

05th-8th November 2009

Performing Reality. 'Making Worlds' in dance and choreography.

International scientific conference in the framework of the *Tanzkongress 2009*

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Venue: Kampnagel Hamburg, Jarrestraße 20, D-22303 Hamburg, Germany

Concept

The *Tanzkongress* will be organized from 5th-8th November 2009 at the „Kulturfabrik Kampnagel“ in Hamburg. After Berlin in 2006 it will be the 2nd edition in Germany. The project is funded by the National Foundation for Culture, the “Kulturstiftung des Bundes”, and the Hamburg Department of Culture. In 2006, 1700 participants have been registered in the congress and about 1000-1400 are expected for the Hamburg edition. The congress addresses to the dance community in its diversity (i.e. choreographers, dancers, dance pedagogues, dramaturges, critics etc.). It marks the end of the project “Tanzplan Deutschland” in 2010, an initiative project by the National Foundation for Culture which provided a budget of 12 million Euro for the promotion and the development of contemporary dance (see: www.tanzplan-deutschland.de).

In the framework of this congress a scientific conference program will be organized that refers to the (working) title of the dance congress, “Making Worlds”, as one central theme inviting international researchers and theoreticians out of different scientific disciplines to contribute. The international conference "Performing Reality. 'Making worlds' in dance and choreography" (working title) is funded by the Deutsche Forschungsgemeinschaft (DFG) and takes place in cooperation with the Centre for Performance Studies/ University of Hamburg.

“Making World(s)” is a topos that is based on the general thesis that ‘world’ is not essentially given but a result of a process of construction: ‘Worlds’, to follow the general epistemological assumption, are created as meaning is produced by language and action. This constructivist paradigm gained acceptance within the sciences since the 1960s and has been differentiated in philosophy, political science and sociology in different directions and schools since then, as for example in terms of methodological, radical or interactive constructivism.

Dance art worked on these scientific concepts that basically question the relationship between nature and culture or, respectively natural science and cultural or social science, reality and image, objectivity and subjectivity, on an aesthetical level. However this did not only take place temporally parallel to the sciences from the 1960s on and, partly, by discussing their theoretical approaches, but occurred already at the same time as constructivism in the Fine Arts during the first half of the 20th Century. Whereas part of the *Expressionist Dance Movement* felt like being in examination or in aesthetical transformation of – inner and outer – nature, other dancers and choreographers like e.g. Oskar Schlemmer were researching on aesthetic strategies concerning the construction of body and space or developed corresponding concepts like Rudolf von Laban`s *Kinetography*.

Especially, though, from the 1960s on - initially in the so-called *Postmodern Dance* and then in those forms that marked dance history as *New Dance*, *post-structuralist* or *conceptual dance* – an intensive discussion about aesthetic strategies of making worlds, as dance as a specific form of movement and choreography as a specific order of movement and space could create them, took place. In the course of this, the debates about dance aesthetics were characterized by certain premises that have been interpreted in different ways according to changing historical and cultural context.

One central topos is the assumption of dance as a body medium that – unlike other art forms - would make ‘world’ purely in a bodily way and through the body`s plurivalent ‘languages’ and forms of expression (physical, semantic etc.). The question if, and if yes, in which way the body creates world

and 'reality' 'differently', or, if this idea is maybe more specifically related to culture and to modernity that valorizes the knowledge of logical reasoning, also possibly politically motivated, is constantly subject of discussion in this context.

The international scientific conference aims at putting this assumption to discussion out of interdisciplinary perspectives and by recurring to current theories.

The basic question of the conference concerns the specific modes, materials and processes of construction of dance and choreography with regard to other arts but also concerning research methods and forms of cognition practiced in the sciences. Main questions are:

- How does dance/ choreography construct 'world'? What are specific modes, materials and processes of construction?
- Which differences respectively which similarities do exist between the modes of construction within dance in regard to other art forms and dance in regard to the sciences?

Invited lecturers:

Dr. Frederic Bévilacqua (Paris/ France)

Prof. Dr. Gabriele Brandstetter (Berlin/ Germany)

Prof. Dr. Michael Diers (Berlin, Hamburg/ Germany)

Prof. Dr. Susan Foster (Los Angeles/ USA)

Prof. Dr. Knut Hickethier (Hamburg/ Germany)

Prof. Dr. Anthea Kraut (Los Angeles/ USA)

PD Dr. Bojana Kunst (Ljubljana/ Slovenia)

Prof. Dr. Martina Löw (Darmstadt/ Germany)

Dr. Anette Rein (Frankfurt am Main/ Germany)

Dr. Daniel Sibony (Paris/ France)

Prof. Dr. Norah Zuniga Shaw (Ohio/ USA)

Prof. Dr. Bernard Stiegler (Paris/ France) *tbc*

Prof. Steven Spier (Hamburg/ Germany)

Prof. Dr. Stephen Turk (Ohio/ USA)

Prof. Dr. Julie Townsend (San Francisco/ USA)

Dr. Eileen Wanke (Berlin/ Germany)

Prof. Dr. Wolfgang Welsch (Jena/ Germany)

Prof. Dr. Georgiana Wierre-Gore (Clermond-Ferrand/ France)

Prof. Dr. Gesa Ziemer (Zürich/ Switzerland)

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