

Notes on Contributors

BEVILACQUA, FRÉDÉRIC

Researcher and coordinator of the Real-Time Musical Interactions Team at IRCAM (Institute for Music/Acoustic Research and Coordination), Paris. Master in Physics and PhD in Biomedical Optics from the Swiss Federal Institute of Technology in Lausanne. Main areas of research: gesture analysis and gesture-sound interactions. He collaborated with various composers and choreographers, including Myriam Gourfink, Emio Greco | PC and Richard Siegal. Recent publications: *Continuous Realtime Gesture Following and Recognition* (2010, with B. Zamborlin et al., in: *Embodied Communication and Human-Computer Interaction*), *Online Gesture Analysis and Control of Audio Processing* (2011, with N. Schnell et al., in: *Musical Robots and Interactive Multimodal Systems*), *Modular Musical Objects Towards Embodied Control Of Digital Music* (2011, with N. Rasaminmanana et al., in: *Modular Musical Objects Towards Embodied Control of Digital Music*).

See: <http://imtr.ircam.fr>

BRANDSTETTER, GABRIELE

Professor for Theater and Dance Studies at the Free University of Berlin. Main areas of research: history and aesthetics of dance and theater, modern avant-garde, contemporary theatre, dance and performance. Recent book publications: *Bild-Sprung. TanzTheaterBewegung im Wechsel der Medien (Image-Leap. DanceTheaterMovements in Changing Media)* (2005), *Improvisieren. Paradoxien des Unvorhersehbaren. Kunst – Medien – Praxis (Improvisation. Paradoxes of the Unforeseeable. Art – Media – Practice)* (2010, ed. with H.-F. Bormann, A. Matzke), *Notationen und choreographisches Denken (Notation and Chorographic Thinking)* (2010, ed. with F. Hofmann, K. Maar), *Theater ohne Fluchtpunkt. Das Erbe Adolphe Appias: Szenographie und Choreographie im zeitgenössischen Theater (Theater without Vanishing Points. The Legacy of Adolphe*

Appia: Scenography and Choreography in Contemporary Theater) (2010, ed. with B. Wiens).

See: <http://www.geisteswissenschaften.fu-berlin.de>

DIERS, MICHAEL

Professor for Art History at the University of Fine Arts Hamburg and Extraordinary Professor for Art History at the Humboldt University of Berlin. Main areas of research: renaissance art, modern art, 20th century and contemporary art, photography and new media, political iconography, art and media theory, history of science. Longstanding editor of the paperback series *kunststück*; co-editor of the *Collected Writings of Aby Warburg*. Recent book publications: *Fotografie, Film, Video. Beiträge zu einer kritischen Theorie des Bildes (Photography, Film, Video. On a Critical Theory of the Image)* (2006), *Werkstatt und Wissensform (Workshop and Form of Knowledge)* (2010, ed. with M. Wagner).

See: <http://www.hfbk-hamburg.de> and <http://www.kunstgeschichte.hu-berlin.de>

FDILI ALAOUI, SARAH

Master in Engineering and Applied Mathematics; training in contemporary and classical dance. She currently works on her PhD on advanced models for human-computer interaction, co-directed by Christian Jacquemin (LIMSI-CNRS) and Frédéric Bevilacqua (IRCAM). Recent publications: *Gestural Auditory and Visual Interactive Platform* (2011, with B. Caramiaux et al.), *From Dance to Touch: Movement Qualities for Interaction Design* (2011, with B. Caramiaux and M. Serrano), *Dance Interaction with Physical Model Visualization Based on Movement Qualities* (2011, with F. Bevilacqua et al.).

See: <http://sarah.alaoui.free.fr>

FOSTER, SUSAN LEIGH

Distinguished Professor at the Department of World Arts and Cultures at the University of California, Los Angeles (UCLA) and choreographer. Main areas of research: history and theory of choreography, gender studies, postcolonial studies, history of theory. Recent book publications: *Dances that Describe Themselves* (2003), *Worlding Dance* (2008), *Choreographing Empathy* (2010).

See: <http://www.wac.ucla.edu>

GEHM, SABINE

Master in Cultural Studies from Hildesheim University. Dramaturge, independent curator and cultural manager, e.g.: Kampnagel Hamburg (1994-2001), international network for performing arts *Junge Hunde* (2001-2005), *Veronika*

Blumstein – Moving Exiles (2006), *Moving Heads* (2007), International Festival TANZ Bremen (since 2004). Director of the Dance Congress 2006 in Berlin and 2009 in Hamburg; she is currently preparing the Congress in 2013 (with K. von Wilcke). Book publication: *Knowledge in Motion* (2007, ed. with P. Husemann, K. v. Wilcke).

See: <http://www.tanzkongress.de>

GINTERSDORFER, MONIKA

Studied German Philology and Theater, Film and Television in Cologne and theater directing in Hamburg. From 2000-2004, she worked as a director for the Schauspielhaus Hamburg, Münchner Kammerspiele and Salzburger Festspiele. In 2005, she began collaborating with Knut Klaßen and a German-African team of performers at the Volksbühne im Prater Berlin, Kampnagel Hamburg, FFT Düsseldorf, sophiensaele Berlin, Theater Aachen, Schauspielhaus Köln, Ringuokschuppen Mülheim and Deutsches Theater Berlin. Selected pieces: *Othello, c'est qui* (2008), *Logobi 01-04* (2009), *Betrügen* (2009), *Très très fort* and *Macbeth – très très fort* (2009). Theater festival *Abidjan Mouvement* (2009).

See: <http://www.gintersdorferklassen.org>

HICKETHIER, KNUT

Professor emeritus for Media Studies at the University of Hamburg. First executive Director of the Research Center for Media and Communication at the University Hamburg. Main areas of research: media theory, media history and analysis, theory and history of television and history and theory of film. Recent book publications: *Die schönen und die nützlichen Künste. Literatur, Technik und Medien seit der Aufklärung* (The Fine and the Useful Arts. Literature, Technology and Media since the Enlightenment) (2007, 4. ext. edition, ed. with K. Schumann), *Film- und Fernsehanalyse* (Film and Television Analysis) (2010, 4. ext. edition), *Einführung in die Medienwissenschaft* (Introduction to Media Theory) (2010, 2nd edition).

See: <http://www.slm.uni-hamburg.de>

KLEIN, GABRIELE

Professor for Sociology of Movement and Dance at the University of Hamburg and Director of Performance Studies/Hamburg. Main areas of research: contemporary dance and choreography, social choreography, transnationalisation of dance cultures, popular cultures. Recent book publications: *Stadt-Szenen. Künstlerische Produktionen und theoretische Positionen* (City-Scenes. Artistic Productions and Theoretical Positions) (2005), *Performance* (2005, with W. Sting),

Methoden der Tanzwissenschaft (Methods of Dance Studies) (2007, with G. Brandstetter), *Tango in Translation* (2009).

See: <http://www.performance.uni-hamburg.de> and <http://www1.uni-hamburg.de/gklein>

KUNST, BOJANA

PhD in Philosophy from Ljubljana University and dramaturge. Currently DAAD-Visiting Professor at the University of Hamburg, Department for Human Movement Studies/Performance Studies. Main areas of research: performance theory, body theory. Book publications: *Impossible Body* (1999), *Dangerous Connections: Body, Philosophy and Relation to the Artificial* (2004) *Processes of Work and Collaboration in Contemporary Performance* (2010).

See: <http://kunstbody.wordpress.com>

LIGNA

Performance group, founded in Hamburg in 1997 by Ole Frahm, Michael Hüners and Torsten Michaelsen. The group develops pieces which establish new spaces of action, enable unlikely, collective movements and reinvent the role of the audience. With their models of performative radio use, such as the radio ballet, they intervene in the public sphere and question its norms and controls. Selected works: *Radioballett (Radio Ballet)* (2002/03), *Übung in unnötigem Aufenthalt (Exercise in Unnecessary Residency)* (2009), *Der neue Mensch (The New Human)* (2009), *Ödipus, der Tyrann (Oedipus, the Tyrant)* (2011). Their works were shown a.o. in Europe, Beirut, Buenos Aires, São Paulo, Shanghai.

See: <http://ligna.blogspot.com>

MARTIN, RANDY

Professor and Chair of Art and Public Policy and Director of the graduate program in Arts Politics at the Tisch School of the Arts, New York University. Recent book publications: *A Public Voice for the Arts* (2006, with M. Schmidt Campbell), *An Empire of Indifference: American War and the Financial Logic of Risk Management* (2007), *The Returns of Alwin Nikolais: Bodies, Boundaries, and the Dance Canon* (2007, with C. Gitelman), *Under New Management: Universities, Administrative Labor and the Professional Turn* (2011).

See: <http://admin.tisch.nyu.edu>

NOETH, SANDRA

Head of Dramaturgy and Research at the Tanzquartier Wien. Studied Cultural, Art and Dance Studies at Université Paris 8 – Seine Saint-Denis, LMU München/Theaterakademie München and University of Bremen. From 2006-2009, she was research assistant at the Department for Human Movement Studies/Performance Studies at the University of Hamburg. Recent publications: *MONSTRUM. A Book on Reportable Portraits* (2009, with K. Deufert, Th. Plischke), *Hospitality is Not Equal. Über Choreographie als gastfreundschaftlichen Raum (Hospitality is Not Equal. On Choreography as a Space of Hospitality)* (2009, in: *Zwischenstile*, ed. by S. Tigges et al.), *Dramaturgy, Mobile of Ideas* (2010, in: *SCORES #0: The Skin of Movement*, ed. by Tanzquartier Wien).

See: <http://www.tqw.at>

REIN, ANETTE

PhD in Ethnology, 2000-2008 Director of the Museum of World Cultures in Frankfurt am Main, since 2009 Lecturer and Assessor at e.g.: Reinwardt Academy Amsterdam, Universities of Frankfurt am Main, Bayreuth and Mainz. Main areas of research: the museum, (im)material cultures, anthropology of dance, ritual, gender, anthropology of the body, human rights and Indonesia. Recent publications: *Balinese Temple Dances and Ritual Transformation in the Process of Modernization* (2004, in: *The Dynamics of Changing Rituals*, ed. by J. Kreinath et al.), *One Object – Many Stories: The museum is no ‘neutral’ place* (2009, in: *MUSEUM AKTUELL*), *What is a museum – a collection of objects or a network of social relationships?* (2010, in: *MUSEUM AKTUELL*).

SCHNELL, NORBERT

Studied Telecommunications and Music in Graz, Austria, holds the degree *Diplom Ingenieur* of the Technical University and the University of Music and Dramatic Arts Graz and worked as studio assistant at the IEM (Institute of Electronic Music and Acoustics, Graz). He is currently researcher and developer at the Real-Time Musical Interactions Team at IRCAM focussing on real-time digital audio processing techniques for interactive music applications and on his dissertation on the development of novel interactive music media. Main areas of research in artistic research projects at IRCAM: sound simulation, music making, and music pedagogy. Recent publications: *MuBu & Friends – Assembling Tools for Content Based Real-Time Interactive Audio Processing in Max/MSP* (2009, with A. Röbel et al., in: *International Computer Music Conference*), *First Steps in Relaxed Real-Time Typo-Morphological Audio Analysis/Synthesis* (2010, with M. A. Suárez Cifuentes, J.-P. Lambert, in: *Sound and Music Compu-*

ting), *Study on Gesture-Sound Similarity* (2010, with B. Caramiaux, F. Bevilacqua, in: *Music and Gesture*).

See: <http://imtr.ircam.fr>

SHAW, NORAH ZUNIGA

Associate Professor at Ohio State University Department of Dance. Since 2004 Director for Dance & Technology at the ACCAD (Advanced Computing Center for the Arts and Design). Main areas of work: choreographic knowledge as a locus for interdisciplinary and intercultural creativity. *Synchronous Objects*, her most recent collaborative project with choreographer William Forsythe and animator Maria Palazzi, was launched online (Synchronousobjects.osu.edu). She is currently working on a book about *Synchronous Objects* and a project with Brazilian choreographer Bruno Beltrão funded by The Forsythe Company's *Motion Bank* initiative.

See: <http://dance.osu.edu>

SÖRGEL, SABINE

Lecturer in Drama, Theatre and Performance at the Department of Drama, Theatre and Performance, Aberystwyth University, Wales. PhD in Performance and Media Studies. Main areas of research: postcolonial theory, cross-cultural corporeality and identity construction in contemporary theatre and dance performance. Recent book publication: *Dancing Postcolonialism – The National Dance Theatre Company of Jamaica* (2007).

See: <http://www.aber.ac.uk>

TOWNSEND, JULIE

Associate Professor at Interdisciplinary Humanities in the Johnston Center for Integrated Studies at the University of Redlands in California, PhD in Comparative Literature. Recent publications: *Staking Salomé: the Literary Forefathers and Choreographic Daughters of Wilde's "hysterical and perverted creature"* (2008, in: *Oscar Wilde and Modern Culture: The Making of a Legend*, ed. by J. Bristow), *Tenuous Arrangements: The Ethics of Rape in Disgrace* (2009, with K. Middleton, in: *Saving Disgrace*), *The Choreography of Modernism in France: La Danseuse, 1830-1930* (2010).

See: <http://www.redlands.edu>

TURK, STEPHEN

Associate Professor at the Knowlton School of Architecture at Ohio State University. Main areas of research: representation and the instrumental nature of technology, film and postmodern theory, interactive networked environments, performance arts, computer aided fabrication, and furniture design. He is a licensed architect practicing in Ohio. His projects and writings have been published in national and international journals including *Global Architecture*, *Performance Research*, *ID Magazine*, and the *Journal of Architectural Education*. Recent publication: *Tabling Ecologies and Furnishing Performance* (2009, in: *Design Ecologies*, ed. by L. Tilder and B. Blostein).

See: <http://knowlton.osu.edu>

VON WILCKE, KATHARINA

Master in German Philology with a focus on theater and media and Spanish at the University of Hamburg. Manager for individual artistic projects, e.g.: International Summer Theater Festival Hamburg (1985-94), Theater of the World in Dresden (1996), Theater Festival *Junge Hunde* (1997), International Theater Academy Ruhr (1999), German Dance Platform 2000, 5. Festival *Politik im Freien Theater* in Hamburg (2002), *ErsatzStadt* at the Volksbühne am Rosa-Luxemburg-Platz (2003/2004), *HEIMSPIEL* 2011. Director of the Dance Congress 2006 in Berlin and 2009 in Hamburg; she is currently preparing the Congress in 2013 (with S. Gehm). Book publication: *Knowledge in Motion* (2007, ed. with S. Gehm, P. Husemann).

See: <http://www.tanzkongress.de>

ZIEMER, GESA

Professor for Cultural Theory and Cultural Practice at the HafenCity University Hamburg. Main areas of research: artistic urban research, complicity as a collective form of interaction. Recent publications: *Paradox Festival. Ereignis oder Event? (Paradox Festival. Happening or Event?)* (2010, in: *Kreativität trifft Stadt. Zum Verhältnis von Kunst, Kultur und Stadtentwicklung*, ed. by IBA Hamburg) (*Creativity meets City. On the Relationship of Art, Culture and Urban Development*), *Mit wem arbeiten? Von der Partizipation der Zuschauenden zur Produktion von Publikum (Who do we work with? From Participation of the Viewer to Production of Audience)* (2011, in: *artcollector [3]*).

See: <http://www.gesa-ziemer.ch>