she was a Teachers College Fellow. She holds DNB Certifications as Professional Notator, Laban Movement Analyst, and Labanotation Teacher. Publications appear in *Journal of Dance Education*, *Dance Notation Journal*, *Dance: Current Selected Research* (co-editor of five volumes), and the forthcoming *Handbook of Dance Education Research* (co-editor). ICKL Fellow and past Chair of the ICKL Board of Trustees, Lepczyk is Chair of the DNB Board of Directors and member of LIMS Board of Directors.

Dan Liu, received her bachelor's degree in dance from the Music Conservatory of Wuhan. She has been teaching dance choreography in the department of dance at Jiang Nan University (JNU) in Wuxi city, China since 2007. She pursued further education at the School of Art, Peking University, and completed all the profession courses and passed the exams. After that, she received an MFA as well as certifications in Elementary and Intermediate Labanotation. She is now working towards Advanced Labanotation certification from the DNB and is enrolled in CMA training with LIMS. In her current job, she hosted six related research programs and published five research papers including "Labanotation and Dance Choreography Theory" in China.

Panagiota (Giota) Loukisa is a registered teacher of the RAD (Royal Academy of Dance) for the last 20 years; a Mentor, Tutor and Practical Teaching Supervisor for the RAD Certificate in Ballet Teaching Studies (CBTS); an associate teacher of classical ballet and modern dance of the ISTD (Imperial Society of Teachers of Dancing); and choreographer. She holds the RAD's MA in Education (Dance Teaching), the RAD Teaching Diploma, the RAD Teaching Certificate and she is certified in Motif Notation by the DNB (Dance Notation Bureau). Her research interests focus on the links between dance notation and cognition. Giota is also a painter and holds a BA in International Economics and Finance by the AUEB (Athens University of Economy and Business).

Mei-Chen Lu, Director of Library Services of Dance Notation Bureau, Reconstructor and Certified Teacher of Labanotation and Motif Notation; MFA in Dance Performance and Labanotation, The Ohio State University; BA, Hunter College, CUNY; AA, Tainan University of Technology, Taiwan. Ms. Lu studied Labanotation and received Intermediate and Elementary Labanotation Teacher Certification at the Ohio State University. Ms. Lu serves as one of the core faculties in Labanotation Teacher Certification Courses. She has taught Labanotation and Motif Notation in the US, Mexico, Hungary, and China. Her publications can be seen in *Dance Chronicle*, *Performing Arts Resources*, *Beijing Dance Academy Journal*, *Contemporary Dance Research Journal*, and *DNB Library News*.

Beth Megill, MFA in Dance UC Irvine, BFA UC Santa Barbara, Language of Dance® Teacher Trainer, Certified Elementary Labanotation Teacher, teaches a variety of dance styles including Improvisation, Composition, Modern, Jazz and Production at Moorpark College in Southern California. She is also artistic director of Megill & Company, a non-profit dance theater company focusing on joyous dance forms that blend concert dance practices with dance theater and comedy. She has published three motif notation Chapbooks and frequently contributes to the LODC published courses and materials. She writes reviews of the independent LA Dance scene as chief editor of *ladancereview.org*. Ms. Megill sees her work in the classroom, on stage, and beyond as advocacy for a more inclusive and diverse dance world that fosters the development of the whole individual through dance literacy processes that speak to one's physical, social/emotional, cognitive, and artistic growth.

Catherine Mori is an upcoming third-year student at Kenyon College double majoring in dance and biology from Honolulu, Hawaii. Her passion lies in exploring the intersection of these two disciplines, particularly through assisting Professor Julie Brodie in researching Latvian folk dance notation through the Danči Experience. Catherine is certified at the elementary and intermediate level in Labanotation.

Nóra Oláh, BA, graduated as a professional traditional dancer at the Hungarian Dance University (HDU) in 2020. She obtained her MA degree as a dance teacher at HDU in 2022. She has been teaching dance notation (kinetography) as the assistant of János Fűgedi, and also traditional dance at the HDU since 2020. Her research area is the teaching methodology of notation education and the analysis of female dance techniques. She was one of the volunteers of the 32nd Biennial Conference of ICKL in 2022, Budapest.

Crystal Michelle Perkins* is an Assistant Professor at OSU where she teaches composition, repertory, and contemporary movement practice. As a choreographer and performer, themes that recur in her work are blood memory, digital residue, historical narrative, and justice. She is a Princess Grace Choreography Honoraria recipient, Ohio Arts Council Individual Excellence Award winner, and a New American Dance Residency awardee. Her research interests include embodied archives, the transmission of works by choreographers in the African diaspora, and intersections of the African diaspora and the American South. She is the Associate Artistic Director of Dayton Contemporary Dance Company and a member of the OhioDance Board of Trustees.

Hannah Russ earned her BA degree in Dance and Chinese Area Studies from Kenyon College in 2018, where she found a deep interest in the use of Labanotation as a tool for movement preservation, research, and the creative/choreographic process. She has since earned certification in elementary and intermediate Labanotation and completed the Teacher Certification Course in China following the 2018 ICKL conference. After receiving a Fulbright Student Research/Study grant in 2018, she spent 10 months conducting research on Labanotation in China. Since 2021, she has been working part time at the Dance Notation Bureau as an administrative assistant and *Library News* Editor.

Machiko Sato is a postdoctoral researcher at Ochanomizu University, Japan. She received her PhD degree from Ochanomizu University in 2019. She is specializing in representational art theory and dance studies. Her research interest includes theatrical dance choreography, and dance notation studies of Kinetography Laban, Stepanov and Nijinsky's music note system and so on. Since 2018, she has also been involved in the conservation and restoration of intangible cultural heritage dances through digital technologies as interdisciplinary research with information science and robotics.

Thomas Schallmann, studied philosophy, dance and theatre science, Kinetography Laban, movement analysis (by Mária Szentpál and at Folkwang University) taught Kinetography at theatre university Leipzig, university Salzburg, dance university Palucca Dresden, European Academy of healing arts, teacher for movement and dance for training and further education for teachers, educators, therapists, dancers, musicians.

Kyung-eun Shim studied notation in France with Noëlle Simonet at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) and graduated (a perfection degree) in 2008. She has notated works by Merce Cunningham, Thierry Malandain, and a number of Korean traditional dances. After completing her master's and doctoral program in art aesthetics at the Paris-Sorbonne University, she received her final PhD at the École des hautes études en sciences sociales (EHESS) in France. She returned to Korea in 2015 and has taught at several universities in Seoul. She analyzed Taepyeongmu while teaching Kinetography Laban at the Traditional Graduate School of the Korea National University of Arts. Currently, she is a research professor at Sangmyung University and Sejong University. Her research domain is interdisciplinary collaborating with the fields of ethno-anthropology, cognitive psychology, and cultural technology engineering.

Noëlle Simonet. Dancer and teacher, she has been teaching Kinetography Laban at the Conservatoire national supérieur de musique et de danse de Paris for 22 years, since 1999, after her own studies with Jacqueline Challet-Haas in the 1990s. She builds different projects dealing with her company Labkine, making bridges between creation, research and pedagogy. She has designed three educational tools from the collection *The choreographic score: transmission tool, exploration tool: #01 Sketching pathways, #02 Transfers and turns, #03 Body-Space*. She is a Somatic Movement Educator in Body Mind Centering since 2012. She is a Fellow and a member of the Research Panel of ICKL. She teaches Advanced level Certification in Labanotation for the Dance Notation Bureau.

Ra-Yuan Tseng, began her dance training when she attended National Taiwan Academy of Arts. She received her BFA in dance from Chinese Culture University. She received her MA from The Ohio State University where she acquired her Labanotation training and became a certified Labanotation teacher. She also received her CMA (Certified Movement Analyst) through Taiwan's program in 2022. Her research interests are applied Laban Study to a variety of age groups and for the children with special needs. She served as the chair of University of Taipei from 2007-2013. She also served as the chair of Taiwan Dance Research Society from 2008-2012. Her recent research focused on the project of refining the curriculum for the Talented and Gifted program sponsored by the Ministry of Education. Now she is a professor at Taipei National University of the Arts where she teaches Motif Writing and Elementary Labanotation and also Labananalysis.

Valarie Williams serves the international Labanotation community as Board of Trustees member for ICKL and collaborates on artistic projects that produce critical conversations connecting scholarship in the arts with solutions for global societal change. She has grown up loving Labanotation and dance preservation, performing with Dallas Opera and apprenticing at Paris Opera's Summer Study Program in Evian-les-Bains, France. Professor of dance at The Ohio State University, Valarie holds a BFA from The Juilliard School; MFA/PhD from Texas Woman's University; teaches and stages dances from Labanotation world-wide, and served 12 years as Associate Dean for Arts and Sciences, receiving national, state, and NEA grants.

Sofia Wilson was born and raised in New York City. She is part of the Kenyon College class of 2023, graduating with a Bachelor of Arts in Dance and Spanish. From age three and on, Sofia has taken ballet, modern, hip-hop, and African dance. She was introduced to Labanotation in 2021 by Julie Brodie, passing the Elementary exam in 2021. She performed her senior capstone project in December 2022, *Two Ecstatic Themes*, originally choreographed by Doris Humphrey, staged by Erika Abe.

Si-Hyun Yoo, MA, PhD, is a Certified Movement Analyst as well as a certified Labanotation teacher. She studied Korean dance at Ewha Womans University in Korea, and Motif Writing and Labanotation at The Ohio State University in the US. She received her PhD in Art Education at the OSU along with Manuel Barkan Dissertation Fellowship Award in 2000. She has notated a number of traditional Korean dances and taught Labanotation and Motif at many Korean Universities. She is a co-founder of the Korea Laban Movement Institute in Seoul, Korea, and currently works as the Director of Education at the Laban/Bartenieff Institute of Movement Studies in New York.

GUIDEBOOK



Korean Society of Dance Studies

The **Korean Society of Dance Studies (KSDS)**, founded in 2001, is an academic community for dance studies. It introduces various research topics suitable for the present era and pursues academic maturity through convergence among disciplines. KSDS regularly publishes academic journals (KCI-registered journals) and promotes research in the field of dance through academic conferences. We seek to fulfill our role and responsibility in society by finding ways to develop and support academic programs focused on young researchers.



세종대학교
SEJONG UNIVERSITY

Sejong Research Institute for Dance Content

The **Sejong Research Institute** for Dance Content carries out various services, including academic research, culture and arts education, professional training, and industry-academia cooperation projects, to promote the value of dance art in society and explore ways to popularise it. For many years, this institute has successfully implemented cultural arts education projects subsidized by the Korea Arts and Culture Education Agency, achieving educational goals and contributing to society. It also leads the technical convergence of dance as a joint research institute for the Cultural Technology Development Project.





Department of Dance at Sejong University

Since its establishment in 1978, the **Department of Dance at Sejong University** has focused on the improvement of students' qualities through a complete curriculum and the provision of theoretical and practical education under the guidance of excellent faculty members. In particular, with the appointment of Professor Hyoung Nam Kim to the **Department of Contemporary Dance** in 2009, the dancing spirit of the venerable Tatmaroo Dance Company (since 1986) was inherited. Current students and alumni are active in various fields of the Korean dance world as professional dancers, choreographers, educators, researchers, performance planners, and arts administrators.



Facilities and Support

Daeyang AI Center is a "smart building". With a total floor area of 51,981.05m², it has 5 underground floors and 12 above-ground floors and is equipped with SW research facilities, start-up support space, state-of-the-art lecture rooms, practice rooms, and dormitories.

The conference space hall(B107) on the basement floor, which will be used for this conference, has 200 seats and is equipped with equipment and facilities for presentations.

The workshops will be held in the **Yongdeok-gwan** (Building located dance department) - Modern Dance Room (202). The distance between Daeyang AI Center and Yongdeok-gwan is about 3 minutes.



Events

♣ Opening reception

Monday, July 17 _ 12:30-1:40pm (Daeyang AI Center, 2nd Floor)

BIG BEAR 8 빅베어

Welcome lunch



♣ Dance performance

Tatmaroo Dance Company, led by Hyung Nam Kim, will demonstrate its famous repertoire

Monday, July 17_ 12-12:30pm (Yongdeok-gwan, 2nd Floor, Modern Dance Room - 202)

Four seasons 「사계」, Choreography by Hyoung Nam Kim



Choreographed piece based on a sonnet from Vivaldi's violin concerto *The Four Seasons*. It aims to convey the various situations and emotions of the changing seasons through the dancers' body movements.

Saturday, July 22_ after the last session on the conference (Yongdeok-gwan, 2nd Floor, Modern Dance Room - 202)

Man on the Beach 「해변의 남자」, Choreography by Hyoung Nam Kim (Original by Cheong Ja Choi)



As part of a series of works by Tatmaroo Dance Company's, *The Man on the Beach* makes it easy to understand contemporary dance through comical and exotic situations, unexpected happenings, and humor. Since its premiere in 1996, it has been the most performed work in the company's repertoire and has received enthusiastic responses from audiences at every performance. *The Man on the Beach* is recognized as a work that expresses deep Korean emotions in a modern way. It was also an invited work for the Atlanta Olympics. Based on the theme of summer, it shows the hard inner world of modern men who take a break from their busy lives in a comical way.

♣ Closing Dinner

Saturday, July 22_ 7:00pm (Jongno-gu district)

Hanmeochon 한미촌

Enjoy an authentic Korean meal in the birthplace of Choi Seung Hee, a modern Korean dancer and founder of the "new dance".



 TripAdvisor


*Address: 24-4 Bukchon-ro, Jongno-gu, Seoul, Korea

** 200 meters from Anguk Station (Line 3) Exit 2

♣ Seoul Sightseeing

Thursday, July 20, 9:45

The sights with Seoul City Tour Bus's *Seoul Special Packages* (charter bus)

<div style="display: flex; justify-content: space-between; align-items: center; background-color: #800000; color: white; padding: 5px;"> SEOUL TIGER BUS SEOUL CITY TOUR BUS </div>		
Sejong University Meeting at 9:45-	High Decker Half Open Bus	*Pick up at Sejong University
Namsangol hanok Village 10:10-11:20		Namsangol Hanok Village is a collection of five hanoks (traditional Korean houses) from the Joseon Dynasty (1392-1910), recovered from different parts of the city and relocated to the northern foot of Namsan mountain.
N Seoul Tower 11:40-12:00		N Seoul Tower is a landmark of Seoul and the place to enjoy the entire city of Seoul. N Seoul Tower is 236.7 meters high and 479.7 meters above sea level. Namsan is the site of Bongsudae where was a signaling system that used fire and smoke to alert the center of urgent matters on the periphery. In addition, Namsan is the place where lovers and family members hung locks to pray for unchanging love.
12:30-1:40PM	- Lunch Time -	
Changdeokgungpalace 2:00-3:00PM		Changdeokgung palace is UNESCO World Heritage Site, the most well-preserved palace of all the royal palaces from the Joseon Dynasty (1392 - 1910). This is where kings and their ministers discussed state affairs to effectively reign over the people, and where the royal family resided.
Insadong 3:10-3:55PM		Insadong is a representative antique tourist attraction in Seoul. Today's Insadong Street runs from Jongno 2-ga, through Insadong, to the Anguk-dong intersection north of Gwanhun-dong. The street is lined with merchants and galleries selling antique art and traditional crafts. It is a popular place to buy Korean souvenirs.
Sejong University 4:00PM	High Decker Half Open Bus	**Arrive at Sejong University

*** The above schedule is subject to change depending on traffic conditions on the day and the entrance time to the tourist destination

Practical Information



Location

Sejong University

209, Neungdong-ro, Gwangjin-gu, Seoul, Republic of Korea (05006)



- 24** Daeyang AI Center Conference space hall - B107 (B1F)
- 8** Yongdeok-gwan Modern Dance Room - 202 (2nd floor)
- 7** Jingwan Hall Jingwan Kitchen -Student dining (B1F)

Public transport

<https://english.seoul.go.kr/policy/transportation/modes-of-transport/>

Metro

Get off at **Children's Grand Park** station [Line **7**] → Exit no.7 → Pass through the main gate → Walk to the **Daeyang AI Center**-Building ***(24)** in the above image

Bus



Get off at **Children's Grand Park, Sejong University** (어린이대공원앞, 세종대학교) [721bus stop no.05251] → Pass through the main gate → Walk to the **Daeyang AI Center -Building *(24)** in the above image /(or) Access the back door of the **Daeyang AI Center** via the driveway sidewalk block

Taxi

Ask the hotel for a taxi or use the Uber app.

<https://www.ut.taxi.kr/en/>



Source : https://commons.wikimedia.org/wiki/File:Map_Seoul_districts_de.png

Near the campus

*Main station of Metro: **Children's Grand Park Station [Line 7] / Gunja Station [Line 5, 7]**

- 25 - 30 minutes from subway stations in Jongno-gu, jung-gu, about 20-25 minutes by taxi
- 10 minutes from subway stations in Dongdaemun-gu and Seongdong-gu
- 10 - 20minutes from subway stations in Sonpa-gu, Gangnam-gu

- Tourist Information

Tourist Information



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- Head, Sejong Research Institute for Dance Content
- Artistic Director, Tatmaroo Dance Company
- Organizing Committee Chair, Playing Art Doing Art Festival (PADAF)
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On-site organization

"The Korean Society of Dance Studies promises to provide the best possible support to those who would like to present and take part in the ICKL."



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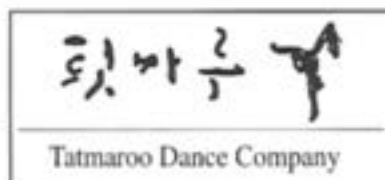
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