

Biografien/Biographies

Die Herausgeber*innen/The Editors

Johannes Birringer is a choreographer and media artist; he co-directs the Design and Performance-Lab (www.brunel.ac.uk/dap) at Brunel University where he is a Professor of Performance Technologies. He has created numerous dance-theatre works, video installations and digital projects in collaboration with artists in Europe, the Americas, China, and Japan. DAP-Lab's interactive dance-work *Suna no Onna* was featured at festivals in London (2007-08); the mixed-reality installation *UKIYO* went on European tour in 2010; *for the time being* (2014), a dance opera, premiered at Sadler's Wells in London. The film-concert *Sisyphus of the Ear* was shown in Ufa, Moscow, and Beijing. The immersive *metakimospheres* began touring in Europe in 2015. His books include *Theatre Theory Postmodernism* (1989), *Media and Performance* (1998), *Performance on the Edge* (2000), and *Performance, Technology, and Science* (2009). He has spearheaded new trans-disciplinary dance-research projects, and co-edited (with Josephine Fenger) *Tanz im Kopf/Dance and Cognition* (2005), and *Tanz & Wahnsinn/Dance & Choreomania* (2011).

Josephine Fenger, Dr. phil, trained in classical and contemporary dance, worked as a ballet dancer. She graduated in theatre and journalism, achieved her Ph.D. in cultural studies, and two additional academic degrees in research management and edition philology. She co-edited the gtf yearbooks *Tanz im Kopf/Dance and Cognition* und *Tanz und WahnSinn/Dance and Choreomania* and co-organized several gtf conferences. She's the author of *Auftritt der Schatten* (2009) and publishes since 1993 regularly in the field of dance research with a focus on the development of contemporary dance and performance aesthetics, and another concentration on cultural contexts of dance pursuing interrelationships between traditional dance rites, contemporary dance aesthetics, and social dance culture. She conceptualized gtf's annual theme 2011, and with Johannes Birringer the gtf annual theme 2018. Josephine works in academic publishing at a research institute.

Contributors

Annette Arlander, D.A., M.A., Dr. is an artist, a researcher and a pedagogue. She was Professor of Performance Art and Theory at Theatre Academy Helsinki (2001-2013), Artistic Research at University of the Arts Helsinki (2015-2016) and Postdoctoral Fellow in the Arts at the Helsinki Collegium for Advanced Studies (2017). At present (2018-2019), she is Professor of Performance, Art and Theory at Stockholm University of the Arts and visiting researcher at the Academy of Fine Arts, University of the Arts Helsinki. She is the PI of the Academy of Finland funded research project *How to do Things with Performance?* and the artistic research project *Performing with Plants* funded by the Swedish Research Council. Her research interests include artistic research, performance-as-research and the environment. Her artwork moves between performance art, media and environmental art. For publications and works see: <https://annetearlander.com>

Bartaku, Artist researcher Bartaku practices the art of enquiry. His main interests lie in cognitive ecology, consciousness studies, neurobiology, energy and the philosophy of knowing and becoming. His practice is shaken by world-views that humbly embrace the fluidity of the understanding of life. It is often process-based, collaborative and situated in the folds and cracks of formal classifications. Most renowned is the questioning of mankind's relation with energy in the *temporary Photoelectric Digestopians*, a series of live labs featuring edible solar cells and human tongues (2010 onwards). Since March 2016 his entanglement with the Aronia m. Babe berryapple develops in the form of practice based Doctoral studies at the School of Arts, Design and Architecture of Aalto University (Fin). Bartaku (BE) lives and works in Finland. He is a member of the Finnish Bioartsociety.

Laura Bettag wurde mit einer Studie zur Autobiografie-Forschung im Bühnentanz an der Deutschen Sporthochschule Köln zum Dr. Sportwiss. promoviert. Zuvor schloss sie das Studium des Kulturmanagements an der PH Ludwigsburg mit dem M.A. sowie ein wissenschaftliches Weiterbildungsstudium als diplomierte Tanztherapeutin an der Westfälischen Wilhelms-Universität Münster ab. Sie arbeitete in verschiedenen Bereichen der Universität, des Theaters und des Tanzes u.a. als Ballettdramaturgin. Derzeit ist sie als Referentin am Nationaltheater Mannheim tätig. Zu ihren Forschungsgebieten gehören das strategische Kulturmanagement, die angewandte Tanzpsychologie und Tanzwissenschaft sowie die intermedialen Perspektiven der Künste.

Brisa MP researches body, science and technology relationships. She is a Latin American artist and curator based in Barcelona. She has worked around the intersections of dance performance, video and technologies since the early 2000s, wor-

king in movement to develop questions about new possibilities of gesture and human body, body-architecture technology and new methodologies and paradigms of performance art with the use of technology. She develops and manufactures tools and devices (code and robotic tools), distributed across free software and hardware communities; she investigates and creates in a hybrid territory where body and technology meet. Brisa's work converges different disciplines: dance, visual arts and media arts. She has participated in festivals in Latin America, Europe and Oceania (for further information see www.caidalibre.cl).

Jette Büchsenschütz studierte Sinologie und Tanzwissenschaft. Nach längeren Aufenthalten in China folgten Regiehospitalitäten und -assistenzen u.a. bei Robert Wilson am Berliner Stadttheater und ein Masterabschluss in Tanzwissenschaft an der Freien Universität Berlin. Ihr Schwerpunkt liegt auf der Verknüpfung von Philosophie und Tanzwissenschaft.

Anna Chwialkowska studierte im Bachelor Sozial- und Kulturanthropologie und Spanisch an der Freien Universität Berlin und der Universidad Nacional de Colombia, Bogotá sowie im Master Sprachen, Kommunikation und Kulturen in Europa an der Europa-Universität Viadrina in Frankfurt (Oder). Ausgehend von ihren Erfahrungen in tanzkünstlerischen Workshops in Lissabon und Berlin forscht sie ethnografisch an der Schnittstelle von nonverbaler Wissensproduktion im Tanz und Neuem Materialismus. Sie arbeitet als koordinierende Assistenz im Projekt *Anthropocene Curriculum* am Haus der Kulturen der Welt in Berlin.

Veronika Darian ist Juniorprofessorin am Institut für Theaterwissenschaft der Universität Leipzig mit den Schwerpunkten Transkulturalität und Transmedialität. Promotion zum *Theater der Bildbeschreibung. Sprache, Macht und Bild in Zeiten der Souveränität* (2011). Ausgewählte Veröffentlichungen: *Die Praxis der/des Echo. Zum Theater des Widerhalls* (2015), *Verhaltene Beredsamkeit? – Politik, Pathos und Philosophie der Geste* (2009); *Mind the Map! – History Is Not Given* (2006). Derzeitige Forschungsschwerpunkte: Fremdheitsforschung; theaterwissenschaftliche Alter(n)s- und Dingforschung; Biografie und Narration in Theater, Tanz und Performance; Theater in Gesellschaft(en) in Transformation.

Ciane Fernandes holds an M.A. and a Ph.D. in art and humanities for performing artists from New York University, and a Certificate of Movement Analysis from Laban/Bartenieff Institute of Movement Studies, where she is an associate researcher. Since 1998, she is tenured professor at the School of Theater and one of the founders of the Performing Arts Graduate Program at Federal University of Bahia (Salvador, Brazil), founder and director of the A-FETO Dance Theater Collective. She is the author of *Pina Bausch and the Wuppertal Dance Theater: the Aesthetics of Re-*

petition and Transformation and The Moving Researcher: Laban/Bartenieff Movement Analysis in Performing Arts Education and Creative Arts Therapy. For further information see www.cianefernandes.pro.br

Luca Forcucci. His research observes the perceptive properties of sound, space and memory. The field of possibilities of the experience is explored as the artwork. In this context, he is interested in perception, subjectivity and consciousness. A great influence is the late American avantgarde composer and musician Pauline Oliveros and her concept of deep listening expanded to all what is humanly possible to listen to. Since 2008, he has collaborated with scientists in the field of neuroscience and biology. Forcucci gained a Ph.D. in Music, Technology and Innovation from De Montfort University, Leicester and a M.A. in Sonic Arts from Queens University, Belfast. He studied electroacoustic music with the Swiss composer Rainer Boesch at Conservatoire populaire in Geneva. Forcucci has an extensive background in architecture informed by twenty-five years of professional practice. For further information see www.lucaforcucci.com

Sonia Franken, BA: Codarts, Rotterdamer Hochschule für Tanz, 2003; MA: Zentrum für Zeitgenössischen Tanz, Kölner Hochschule für Musik und Tanz, 2013; arbeitet im El Cuco Projekt gemeinsam mit Gonzalo Barahona an der Verknüpfung von Tanz und Bildender Kunst und im Kollektiv Bauchladen Monopol an Performances und Interventionen im Öffentlichen Raum. Als Tanzdramaturgin und -wissenschaftlerin begleitet sie Produktionsprozesse im Bereich Tanz-, Figuren- und Objekttheater. Für das NRW Landesbüro Tanz arbeitet sie in der fachlichen Begleitung von Tanz in Schulen und ist Sprecherin dieser AG im Bundesverband sowie Mitglied im Vorstand und der künstlerischen Leitung der Tanzproduktionsstätte Barnes Crossing in Köln. Weitere Informationen unter www.choreographie.org

Moritz Frischkorn is a choreographer, performer and theoretician based in Hamburg. He makes dance-performances, writes and works as a dramaturge within the field of contemporary performing arts. Since 2015 he is part of the artistic-theoretic graduate school Performing Citizenship at HafenCity University in Hamburg where he researches social choreographies of things. In this context, he is working on his Ph.D. project *Choreography Without ... Expanded Choreographies between Entanglement and Logistics*. His work *Jakob K./Der Neue Mensch* (with Heike Bröckerhoff and Jonas Woltemate) was presented at Kampnagel (Hamburg) in May 2018. Furthermore, Moritz regularly collaborates with Martin Nachbar (Berlin), Manon Santkin (Brussels/Stockholm) and geheimagentur. For further information see <http://moritzfrischkorn.de>

Maximilian Haas ist Theater-/Medienwissenschaftler sowie Dramaturg und lebt in Berlin. Er ist Postdoktorand am DFG-Graduiertenkolleg *Das Wissen der Künste* an der Universität der Künste Berlin sowie Kurator bei den Berliner Festspielen (*Immersion*). Haas studierte Angewandte Theaterwissenschaft an der Justus-Liebig-Universität Gießen und wurde mit einer medienwissenschaftlichen Dissertation zum Thema *Tiere auf der Bühne: Eine ästhetische Ökologie der Performance* an der Kunsthochschule für Medien Köln promoviert. Die Promotion beruht in einem künstlerischen Forschungsprojekt mit David Weber-Krebs, der Performance-Serie *Balthazar*. Wissenschaftliche Beiträge der vergangenen Jahre widmeten sich v.a. der Theorie und Praxis von Dramaturgie im zeitgenössischen Theater und Tanz, der Ästhetik performativer Kunst, der Methodik und Epistemologie künstlerischer Forschung, Themen der Science und Animal Studies sowie der Philosophie des Poststrukturalismus, Neuen Materialismus und Pragmatismus.

Daniela Hahn is a theatre and dance scholar and works, since May 2018, as a coordinator/PostDoc in the SNF Sinergia projet »The Power of Wonder« at the University of Zurich. Her research interests include movement research, the relationship between art and science, anthropology and dance. Latest articles: Are 100 Words Enough to Represent Artistic Research?, in: *p/art/icipate – Kultur aktiv gestalten. eJournal des Programmbereichs Contemporary Arts & Cultural Production. Schwerpunkt Wissenschaft & Kunst*, Universität Salzburg in Kooperation mit der Universität Mozarteum, Ausgabe 8, Herbst 2017, S. 76-84; Geräuschhafte Körper. Klangliche Materialitäten bei Karol Tyminski, in: Sabine Karoß/Stephanie Schroedter (Hg.): *Klänge in Bewegung. Spurensuchen in Choreografie und Performance*. (Jahrbuch Tanzforschung 2017, Bd. 27). Bielefeld: transcript, 2017, S. 95-108.

Holger Hartung hat Theaterwissenschaft, Nordamerikastudien und Publizistik an der Freien Universität Berlin studiert. Er ist wissenschaftlicher Mitarbeiter und Koordinator am Internationalen Forschungskolleg »Verflechtungen von Theaterkulturen«, Freie Universität Berlin und hat 2018 eine Dissertation zum Thema *Risse. Performative Figures in Szenarien von Kunst und Theorie* abgeschlossen.

Simo Kellokumpu is a Finnish artist, choreoreader and choreographer, and a doctoral researcher in the Performing Arts Research Centre in the University of the Arts Helsinki. In his artistic works he examines the choreographic relations between corporeality and materiality in various scales and contexts. His artistic works operate in the entanglement of speculative fiction, queer(ing) space and interplanetary culture.

Eleni Koliopoulou is a media artist (performance, video, installations) particularly interested in the intersection between performance and philosophy. She has studied at the University Kapodistriaka of Athens in the Department of Methodology, History and Theory of Science (1998-2003, BA). In 2007, she moved to Turin (Italy) where she attended Philip Radice school of Physical Theatre. There she studied contemporary dance, dance theatre and Butoh dance. She accomplished her B.A. and M.A. degree by the Academy of Fine Arts of Turin (2008- 2013); she was an Erasmus student in Germany (Hochschule Burg Giebichenstein Halle a. d. Saale) for the academic year 2011/2012. Eleni is currently pursuing an interdisciplinary practice based Ph.D. in time-based art at Ulster University (2016-2019) with a project proposal that explores the adaptation of the notion of Butoh body into immersive artistic practices.

Paula Kramer lebt in Berlin und ist künstlerisch-praktisch arbeitende Tanzforscherin. Diplom 2005 (FU Berlin), PhD 2015 (Coventry University), Postdoc 2016 – 2019 (Uniarts Helsinki, CfAR – Centre for Artistic Research). Bis Ende 2020 ist sie visiting researcher, weiterhin am CfAR von Uniarts Helsinki. Sie forscht in erster Linie zu Intermaterialität – dem Zusammenwirken unterschiedlicher Materialitäten, Ding- und Stofflichkeiten – in orts- und kontextspezifischer Bewegungspraxis und Choreographie und ist an der Entwicklung von Prinzipien und Methoden der künstlerischen Forschung beteiligt. Sie arbeitet am *Journal of Dance and Somatic Practices* mit, ist Gründungsmitglied von AREAL (Artistic Research Lab Berlin) und war Teil des europäischen Forschungsnetzwerks ADiE – Artistic Doctorates in Europe (2016 – 2019). Zu ihrer Arbeit: www.paulakramer.de

Anna Leon studied Psychology and Philosophy at the University of Bristol (UK) before obtaining her Masters Degree in Aesthetics at Université Paris I Panthéon-Sorbonne (France) in 2011. In 2019 she completed her PhD (*Multiple Stories. Expanded Choreography and Choreographic History*) at Universität Salzburg (Austria). Her doctoral work has been supported by NEON foundation (Greece), Leventis Foundation (Cyprus) and the Marie Andessner scholarship of the University of Salzburg. She has been teaching practice-oriented dance history and theory since October 2015 (SEAD – Salzburg Experimental Academy of Dance; Performing New Europe festival – Szene Salzburg, among others).

Sofia Muñoz Carneiro is an anthropologist and theatre scientist. She has worked on different research projects in Chile, focused in anthropology and the performing arts. She also worked as an assistant professor at the Universidad Academia de Humanismo Cristiano in Chile, especially in the field of anthropology of the ritual, semiotics and linguistics, philosophy and history of performing arts. She worked for eight years as a performer in the Chilean contemporary theatre

and dance company Teatro Kapital, and in 2014 co-directed a dance performance called *Solido*. Currently, she is finishing her Ph.D. in philosophy, aesthetics and art theory at the Universidad de Chile and a PhD in Theater Studies at the Ludwig-Maximilians-Universität München, Germany. Her doctoral research approaches the relationship between the concepts of touch and presence in contemporary dance. She works as professor of Dance History at the PALUCCA Hochschule für Tanz Dresden.

René Reith, B.A. Szenische Künste, studiert derzeit den M.A. Inszenierung der Künste und der Medien an der Universität Hildesheim. Sein Forschungsthema ist die Dynamik als repräsentationskritische Choreografie. Außerdem arbeitet er als Choreograf und Performancekünstler in dem von ihm mitbegründeten Künstler*innen-Netzwerk systemrhizoma. 2017 wurde dieses unter der künstlerischen Leitung von Alba Scharnhorst und René Reith für die Performance *No Strings Attached* mit dem Fritz-Wortelmann-Preis der Stadt Bochum für professionellen Nachwuchs im Figurentheater ausgezeichnet. Weitere Informationen unter www.rene-reith.com wie auch www.systemrhizoma.com

Oliver Schürer, Dipl.-Ing., Dr.techn., is a researcher, curator, editor and author as well as Senior Scientist and Deputy Head at the Department for Architecture Theory and Philosophy of Technics, Vienna University of Technology. He has given numerous international lectures and published on technology and media in architecture as well as curated a variety of events. He is developing theory by interlinking architecture, art, engineering and humanities with experimental developments. In 2014 he founded the transdisciplinary group H.A.U.S., researching »Humanoid Robots in Architecture and Urban Spaces.« H.A.U.S. consists of experts in automation technology, AI research, architecture, human-robot-interaction, performance art and philosophy who create research in science and arts. For further information see <http://h-a-u-s.org>

Alexander H. Schwan is a Postdoctoral Research Associate at the Institute of Theater Studies at Freie Universität Berlin. Prior to this, he studied Protestant Theology, Jewish Studies and Philosophy in Heidelberg, Jerusalem, and Berlin, as well as Theater Directing at the Academy of Performing Arts, Frankfurt a.M. He has held fellowships at the German Department, Princeton University, and the Mahindra Center, Harvard University. His dissertation, *Correlations between Dancing and Writing in the Work of Trisha Brown, Jan Fabre, and William Forsythe*, was awarded the 2016 Tiburtius Award. In his current book project, Alexander researches theological implications in the works of modernist choreographers such as Ruth St. Denis, Mary Wigman, and Martha Graham, as well as the reception of German and Austrian expressionist dance (Ausdruckstanz) in British Mandate

Palestine. Recent publication in 2017: Ethos Formula: Liturgy and Rhetorics in the Work of Ted Shawn, in: *Performance Philosophy* vol. 3 no. 1, pp. 23-39.

Anna Semenova-Ganz is an artist, dramaturg, and movement researcher. She studied Media Communication at Moscow State University and Performance Studies at Hamburg University. Anna creates her works with combined genres of performance, public art, media art and choreography, inviting spectators to be a part of the group research process, which she facilitates. Her works are focused on the relation between the space, the body and the objects, they were performed in city-spaces, theatre stages, and museum white cubes. In the center of her artistic research there are identity issues, post-soviet body, body politics and the creation of the new spaces.

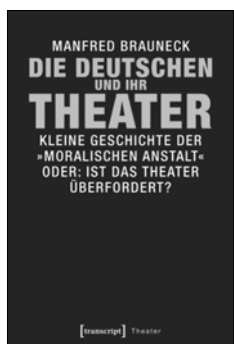
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