

Material and Bodily Archives, Oral Histories, and Kinesthetic Connections: Perspectives on working with passed down materials in dance, performance and analysis

An international Performance Symposium and Workshop

This international performance-symposium will focus on the relationship between material and intangible archives in dance and performance. The question of how oral histories, and material, bodily and other intangible archives are preserved and passed on, and what their role and relevance is in the present will be explored theoretically, practically, and methodologically. Through lecture-performances and workshops, as well as a larger roundtable discussion, this event sets out to investigate oral histories and multiple archives of dance and performing arts: from material archives to bodily archives, oral traditions, scores, kinesthetic connections, memories, and the moment of (restaged/reconstructed) performance. The transcultural and transhistorical juxtapositions and constellations brought together shall highlight in between spaces, and new openings, not for the past, or the future, but for the moment of performance.

Workshop, Lecture-Performance and Roundtable Discussion

2. Mai 2014, 13-18 Uhr; 3. Mai 2014 10-17 Uhr
Tanzstudio (Raum Nummer 2.105), Universität Salzburg, Unipark Nonntal; Erzabt-Klotz-Straße 1, 5020 Salzburg

Lecture-Performance/Performance at SEAD

Jeff Friedman (New Jersey, USA) - "The Eros of Oral History"
Rani Nair (Stockholm, Sweden)- Future Memory

2. Mai 2014, 20 Uhr
SEAD, Schallmooser Hauptstraße 48, 5020 Salzburg, Austria

Jeff Friedman: Dancer and choreographer Jeff Friedman is a certified movement analyst and earned his Ph.D. in dance history and theory at the University of California-Riverside in 2003. He is also the founder and senior editor of Legacy Oral History Program at the San Francisco Museum of Performance & Design (1988-2013). Friedman is Associate Professor in the Dance Department, Mason Gross School of the Arts, at Rutgers, The State University of New Jersey.

Lecture-Performance: "The Eros of Oral History"

As a dance artist and professor of dance studies, my purpose is advocating for returning embodied experience to the historical record. For me, the ideal method to accomplish this goal is oral history, where the interview event is a live embodied performance involving not only the voicing of historical recollection, but a fully embodied communication event. My lecture addresses the "erotic" interview from three perspectives: first, oral history AS an embodied communication event, where nonverbal communication is valued and described in detail. Second, oral history FOR the body, involving a description of my oral history project for dance titled LEGACY, now the largest archive of its kind in the U.S. outside of New York City. Thirdly, oral history IN performance, where I describe documentary performance events based oral history interviews in a variety of genres, including music, theater and dance. The lecture concludes with a live performance of excerpts from my own

choreography titled *Muscle Memory*, based on oral histories of dancers from LEGACY's collection.

Rani Nair works as a dancer and choreographer, concerned with ideas of post-colonial conflicts and social bindings. She is based in Sweden, currently a Mejan Resident at the Royal Institute of Art in Stockholm, but works internationally and has performed and made research in countries such as, Syria, Iceland, Morocco, Mexico, etc. Her interest in various body practices has resulted in many trips to India where she has studied Yoga, Bharata Natyam and Kalarippayatu. Rani Nair is a collaborator of the network Sweet and Tender Collaborations, Ful – an artist collective working with queerfeminist and post-colonial aesthetic and We Insist – a nomadic trio with Norwegian dancer Mia Habib and French sound-artist Jassem Hindi.

Future Memory

A performance by Rani Nair, dramaturg: Kate Elswit

What does it mean to inherit a dance? German choreographer Kurt Jooss made his last piece *Dixit Dominus* in 1975 as a gift for Swedish-based Indian dancer Lilavati Häger, who gave it to Rani Nair to reconstruct in 2003. *Future Memory* (2012) returns to *Dixit*, this time focusing not on the choreography but on the stories around it. It is a second-order performance — a performance about a performance — that uses the personal responsibilities of inheritance to move towards larger questions of history, memory, and legacy. A review from the premiere described it as combining “Humor, warmth, and intellectual sharpness, all in one.” With a combination of gentleness and challenge, *Memory* embraces the possibility of an alternative history, one in which a “minor” dance takes ten years of another artist’s life, and where insider and outsider are more complicated than we might think. Here both identity and dance history are understood not in terms of Indian versus Western European, but in a hybrid way that uses real and imagined archives to allow for shades of Indianness, Swedishness, and Germanness. Nair’s one-hour solo uses dance, spoken text, film, and singing in more and less spectacular forms. There are moments when audiences are invited to touch and smell.

Organisation: **Sandra Chatterjee und Claudia Jeschke**



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In Kooperation mit: SEAD Salzburg Experimental Academy of Dance

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