

BOOK OF ABSTRACTS

Producing Memory in Dance: Archiving, Transmitting, Forgetting

International webinar

Università Ca' Foscari Venezia - Université Côte d'Azur, CTEL

October 22, 2021, 2-6.30 PM (CET)

ORGANIZED BY

Susanne Franco, Università Ca' Foscari Venezia
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Elizabeth Waterhouse, Universität Bern
Julia Wehren, Universität Bern

DESCRIPTION

The international webinar *Producing Memory in Dance: Archiving, Transmitting, Forgetting* and the international conference *Producing Memory in Dance: Oral History and Mnemotechnics* aim to discuss how dance history contributes to the investigation of the past as an ongoing process. Considering movement as a strategy for preserving and transforming meaning and adapting memory as a research tool, a group of scholars and artists explore how dancing bodies remember, archive and transmit experiences, knowledge and culture. The twin-event also questions canonical genealogies of artists, traditions, genres and repertoires by taking into account the role of removal and oblivion in the construction of individual and collective memories.

During the webinar round table on October 22, the invited artists and scholars will discuss a series of interviews on oral and corporeal memory in dance. These interviews will be available to webinar and conference subscribers from October 18 to October 24.

The international webinar and conference are organised in the framework of the research project *Memory in Motion. Re-membering Dance History (Mnemedance)* and they take place in collaboration with *Practices of interviewing in dance*, a project led by a team of dance scholars at Université Côte d'Azur. They are also supported by the research projects *Auto_Bio_Graphy as Performance. A Field of Dance Historiography* that is conducted at Universität Bern, and *Reenactment as Historiography: A New History of 20th-Century Dance* that is based at the University of Cambridge.

SCHEDULE

2:00 PM	Susanne Franco, Federica Fratagnoli, Ariadne Mikou and Marina Nordera <i>Introduction</i>
2:15 PM	Sabine Huschka (University of the Arts Berlin) <i>Repetition as a Strategy of Remembering: Reflections on Historiographic Dance Practices</i>

2:45 PM	Discussion
3:05 PM	Anna Pakes (University of Roehampton) <i>Video, Extended Memory and the Archiving of Dance</i>
3:35 PM	Discussion
3:55 PM	BREAK
4:10 PM	Scott Delahunta (Coventry University) <i>Documenting Threaded Fine</i>
4:40 PM	Discussion
5:00 PM	Introduction to the series of video-interviews followed by a round table with: Sarah Andrieu & Bienvenue Bazié Tommy De Frantz & Trajal Harrell Susanne Franco & Anthony Shay Alessandra Nicifero & Molly Lieber, Eleanor Smith Federica Fratagnoli & Anne Collod Alice Godfroy & João Fiadeiro Discussants: Lucia Ruprecht (University of Cambridge) Christina Thurner (Universität Bern) Julia Wehren (Universität Bern)
6:20 PM	Conclusion

Dialogues On Oral and Corporeal Memories In/For/Of Dance

Sarah Andrieu (Université Côte d'Azur)

&

Bienvenue Bazié (dancer and choreographer, Burkina Faso and France)

LINK: <https://vimeo.com/634562423>

Federica Fratagnoli (Université Côte d'Azur, CTCL)

&

Anne Collod (dancer and choreographer, France)

LINK: <https://vimeo.com/633924346>

Alice Godfroy (Université Côte d'Azur)

&

João Fiadeiro (dancer, choreographer, researcher, curator, Portugal)

LINK: <https://vimeo.com/633919762>

Alessandra Nicifero (Independent Dance Scholar)

&

Molly Lieber (dancer and choreographer, US) and Eleanor Smith (dancer and choreographer, US)

LINK: <https://vimeo.com/633914164>

Anthony Shay (Pomona College, Claremont, CA)

&

Susanne Franco (Università Ca' Foscari Venezia)

LINK: <https://vimeo.com/633794597>

Thomas DeFrantz (Northwestern University)

&

Trajal Harrell (dancer and choreographer, US)

LINK: TBA

**Passwords to the above links are provided upon registration*

ABSTRACTS

Repetition as a Strategy of Remembering: Reflections on Historiographic Dance Practices

Sabine Huschka (University of the Arts Berlin)

The actualization of the past seems to be potentially reasonable for dance. Dance and choreography as creative processes may focus on a time-specific transmission of historical knowledge, which is supposed to create history through an actualization in present time. Since every act of remembering is placed between the past and the present, the logic of reenactment constitutes in dance a staged activation of memory that is constantly self-asserted. By focusing on two disparate productions *Undo, Redo and Repeat* by Christina Ciupke and Anna Till (2013) and Mary Wigman's *Le Sacre du Printemps* by Henrietta Horn (2013), I would like to shed light on their applied dance-historiographic practices and question their strategies of "repetition". How can historical knowledge be re-activated and how can it be re-choreographed? At the point where the encounter with the fundamentally

unavailable past can lead the dance artists into a dance-historiographic work, I will attempt to illuminate what kind of dynamics the opened spaces of memory during the process of repetition are made of, and which spaces for reflection of the historical past can be opened up.

Video, Extended Memory and the Archiving of Dance

Anna Pakes (University of Roehampton)

Video technologies are now very widely used in the domain of contemporary dance, and for a variety of purposes. These include the use of video as a kind of extended memory (in the manner of Andy Clark’s “extended mind”), via which dance artists outsource the task of remembering a choreography to a recording. But what are the implications of outsourcing memory in this way and how is (the memory of) the dance transformed in the process? How are dances retrieved and reactivated from videos, by both artists and researchers? And what are the limits of this process, in terms of the constraints of the technology and associated practices, and the longevity of recordings? This talk addresses these questions from a philosophical perspective, with reference to a range of archival video practices: from the inclusion of different kinds of video materials in physical and web-based choreographer archives, to the curated collections accessible via (both open access and commercial) web platforms, to relatively unstructured video sharing sites like YouTube and TikTok.

Documenting Threaded Fine

Scott Delahunta (Coventry University)

In January 2020, I joined the choreographer Rosemary Lee in Malta in the studio as she created a new dance titled *Threaded Fine* for Żfinmalta, Malta’s National Dance Company. My job was to document this creation with the goal of sharing it with those who were not part of the process. I have been involved with the digital documentation of dance creation for over twenty years, in collaboration with various artists, scholars and scientists. The *Threaded Fine* documentation project represents the culmination of this period of work. In this presentation, I will reflect on some new questions I have begun to ask myself about the value and utility of process documentation. In particular, I have become interested in how it might provoke discussion about body datafication and the fading away of the corporeal in our human imaginary.

BIOS

SARAH ANDRIEU is Anthropologist and lecturer in the Arts Department of the Université Côte d'Azur. She is a member of the Centre Transdisciplinaire d'Épistémologie de la Littérature et des Arts vivants (CTEL) and an associate member of the Institut des mondes africains (IMAF). Her research, carried out in Burkina Faso since 2002, focuses on the postcolonial state, political uses of traditional dances and the dynamics of the circulation of aesthetics, knowledge and imaginary in the globalised field of “contemporary African dance”. She has participated in various collective research programmes, including *Knowledge and Learning Systems in Africa; Musical Creation, Circulation and the Market of Identities in a Global Context; Creations in Migration*, and *Interview Practices in Dance*. She is currently opening a new research field on music videos and urban dancers in Abidjan, Ivory Coast, in the framework of the research programme: *Digital cultures in West Africa - music, youth, mediation*. Sarah Andrieu is a member of the scientific editorial committee of the journal *Recherches en danse* and of the scientific council of the *Groupement d'intérêt scientifique Études africaines*.

BIENVENUE BAZIE is a dancer and choreographer from Burkina Faso. As a teenager, he joined one of the most active troupes in Ouagadougou, Le Bourgeon du Burkina, where he acquired multidisciplinary artistic training in dance, theatre, storytelling and music. He then specialised in dance and took part in several training workshops offered by choreographers from different backgrounds (Salia Sanou, Seydou Boro, Xavier Lot, Claude Brumacho and Benjamin Lamarche). With Auguste Ouédraogo in 2000, he created the Auguste-Bienvenue company, which has produced ten pieces that articulate the desire to experiment with diverse techniques and body imaginations and aim to create human encounters and establish new relationships with both African and European audiences. Strongly committed to the dynamics of transmission in West Africa, Bienvenue Bazié has created in 2008 with Auguste Ouédraogo the project *Engagement Féminin* which has offered a regular service for more than ten years training framework to African dancers. He is also involved in the professional dance training offered by the Centre de Développement Chorégraphique La Termitière in Ouagadougou that he co-direct with Salia Sanou. Finally, he is president of the Association of Burkinabe dancers and choreographers and the diaspora Mbomen, which articulates reflections and actions to structure the dance world in Burkina Faso.

ANNE COLLOD is a French contemporary dancer and choreographer. Initially graduated in biology and environmental sciences, she danced for various choreographers and started her own work focused on the topics of reinterpretation of major dance works from the past, and on the utopias of the collective. In her projects she links performance, research and teaching. At the beginning of the 2000s, she makes a decisive encounter with American choreographer Anna Halprin and starts a long-term collaboration with her. She received a Bessie Award in 2009 for her reinterpretation of Halprin's *Parades & Changes* (1965), and is the recipient of the French Villa Medici *Hors les Murs* Programm for her project *Danses Macabres*.

She recently created *Moving alternatives*, a critical reinterpretation of works of American choreographers Ruth Saint-Denis and Ted Shawn. She teaches in various contexts and is certified in Feldenkrais technique.

THOMAS F. DEFRANTZ is Professor at Northwestern University who specialises in African diaspora aesthetics, dance historiography, and intersections of dance and technology. Books include *Routledge Companion to African American Theater and Performance* (with Kathy Perkins, Sandra Richards, and Renee Alexander Craft, 2018); *Choreography and Corporeality: Relay in Motion* (with Philipa Rothfield, 2016); and *Black Performance Theory: An Anthology of Critical Readings* (with Anita Gonzalez, 2014). DeFrantz received the 2017 Outstanding Research in Dance award from the Dance Studies Association. DeFrantz acted as a consultant for the Smithsonian Museum of African American Life and Culture, contributing concept and a voiceover for a permanent installation on Black Social Dance that opened with the museum in 2016. DeFrantz directs SLIPPAGE: Performance|Culture|Technology, a group that explores emerging technology in live performance applications, and believes in our shared capacity to do better and engage creative spirit for a collective good that is anti-racist, proto-feminist, and queer affirming.

SCOTT DELAHUNTA is Professor of Dance, Centre for Dance Research, Coventry University and co-Director of Motion Bank, now hosted by Hochschule Mainz University of Applied Sciences. His research seeks to deepen and apply the understanding of dance as a form of embodied knowledge and choreography as skilful bodily practice. This builds on over a decade of working within contemporary dance companies as research director and facilitator. Since 2010, he has held a research position at Coventry University and assisted in setting up the Centre for Dance Research in 2015. <http://www.sdela.dds.nl/>.

JOÃO FIADEIRO is a Portuguese performer, choreographer, researcher, teacher and curator. He belongs to the generation of artists who emerged in the late eighties in Portugal and gave rise to the New Portuguese Dance movement. He has toured extensively throughout Europe, North and South America with his solo and group works. In the 90s, João Fiadeiro studied and practiced intensively Contact Improvisation which led him to pursue and systematize his own research on improvisation under the designation of Real Time Composition. This research has led him to coordinate workshops in Masters and PhDs programs in several schools and universities throughout the world.

SUSANNE FRANCO is Associate Professor in Dance, Theatre and Performance Studies at Ca' Foscari University of Venice and curator of dance events and programs for different Institutions. She is the author of *Martha Graham* (2003), *Frédéric Flamand* (2004), and she edited the special issue *Ausdruckstanz: il corpo, la danza e la critica* (Biblioteca Teatrale, 2006). She also co-edited *Dance Discourses: Keywords in Dance Research* (2007); *Ricordanze. Memoria in movimento e coreografie della storia* (2010) and *The Oxford Handbook of Dance and Memory* (forthcoming) with Marina Nordera; *Moving Spaces: Rewriting Museology Through Practice* with Gabriella Giannachi, and *On Reenactment: Concepts, Methodologies, Tools* (forthcoming) with Cristina Baldacci. She is the PI of the international research

project *Memory in Motion: Re-Membering Dance History* (Mnemedance; SPIN2 Università Ca' Foscari Venezia, 2019–2022) and she coordinates Ca' Foscari's contribution to *Dancing Museums—The Democracy of Beings* (2018–2021).

FEDERICA FRATAGNOLI is a dance practitioner and Associate Professor in dance at Université Côte d'Azur. She is a member of CTCL (Centre transdisciplinaire d'épistémologie de la littérature et des arts vivants), and associate member of *Musidanse* at Université Paris 8. Trained in several practices, she looks at body training as a source of knowledge production, generating new observation protocols and tools to investigate dance gestures. Combining movement analysis and elicitation interview methods, she works on the circulation of body knowledge and the description of the “pre-reflective” aspects of lived experience. She is a member of the aCD (<http://www.chercheurs-en-danse.com/fr>). With Mahalia Lassibille, she co-edited *Danser contemporain. Gestes croisés d'Afrique et d'Asie du Sud* (Deuxième Époque, 2018).

With an advanced training in comparative literature and a long practice of classical and contemporary dance, **ALICE GODFROY** ever since hovers between academic and non-academic disciplines, scientific traditions (France, Germany), theory and practice, poetry and dance. Assistant Professor in Dance Studies at the University Côte d'Azur (France) since 2015, she is actually developing a research project on improvisation. She initiated in 2019 the first edition of the Improvisation Summer School at the Villa Arson in Nice as well as a Master's Major in Dance Improvisation at the University Côte d'Azur.

The American choreographer **TRAJAL HARRELL** gained global recognition with his series of works *Twenty Looks or Paris is Burning* at the Judson Church and is now a regular guest on the international dance and visual arts circuit. The unique style of Trajal Harrell's works is a result not just of the unusual way in which he combines dance languages that might seem very distant from each other, such as voguing, postmodern dance and butoh, but also and above all of the fragility and humour that pervade all his work. Aesthetically, his pieces are always an homage to the people standing on stage. He clothes them in carefully selected fabrics, draws major inspiration from developments in haute couture (which he sometimes uses on stage directly), and his highly personal style of movement turns his performers into unusual and autonomous beings. He also performs in most of his pieces himself. In recent years, his work has not just been increasingly adopted in the visual arts world; he has also directed a succession of powerful pieces for the theatre. These include for example his reworking of Sophocles' *Antigone*, the free adaptation he developed of Shakespeare's *Romeo and Juliet* and with Maggie The Cat a new look on Tennessee Williams' *Cat on a Hot Tin Roof*. Since 2019 Trajal Harrell is in-house director at Schauspielhaus Zürich.

SABINE HUSCHKA lives as a dance and theatre scholar in Berlin and is currently a researcher in the Research Training Group *The Knowledge of the Arts* at Berlin University of the Arts. Previously, she worked in the DFG research project *Transgressions. Energizing Body and Scene* (2015–2020) at the Inter-University Center for Dance in Berlin. She has been appointed as an Adjunct Professor in

Performance, Theater and Dance studies in various national and international institutions. Her major publications include: *Choreographierte Körper im Theatron. Auftritte und Theoria Ästhetischen Wissens* (epodium 2020); *Energy and Forces as Aesthetic Interventions. Politics of Bodily Scenarios* co-edited with Barbara Gronau (transcript 2019); *Wissenskultur Tanz. Historische und Zeitgenössische Vermittlungsakte Zwischen Praktiken und Diskursen* (transcript 2009). More info: www.tanz-wissen.de.

MOLLY LIEBER AND ELEANOR SMITH have been making dances in New York since 2006. Recent works include: *Gloria* (Abrons Arts Center, 2021), *Body Comes Apart* (New York Live Arts, 2019, Documented by The New York Public Library, Jerome Robbins Dance Division and remounted for Live Artery, January 2020), *Basketball* (PS122 and Baryshnikov Arts Center for COIL 2017), *Rude World* (PS122 and The Chocolate Factory Theater for COIL 2015), *Tulip* (Roulette, 2013; Judson Now at Danspace Project, 2012), and *Beautiful Bone* (The Chocolate Factory Theater, 2012). Residencies and awards: 2021 Jerome Hill Fellowship Finalists, 2021/2022 Artists in Residence at Movement Research, 2020/2021 Jerome Foundation AIRSpace Residency at Abrons Art Center, FCA Emergency Grant for Basketball 2019, 2019 BACSpace Residency at Baryshnikov Art Center, 2018 Family Residency at Mt. Tremper Arts, 2018 Bessie Schonberg Fellows at The Yard, 2018 DiP Residency Artists at Gibney, Featured as one of Alastair Macaulay's Best Dance of 2017 in The New York Times for *Basketball*, 2016 LMCC Process Space Residency, 2015 Rosas Summer Studios Recipient, PS122's 2014/2015 RAMP Artist, 2014 BACSpace Residency at Baryshnikov Art Center, 2013 New York Dance and Performance Bessie Award Nomination for Emerging Choreographer, and the 2013 NYFA Fellow Finalist Award. Molly and Eleanor were Guest Artists at Connecticut College in 2015, co-taught at Sarah Lawrence in the Spring of 2018, and at The New School in Fall of 2019. Molly received a 2016 New York Dance and Performance Bessie Award for Outstanding Performance, works as a Certified Lactation Counselor (CLC), and has two daughters, Ruby, 4 years, and Gloria, 6 months. Eleanor is currently an MFA candidate at Hunter College. www.mollyandeleonor.com

ARIADNE MIKOU is a Greek-born artist-researcher and dance scholar who is currently residing in Italy. With a background as an architect, dance performer, and choreographer, her research is located at the crossover between corporeal, spatial and screen-based arts. Her projects and writings explore alternative modes of archiving ("unstable archives"), as well as liminal spaces and in-betweenness, transformation processes, community making and site interventions. In 2018, she was awarded her fully-funded PhD Degree in Interdisciplinary Choreographic Research from the University of Roehampton (UK). Currently, she is a Fellow Artist for Creative Europe's *mAPs-migrating Artists Project_Challenging Dance and Cinema Across Europe* and a Research Fellow at Ca' Foscari University of Venice for the Creative Europe project *Dancing Museums—The Democracy of Beings*. She is also a Research Assistant at *Memory in Motion: Re-Membering Dance History* (Mnemedance; SPIN programme Ca' Foscari 2019–2022) and she collaborates as an editor for the global theatre portal The Theatre Times.

ALESSANDRA NICIFERO is an independent dance writer and translator based in New York City. She is the author of *Bill T. Jones* (L'Epos), and the co-editor with Mark Franko of *Choreographing Discourses: A Mark Franko Reader* (Routledge). Currently, she is studying at the New York Graduate School of Psychoanalysis.

MARINA NORDERA is a dancer and a cultural historian (PhD at the European University Institute, Florence). She is Professor and member of CTCL (Centre transdisciplinaire d'épistémologie de la littérature et des arts vivants) at Université Côte d'Azur, where she is Head of the Arts Department and in charge of the PhD program in Dance Studies. She has published extensively on dance historiography, oral and written dance transmission, body and gender in early modern Europe. She is the co-editor (with S. Franco) of *Dance Discourses: Keywords in Dance Research* (2007); *Ricordanze. Memoria in movimento e coreografie della storia* (2010) and *The Oxford Handbook of Dance and Memory* (forthcoming). She also co-edited *Les arts de la scène à l'épreuve de l'histoire* (2011); *Pratiques de la pensée en danse* (2020) and three issues of the Journal *Recherches en Danse* (2014, 2015, 2016). She is currently editing the volume *A Cultural History of Dance in the Early Modern Period (1450–1650)*, part of the Bloomsbury series *A Cultural History of Dance*, and co-editing (with S. Andrieu) *Traversées: carrières, genre, circulations*.

ANNA PAKES is a researcher in philosophy of dance and a Senior Honorary Research Fellow at the University of Roehampton. Her research draws on philosophy of art, mind and language to interrogate issues raised by dance practice. Article publications have discussed the mind-body problem, the phenomenology of dance, the epistemology of artistic research and the significance of “conceptual” dance. Her book on the metaphysics of dance works (*Choreography invisible: The disappearing work of dance*, OUP, 2020) was awarded the ASA's Selma Jeanne Cohen Prize in Dance Aesthetics 2021. Anna is also a freelance translator from French to English, specialising in philosophy and the performing arts.

LUCIA RUPRECHT is a Fellow of Emmanuel College and an Affiliated Lecturer at the Section of German and Dutch, University of Cambridge. She has published widely on dance, literature and film. She is the author of *Gestural Imaginaries: Dance and Cultural Theory in the Early Twentieth Century* (2019) and *Dances of the Self in Heinrich von Kleist, E. T. A. Hoffmann and Heinrich Heine* (2006, special citation of the de la Torre Bueno Prize). She has edited *Towards an Ethics of Gesture* (special section of *Performance Philosophy*, 2017) and co-edited (with S. Manning) *New German Dance Studies* (2012); (with M. Minden) *Cultural Pleasure*, special issue of *German Life & Letters* (2009) and (with A. Webber and C. Duttlinger) *Performance and Performativity in German Cultural Studies* (2003). She is preparing (with B. Brandl-Risi) the *Handbuch Literatur & Performance* (2021).

ANTHONY SHAY is professor of Dance and Cultural Studies in the Dance Department of Pomona College, Claremont, CA. He is the author of eight monographs, and author or co-author of four volumes, the latest (with Barbara Sellers-Young), the *Oxford Handbook of Dance and Ethnicity* (2016). He authored two recent monographs, *The Dangerous Lives of Public Entertainers: Dance, Sex, and Entertainment in the Middle East* (2014) and *Ethno Identity Dances for Sex, Fun,*

and Profit: Staging Popular Dances Around the World (2016). His latest books are *The Moiseyev Dance Company: Dancing Diplomats* (Intellect Books, 2019) and *Dance and Authoritarianism* (Intellect Books, 2021). He has recently lectured on “What is Popular Music? What is Persian Popular Music?” at Yale University, First Symposium on Persian Popular Music, January 27, 2018, and “The History of Staged Folk Dance” at Siamsa Tire, the Irish National Folk Theatre, Tralee, Ireland, May 11, 2018. He was founder and artistic director and choreographer of the AMAN Folk Ensemble and the AVAZ International Dance Theatre during which he created over 200 choreographies. He received several NEA choreographic fellowships, California Arts Council Lifetime Achievement Award, and a James Irvine Choreography Fellow.

CHRISTINA THURNER is Professor for Dance Studies at the Institute for Theatre Studies at the Universität Bern. Her main areas of research are: history, discourses and aesthetics of dance from the 18th century until today; contemporary dance and performance; historiography; dance criticism; autobiographical studies. She currently directs the project *Auto_Bio_Graphy as Performance: A Field of Dance Historiographic Innovation* funded by the Swiss National Science Foundation. She is also responsible for the doctoral programme *Interdisciplinary Cultural Studies* (ICS) at the Graduate School of the Arts and Humanities at the Universität Bern and a member of the board of trustees of SAPA (Swiss Archive of the Performing Arts). Her recent publications include *Rhythmen in Bewegung. Äußere, eigene und verkörperte Zeitlichkeit im künstlerischen Tanz* (2017) and *Tanzkritik. Materialien (1997–2014)* (2015).

ELIZABETH WATERHOUSE is a dancer and postdoctoral researcher at the Institute of Theatre Studies at Universität Bern where she is part of the research project *Auto_Bio_Graphy as Performance* funded by the Swiss National Science Foundation. Her research as a dance scholar focuses on choreographic practices and aesthetics, ethnographic and oral history methodology, as well as digital techniques for research and documentation of dance practices. Waterhouse’s viewpoint makes use of her methodological competencies across practices in the arts, the humanities and the natural sciences. Her education comprises a B.A. in Physics from Harvard University, an M.F.A. in dance practice from The Ohio State University and a Ph.D. in Dance Studies from Universität Bern/HKB. As a performer, she danced from 2004–2012 in Ballett Frankfurt/The Forsythe Company. Since that time, she has continued to dance and develop artistic research projects.

JULIA WEHREN is a dance scholar and research associate in the project *Auto_Bio_Graphy as Performance: A Field of Dance Historiographic Innovation* funded by the Swiss National Science Foundation. Since May 2020 she has also been working for the Arts Council Pro Helvetia. She studied art history, theatre and media at the Universität Bern and contemporary dance at the Rotterdamse Dansacademie. She has also worked as a freelance dancer and journalist. She currently carries her research work and teaches at the Institute for Theatre Studies at Universität Bern, SAPA (Swiss Archive of the Performing Arts) and Manufacture—Haute école des arts de la scène (Lausanne). Her main areas of research are historiography, artistic procedures, forms of documentation and

contemporary aesthetics, reenactment, memory and remembrance, oral history and dance in Switzerland. Her recent publications include *Körper als Archiv in Bewegung. Choreografie als historiografische Praxis* (2016), and *Ursula Pellaton. Tanz verstehen* (2020).