

# Contemporary Dance at the Interface of Design

Dozentin

Elizabeth Waterhouse

Modul

Experimentelle Ästhetische Praxis

## Leitidee /Inhalt:

Without needing to be conscious of every finger movement or every step, our habitual motion shapes who we are and what we create. While the «professional» dancer may be trained to perform virtuosic movements and gestures, in the last decade choreography has truly become an «expanded» practice, including activities not always recognized as dance. One aspect of this is interdisciplinary creation. How might dance «mediate» or «integrate» with objects, people, technology and the environment? If a dancer's virtuosity is his or her ability to research this question, who may become a dancer and what choreography might «look» like is relatively open... That's your cue.

This course begins with the friendly invitation for you to become a radical dancer and choreographer at the interface of design. This invitation comes with one insistence. Instead of exploring dance as traditional virtuosity of the human body in movement (learning balletic jumps, catchy rhythms, or high kicks), we will insist that choreography takes place between bodies, can animate diverse artistic materials and may produce interactive environments. In so doing, this will reflect positively the new potential for working with movement as a medium in contemporary dance. The course will enable linking choreographic tools with formats in design, asking the question: how might dance and design come together?

The course will involve moving and learning about choreography. We will start slowly and work together as a group. Each class will begin with physical activities that enable us to expand our movement awareness.

Then we will learn about choreographic tools, via presentations of the tools, trying them out, and discussing readings.

The tools will include:

- Improvisation Technologies: A Tool for the Analytic Dance Eye (1995): This CD-ROM documents choreographer William Forsythe's approach to visualization/imaging movement.
- Schriftanz (1928) - The movement notation system of Rudolf Laban is still in use today. We will look at the initial 1928 publication of his theory as well as contemporary versions of the notation form.
- Synchronous Objects (2009): This website is a case study of choreographic organization, exploring visualization of William Forsythe's choreography «One Flat Thing, Reproduced.»
- Choreographic Objects (2008): This essay from William Forsythe describes the main problem at hand: can choreography expand to practices without dancing bodies? We will examine some of Forsythe's installation works and make choreographic objects of our own.

## Kompetenzen:

- The students will develop their own movement potential.
- Friendly exercises will address basic movement skills (range of motion, balance, and flexibility) as well as skills of movement relation (decision making, partnering, rhythm, and invention).
- The students will develop their analytic ability to (de)construct and re-member motion.
- The students will become familiar with the genre of contemporary dance and choreography, specifically the lineage of choreographer William Forsythe.
- The students will learn about innovative projects in choreographic visualization.
- The students will develop new awareness of how movement and embodied surfaces in their familiar design practices, giving the opportunity to invent differently.

### **Literatur:**

Die Studientliteratur wird als Textskript in Papierform abgegeben und/oder als Handapparat bereit- gestellt.

Weiterführende Literatur: Burroughs, Jonathan. A Choreographer's Handbook. New York: Routledge, 2010.

**Vorkenntnisse:** No prior experience with dance is necessary or expected!

**Studiensemester:**

2. / 4. Semester, FS 2015

**Veranstaltungsart:** Wahlpflicht

**Leistungsbewertung:** Testat

**Workload:**

30 Stunden Kontaktunterricht,

30 Stunden Selbststudium

**Lehr- und Lernformen:** Kurs

**Tag:** Montag

**Zeit:** 11:15 – 12:45

**Gruppengröße:**

Maximal 24 Studierende

**ECTS:** 2