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# Share- Rosenberg Festival

**International Dance  
Research Festival**  
Performances, Lectures,  
Classes, Exchange Platforms

**DO 07.12. – SA 09.12.2023**  
— jeweils 08:00 – 18:00 Uhr

— **ABPU (Studiobühne)**  
— **Pfarrkirche Urfahr-St. Josef**  
— **Kunstuniversität Linz**

Konzipiert und organisiert von  
Univ. Prof. Rose Breuss, Polina Kliuchnikova  
und Damián Cortés Alberti, MA

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# **\_\_ SHARE-ROSENBERG FESTIVAL \_\_**

## **International Dance Research Festival DO 07. - SO 10.12.2023**

**Conceived and organized by Univ. Prof. Rose Breuss,  
Damián Cortés Alberti, MA and Polina Kliuchnikova**

The second edition of the Share-Rosenberg Festival again focuses on dance research from the perspective of professional dancers. Theoretical questions on the practice of orality in the transmission of dances, written artefacts such as notations and scores in the context of digitalization as well as epistemological and local specific approaches to dance techniques form the field of investigation and discourse. This part of the Share-Rosenberg Festival takes place in cooperation with the Linz University of Art, Miriam Althammer, Paris Lodron University Salzburg and Claudia Jeschke, Limbo Arts Studios.

Under the motto „Cloud Dances“, Master students from the Dance programme at the Anton Bruckner Private University are working on a joint production as part of the international cooperation SHARE with students from the dance department at the University of Goce Delchev North Macedonia, the Latvian Academy of Culture in Riga, the Budapest Contemporary Dance Academy and Akademie múzických umění v Praha. In a workshop preceded by joint online meetings, the usual „group practice“ in dance will be scrutinised in theory and practice and questioned in an artistically creative way.

Another part of the Atelier gathers different dance communities such as guests from the Folkwang University of the Arts in Essen with, among others, Noa Es-hkol Dances and the South Korean A!KO Dance Festival.

### **Locations:**

- \* Anton Bruckner Privatuniversität, Alice-Harnoncourt-Platz 1, 4040 Linz, ABPU Studiobühne
- \* Pfarrkirche Urfahr-St. Josef, Schulstraße 2, 4040 Linz
- \* Linz University of the Arts, Kollegiumgasse 2, 4020 Linz,  
1. Stock Audi Max

# **\_\_ SHARE-ROSENBERG FESTIVAL \_\_**

## **International Dance Research Festival DO 07. - SO 10.12.2023**

**Konzipiert und organisiert von Univ. Prof. Rose Breuss,  
Damián Cortés Alberti, MA and Polina Kliuchnikova**

Die zweite Ausgabe des Share-Rosenberg Festivals stellt erneut die Tanzforschung aus der Perspektive professioneller Tänzer in den Mittelpunkt. Theoretische Fragen zur Praxis der Mündlichkeit in der Überlieferung von Tänzen, schriftliche Artefakte wie Notationen und Partituren im Kontext der Digitalisierung sowie epistemologische und lokalspezifische Zugänge zu Tanztechniken bilden das Untersuchungs- und Diskursfeld. Dieser Teil des Share-Rosenberg Festivals findet in Kooperation mit der Kunstuniversität Linz, Miriam Althammer, Paris Lodron Universität Salzburg und Claudia Jeschke, Limbo Arts Studios statt.

Unter dem Motto „Cloud Dances“ arbeiten Masterstudierende des Studiengangs Tanz der Anton Bruckner Privatuniversität im Rahmen der internationalen Kooperation SHARE mit Studierenden der Tanzabteilung der Universität Goce Delchev Nordmazedonien, der Lettischen Kulturakademie in Riga, der Budapest Contemporary Dance Academy und der Akademie der darstellenden Künste in Prag an einer gemeinsamen Produktion. In einem Workshop, dem gemeinsame Online-Meetings vorausgehen, wird die im Tanz übliche „Gruppenpraxis“ in Theorie und Praxis hinterfragt und künstlerisch-kreativ in Frage gestellt.

Ein weiterer Teil des Ateliers versammelt verschiedene Tanzgemeinschaften, wie die Gäste von der Folkwang Universität der Künste in Essen mit u.a. Noa Eshkol Dances und dem südkoreanischen A!KO Dance Festival.

### **Veranstaltungsorte:**

- \* Anton Bruckner Privatuniversität, Alice-Harnoncourt-Platz 1, 4040 Linz, ABPU Studiobühne
- \* Pfarrkirche Urfahr-St. Josef, Schulstraße 2, 4040 Linz
- \* Linz University of the Arts, Kollegiumgasse 2, 4020 Linz,  
1. Stock Audi Max

# PROGRAMMÜBERBLICK

Legende: *Kursiv* – internal Events, **Fett** – public Events

<b>7.12.2023</b>	<b>ABPU</b>  <b>19:30</b> <b>Atmós Sphaïra</b> <b>Masterabend</b>	<b>Pfarrkirche</b> <b>Urfahr-St.</b> <b>Josef</b>	<b>Kunstuniversität Linz</b>
<b>8.12.2023</b>	10:00–13:00 <i>SHARE</i> <i>Cloud Dances</i> <i>Project</i>  14:00–17:00 <i>SHARE</i> <i>Cloud Dances</i> <i>Project</i>	<b>19:00</b> <b>Dance</b> <b>Performance</b>	<i>Dance</i> <i>Research Days,</i> <i>10:00–12:30 Session</i> <i>Digitales Projekt,</i> <i>BMKOES</i>  13:00–13:40 <i>Eszter Petrány</i>  13:40–14:10 <i>Athina</i> <i>Androulidaki</i>  14:15–15:00 <i>Daniela Hanelová</i>
<b>9.12.2023</b>	10:00–13:00 <i>SHARE</i> <i>Cloud Dances</i> <i>Project</i>  14:00–15:00 <b>SHARE</b> <b>Cloud Dances</b> <b>Project</b>  19:30 <b>Performance</b> <b>„Cloud Dances“</b>		<b>Dance Research Days</b> <b>10:00–11:00</b> <b>Andressa Miyazato</b> <b>11:00–12:00</b> <b>Constantin Georgescu</b>  13:00–14:00 <b>Marcela López</b> <b>Morales</b> <b>14:15– 15:15</b> <b>Simona Noja-Nebyla</b> <b>15:30 – 16:30</b> <b>Miriam Althammer</b>
<b>10.12.2023</b>	10:00–13:00 <i>SHARE</i> <i>Cloud Dances</i> <i>Project</i>		

# **\_\_ PROGRAMM \_\_**

**DO 07.12.2023**

**19:30 Uhr**

Studiobühne ABPU

## **Atmós Sphaïra**

According to the philosopher Peter Sloterdijk, spheres have a „rich mythological overtone series“.

IDA master students show their artistic atmós sphaïra.

**FR 08.12.2023**

**10:00 - 12:00 Uhr**

Kunstuniversität Linz, Audi Max

## *On digital Archives for Dance Practises*

A Study Case on Movementmachines.com (gefördert vom BMK/OES)

mit Rose Breuss, Damián Cortés Alberti, Constantin Georgescu,

Claudia Jeschke, Tobias Leibetseder,

Andressa Miyazato, Marcela López Morales, Eszter Petrány,

Stefanie Rasouli, Maria Shurkhal.

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**13:00 - 13:30 Uhr**

Kunstuniversität Linz, Audi Max

## *Textualizing movement*

Archiving movements with the potentials of digital technologies, incorporating analytical tools.

Eszter Petrány, PhD at Moholy Nagy University Budapest

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**13:30 - 14:30 Uhr**

Kunstuniversität Linz, Audi Max

## *Experimenting with Morphological Greek Dance Elements*

A Practical Research

Athina Androulidaki, PhD student at ABPU

**FR 08.12.2023**

**14:30 – 15:30 Uhr**

Kunstuniversität Linz, Audi Max

*Phenomenon of Czech Duncanism: Isadora Revisited*

Daniela Hanelová\*

(\*with the support of Bruckner Alumni Network – ABPU)

The lecture focuses on the phenomenon of the Czech Duncanism – philosophy of dance and movement method, following the thoughts of Isadora and Elisabeth Duncan and developing them further. By analyzing the kinaesthetic and expressive movement qualities on the examples of several choreographies, the movement principles of Duncanism can be seen as the tools for the artistic process: physical and spiritual tuning, sharpening perception, phenomenon of waves and undulation in motion, experimenting with center of gravity, and embodiment of the idea of the ancient choir.

**FR 08. bis SO 10.12.2023**

**10:00 – 17:00 Uhr**

Studiobühne ABPU

*Cloud Dances Research Work*  
*SHARE Group*

Masterstudents Dance of ABPU in cooperation with guests from Dance Department of University of Goce Delchev North Macedonia, the Latvian Academy of Culture Riga, the Budapest Contemporary Dance Academy and Akademie múzických umění v Praze.

Share Group Dancers:

Jiaji Cheng, Erick Aguirre Cisneros, Michaela Dzurovčinová, Polina Filippova, Nikolett Gelb, Réka Hofbauer, Eunji Ji, Polina Kliuchnikova, Viktorija Koceva, Kateryna Pomeichuk, Jan Razima, Rudis Vilsons.

**FR 08.12.2023**

**19:00 Uhr**

Pfarrkirche Urfahr-St. Josef

## **Dance Performance**

with Ixhel Altamirano, Damián Cortés Alberti and dancers, Marius Ledwig,  
Foteini Papadopoulou

**from within and from without and from in-between the within and the without:  
(re-)construction and (re-)interpretation of historical and  
contemporary scores**

notation informed performance by Ixhel Altamirano Solar and Marius Ledwig  
artistic contribution: Moonjoo Kim

Instructing and coaching in the process of score reading and reconstruction:  
Henner Drewes

### **„The Four Seasons“: „Fugues (excerpts)“ by Noa Eshkol**

Working with scores creates a lot of potential. The research of the MA students in Movement Notation / Movement Analysis at Folkwang faces the challenges of dealing with incomplete scores and inconsistent information.

Noa Eshkol's choreographies were composed from the notation system created by her and the architect Avraham Wachman. The Four Seasons (1975) is a cyclical dance with a simple concept: increasing turns. The arms accompany the movement with variations illustrating the changes of nature during the year.

How to balance facts of scores with performative realities? How can the flexibility to oscillate between theory and praxis enrich dance?

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### **„Movement Journals/Moving Journals“**

For her Movement Journals/Moving Journals of 2020 choreographer Foteini Papadopoulou developed and gathered two movements each day, one year long. She notated one of the movements of each day in the movement notation system Kinetography Laban and tried to remember the other. The 366 resulting scores were created mostly digitally and were designed and printed in a way that facilitates meaningful encounters with the work also for those who cannot read them.

One set of prints is currently exhibited in the Tanzmuseum of Deutsches Tanzarchiv Köln and a digital exhibition of the work is in progress.

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**„from in-between the within and the without – Linz edition“**  
by Foteini Papadopoulou in collaboration with the performers

With the internalised and differentiated body awareness and movement understanding by practicing and performing Noa Eshkol's compositions, the two dancers will react to Papadopoulou's work in the form of an instant composition. In this performative way the instant composition lets one work resonate within another. What perspectives does this open up? What is the role of notation in the respective work? Are there overlaps? And what does it mean for the performers and the audience to turn to a work after and with the experience of perceiving another?

Special thanks to the Noa Eshkol Chamber Dance Group for their support. The current members (Raheli Nul-Kahane, Noga Goral, Mor Bashan and Dror Shoval) are studying and performing Noa Eshkol's choreographies instructed by Raheli Nul-Kahane, who has been a member of the original ensemble since the 1960s.

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### **Diffractal**

Direction and concept: Damián Cortés Alberti

Dancers: A!KO Dance Festival

Dramaturg: Ira Goldbecher

Music: Alexander Kuzin

Videographer: Constantin Georgescu

Space and costume designer: Julio Escudero

Scientific advisor: Dr. Christodoulou Marios

Diffractal is a dance piece that explores the trans-mediation of concepts, dance repertoires, and dancers' experiences to create a work aligned with situated relationality. The performance is presented as a partial fulfilment of the doctoral thesis requirements at the Kunstuni Linz. The piece aims to investigate the ontological, epistemological, and methodological shift of dance creation, following Karen Barad and Donna Haraway's understanding of diffraction, entanglement, and intra-action.

Supported by: RedSapata Tanz Initiative, A!KO Dance Festival 2023, Cie. Off Verticality.



**SA 09.12.2023**

**10:00 – 11:00 Uhr**

Kunstuniversität Linz, Audi Max

**Hands/rubber/tree/seeds/blood/marble/sweat/mirror/  
skin/rust/columns/spine/steel/feathers/weapon/point  
shoes...**

by Andressa Miyazato

For the Rosenberg Dance Research Festival, Andressa Miyazato will continue the topic presented in the panel „Stummheit der Materialien: über kulturwissenschaftliche und künstlerische Methoden“ (Amalia Barboza and Georg Winter) at the „8. Jahrestagung der Kulturwissenschaftlichen Gesellschaft an der Universität des Saarlandes“ in Saarbrücken. The „embodied“ research presentation focusses on my recent encounter with the Corpo de Dança do Amazonas from the perspective of the muteness of the building materials of the Amazon theatre to speculate on the ancestral (dance) knowledge of the postcolonial dancer.

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**11:00 – 12:00 Uhr**

Kunstuniversität Linz, Audi Max

**Moving Textures:  
Surfaces between Description and Speculation**

by Constantin Georgescu

Moving Textures: Surfaces between Description and Speculation proposes a praxeological research situated at the crossroad between dance practices and theoretical articulations. It addresses concepts of embodiment and body techniques, with interests in practical processes of doing and making dance, at the same time with documenting and conceptualising these processes in their specificities and textural structures. This research differentiates the tools of generating corporeal practices and materiality from those of organising such materials into choreographic gestures, and further so from the experience of spectating such gestures.

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**13:00 – 14:00 Uhr**  
Kunstuniversität Linz, Audi Max

## **Invisible discourses: Isolde Klietmann as a case study**

by Marcela López Morales

Marcela López Morales will share part of her doctoral research project developed last summer in the province of Mendoza, Argentina. She will start from a biographical perspective in the search for traces of Isolde Klietmann (Slovenia, 1908 – Argentina, 1993) and her dance development after her migration from Austria to Argentina in 1938, due to the arrival of the National Socialist regime in Austria.

Her historiographical, archival and praxeological research project not only takes Isolde Klietmann as a trigger to problematise the modes of appropriation, transformation, documentation and resignification in dance practices; but also aims, through horizontal exchanges in the transmission of knowledge, to decentralise dance history by giving voice to untold knowledge in dance.

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**14:15 – 15:15 Uhr**  
Kunstuniversität Linz, Audi Max

## **Ballet, Educational Academic Model, Advocacy for an Epistemological Approach**

by Dr. Simona Noja-Nebyla, Ph.D. in Theater and Performing Arts

The Ballet Educational Academic Model (BEAM) seeks to bring about a paradigm shift in ballet by uncovering its more profound potential regarding functionality, utility, and ability to generate and apply new knowledge. This approach provides a toolbox for understanding the intrinsic relationships within the ballet canon, both conceptually and practically.

BEAM also explores how individual abilities can evolve into competencies and how ballet can integrate with other systems to process information. Additionally, BEAM offers various operational systems for observing, analyzing, and interpreting the ballet canon. It also challenges conventional methods of transmitting ballet movement knowledge. This program introduces concepts that align with the demands of the 21st century but need to be more utilized in traditional approaches to ballet, including vocabulary and syntax, talent scouting, experiential learning, movement analysis, canon systemic configuration, and interpretation from both conceptual and practical perspectives.

BEAM addresses future needs and trends in the world of ballet. This forward-looking approach embraces innovation while preserving the core of this traditional dance form.

The concept is rooted in pedagogical action research conducted for the author's Ph.D. thesis, which was completed in September 2023, resulting in the author receiving a doctorate in theatre and performing arts.

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**15:30 – 16:30 Uhr**  
Kunstuniversität Linz, Audi Max

## **On Memory and Scores. Archival-archaeological investigations of Oral History Transcripts**

by Miriam Althammer (Dr. des.)

How can a movement-oriented perspective on oral history transcripts can be created? What are the possibilities to make the artistic practices, contained in the bodies of interviewed dancer-choreographers, perceptible through the act of the interview as well as its documentation in a transcript? To what extent do interviews carry performative knowledge and can it be transferred in the transcripts, understood as a form of material or dance score?

In my research on contemporary dance in Southeastern Europe oral histories are an essential means of exploring performative knowledge and creating forms of body archaeologies as a reflection of the relationship between body and archive. In using the immediacy of an interview situation, the focus lies on a dialogical and dynamic mediation and translation of knowledge in the context of dance studies research.

While archive materials – such as documents, photographs, and video recordings – show traces of performances and their aesthetics, the mediation of practices largely takes place before, after and alongside these (re-)presentations. They are thus removed from the documentation of stage and performance practices and cannot be perceived as specific orders of knowledge. With the help of oral histories, I argue that the dichotomous understanding of material documents and ephemeral dance knowledge, which is often considered to be non-discursive, can be dissolved. This approach not only offers an alternative constellation of the relationship between body and archive. It also makes it possible to take up the polyphony of oral histories and make their knowledge accessible in the multidirectional dynamics of memory as trans-local body and movement histories.

**SA 09.12.2023**

**13:30 – 15:00 Uhr**

Studiobühne ABPU

## **Cloud Dances Research Work**

open for an interested public to watch

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**19:30 Uhr**

Studiobühne ABPU

## **Dance Performances**

### **„Cloud Dances“**

Masterstudierende Tanz der ABPU in cooperation with guests from Dance Department of University of Goce Delchev North Macedonia, the Latvian Academy of Culture Riga and the Budapest Contemporary Dance Academy and in Kooperation with A!KO Dance Festival and the choreographer and dancer Seung Ju Lee and dancers.

### **Share Group Dancers:**

Jiaji Cheng, Erick Aguirre Cisneros, Michaela Dzurovčinová, Polina Filippova, Nikolett Gelb, Réka Hofbauer, Eunji Ji, Polina Kliuchnikova, Viktorija Kocova, Kateryna Pomeichuk, Jan Razima, Rudis Vilsons.

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### **einen moment, bitte.**

Choreography: Seungju Lee

Dancers: Seojin Moon, Jiaji Cheng

Music: Daeheung Lee

Mental processes such as psychological tension, overwhelming self-consciousness, and out-of-control with uncertainty when faced with something unspecified are revealed as physical reactions. A series of processes appear as consecutive moments of an honest, contradictory, or inconsistent body. Similar but different body reactions are generated and blended with certain shapes, and energies while encountering another unpredictable cascade of situations or consciousness.

## \_\_ BIOGRAPHIEN \_\_

**Damián Cortés Alberti** received a strong dance education in Argentina and worked as a dancer with renowned dance companies such as: Ballet Contemporáneo del Teatro San Martín (AR); Art Transit Dansa (ES); Staatstheater Darmstadt (DE); Landestheater Linz (AT); and Cie Of(f) Verticality, (AT). Damian is in the final stage of his Ph.D. at the Kunstuniversität Linz (AT). Currently teaches at the Anton Bruckner Privatuniversität, is a board member of Red Sapata Kulturinitiative, is a co-producer of A!KO Dance Festival, and conducts freelance work internationally.

**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. 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. Currently she is researching the use of scores and its creative potentials.

**Miriam Althammer (Dr. des.)** is a research associate (postdoc) in the Department of Music and Dance Studies at the Paris Lodron University of Salzburg. After studying Theater and Dance Studies, Art History and Modern German Literature in Munich and Bern, she was a research associate at the Chair for Theater Studies at the University of Bayreuth (2017-2019) and at the Center for Contemporary Dance at the University for Music and Dance Cologne (2018-2023), where she received her doctorate with a thesis on contemporary dance in Southeastern Europe and the connections between archive, oral history, artistic research and artistic-institutional practices. She taught at the Dance Theater Institute of the Krakow Theater Academy (2016-2019) in Bytom and the Academy of Dance and Performance of the National Dance Center in Bucharest (2022). Her habilitation project deals with transnational exchange in modernity in Central and Southeastern Europe in the context of gymnastics, folk dance culture and European nation-state movements.

**Noa Eshkol (1924 - 2007)** is well known for her invention of the Eshkol-Wachman Movement Notation (EWMN) system. She studied Labanotation with Rudolf von Laban and Sigurd Leeder. Her motivation to design EWMN stemmed from her personal need for a compositional tool. However, her legacy as an artist – both as movement composer and visual artist, is not broadly discussed.

She created her dances with and for her “Chamber Dance Group”, which she founded in the early 1950s in Holon, Israel. Scores of her dances appeared already in her first publication from 1958, but most of her dance suites were published between 1975 and 1990.

**Constantin Georgescu** is a Romanian choreographer, dance teacher, and video artist currently based in Austria. Initially educated in Vaganova method of classical dance in Bucharest, Romania, he holds an MA in dance pedagogy from Anton Bruckner University in Linz, and is currently a PhD candidate in Applied Cultural Studies at Kunstuniversität in Linz, Austria. His work as dancer and performer has brought him in contact with various stylistic and choreographic signatures. He has been a solo dancer at the Romanian National Ballet in Bucharest and at “Oleg Danovschi” Ballet Theatre in Constanta, Romania, and he was engaged at German state theatres in Augsburg, Saarbrücken, Braunschweig and Tanztheater Bremen. During this time he worked with Urs Dietrich, Emanuel Gat, Marco Goecke, Tero Saarinen, Constanza Macras, Marguerite Donlon, Christian Spuck, Rami Be’er, Ingun Bjørnsgaard, Hans Henning Paar, Beatrice Massin, and others. He was artist in residency at CPI Seoul (2012) and at Seoul Arts Center, South Korea (2014), Barker Theater in Turku, Finland (2015), Godsbanen in Aarhus, Denmark (2015), Teatro Viriato in Viseu, Portugal (2015), Danse Hallerne in Copenhagen, Denmark (2014), Radnet in Trömsö, in Norway (2014), and Mejeriet Art Centre in Odense, Denmark (2012). Constantin worked as rehearsal director, choreographic supervisor, and training coordinator at the companies of Sankt Gallen and Landestheater Linz, and beside his independent projects he is currently a teacher of the MA Movement Research studies at Bruckner University in Linz.

**Daniela Hanelová (CZ)**, dance artist, performance maker, choreographer, dance teacher. Former member of the ballet company of the Moravian Theatre Olomouc. A graduate from the State Dance Conservatory of Prague. Daniela studied Dance and Physical Theatre and Education at Janáček Academy of Performing Arts in Brno. She holds a Master Degree in Movement Research at ABPU in Linz. Currently working as a freelancer, involved in the interdisciplinary and research-oriented artistic projects. Her short dance for camera works have been shown at different film festivals around Europe.

**Lee Seung Ju** is a South Korean dancer and choreographer who studied at Anton Bruckner Private University. He has worked with renowned dance companies and is currently based in Europe. In addition to dance, he collaborates with installation, philosophy, and media art, conducting movement research to expand the individual body and focus on the relationship and individuality of people interconnected with societal phenomena.

**Marius Ledwig**, \*04.04.1995 in Düsseldorf. Since a graduation in BA Dance at the Folkwang University of the Arts in 2019 he is focusing on Movement Notation and Movement Analysis in the Master studies Dance Composition. As a guest he performed in productions at Musiktheater im Revier in Gelsenkirchen, Aalto Theatre in Essen and Wuppertaler Tanztheater Pina Bausch. Inspired by diverse aesthetics and the method of recontextualization he approaches holistic art forms.

**Marcela Mariana López Morales** was born in Buenos Aires, Argentina. She is a professional dancer, choreographer, and pedagogue who articulate these three fields of dance in a constant dialogue between praxis and theoretic research. Her formal professional training is VET in Dance, Professional Dance Conservatory Reina Sofía (Spain); Bachelor's Degree in Dance Performance at the National University of Arts (Argentina); Bachelor's Degree in Arts & Dance Pedagogy (BA) at Anton Bruckner Privatuniversität (Austria); and Master of Arts (MA) at Anton Bruckner Privatuniversität (Austria). Since 2019, she has focused on archival and notational dance research and its modes of translation into dance production under the project "Off Verticality Dance Company". Currently, she is carrying out her Doctoral studies at Kunstuniversität Linz (Austria).

**Andressa Miyazato**, a Brazilian dancer and researcher based in Europe since 2007, is particularly interested in the intersection of dance, politics, postcolonialism, and new materialism. She earned her master's degree at the Anton Bruckner Private University under the guidance of Claudia Jeschke and Rose Breuss. Currently, she is a Ph.D. student at Kunstuniversität Linz, under the supervision of Amalia Barboza and Rose Breuss, conducting an artistic research project bridging Austria and Brazil with the dancers from the Corpo de Dança do Amazonas in Manaus, Brazil.

**Simona Noja-Nebyla** As a former principal dancer and ballet school director, boasting a Ph.D. in theatre and performing arts, Simona Noja-Nebyla has built a reputation for innovation and enhancing comprehensive mentorship in the realm of ballet education. Her expertise extends to students of all ages and educators alike. As a leader, she is wholeheartedly engaged in contributing to the success of any team. Her dedication is apparent through her unwavering work ethic, meticulous attention to detail, and commitment to excellence. Simona Noja-Nebyla is an integral part of the community that ardently believes in the profound transformative power of classical ballet, in abilities to enrich and beautify lives, not only within the realm of a professional career but also far beyond.

**Foteini Papadopoulou** is a freelance choreographer. So far she has developed four full-length stage works, WörterKörper (2011), afaao (2014), Piece for 3 Dancers (2017), Frank & Rita (2019), as well as experimental collaborative formats. In regard to methodology she is interested in combining composition and analysis processes. Regarding content her work feeds on manifestations of existential questions at the example of escapist banalities and mundane absurdities. She is currently planning her next stage work and is a temporary lecturer at the Folkwang University of the Arts.

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**The participating institutions are:**

- \* A!KO – Dance Festival
- \* ABPU (IDA und b-grants)
- \* Bruckner Alumni Netzwerk – Anton Bruckner Privatuniversität
- \* Budapest Contemporary Dance
- \* Dance Department of University of Goce Delchev North Macedonia
- \* Folkwang Universität der Künste Essen
- \* Kunstuniversität Linz
- \* Latvian Academy of Culture Riga
- \* Limbo Arts Studio
- \* Moholy Nagy University Budapest
- \* Pfarrkirche St. Josef – Urfahr

**Die beteiligten Institutionen sind:**

- \* A!KO – Dance Festival
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**Programmänderungen vorbehalten!**