

Motor Pattern – Dance, Sculpture, Illness

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SUMMARY

The article engages with the issue of perception of human body movement. Conclusions derive from long-term clinical observations of a neurologist, who worked with patients suffering from movement impairments, and also from his sculptural activities. Following his clinical observations, the author outlines the significance of alteration in the human motor pattern for the symptomatology and diagnostics of afflictions of the central nervous system. Additionally, the observations made by the author while sculpting moving bodies made it possible for him to analyse similarities and differences between an ailing human body's movement and specific movement activity in dance. The article also highlights the importance of individual and universal features of human movement in its various aspects – clinical, social, communicative and in terms of physical fitness.

Keywords: movement creation and perception, miniature sculpture, motor pattern

Introduction

Disorders of the human motor system are described in relevant parts of neurology textbooks.¹ The disorders might be caused by a variety of factors: from cerebellum impairment via pyramidal or extrapyramidal system, vestibular system, through structures related to hearing and visual perception, superficial sensation, kinaesthesia and finally – up to muscle disorders. Osteoarticular defects are not neutral to

¹ E. Herman, *Diagnostyka chorób układu nerwowego*, (Warsaw: 1982); *Principles of neural science*, ed. by E. R. Kandel, J. H. Schwartz, (New York–Amsterdam–Oxford: 1985).

Dance Culture of Persons with Disabilities An Attempt to Define the Phenomenon – Broadening the Meanings

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SUMMARY

The article is an attempt to define the dance culture of persons with disabilities. As the author suggests, to do that, first, we need to highlight the constitutive features of this culture such as: understanding the dance culture as its own culture; viewing the specificity of movement and rhythm of persons with disabilities as an idiom of dance; viewing the idiom of dance of persons with disabilities as a primary subject of the cultural and educational impact; understanding that the future oriented, pro-human and pro-humanist impact of dance culture of persons with disabilities allows us to consider and analyse it as a pedagogical idea.

Keywords: education, dance, disability, human rights

Introduction

The International Classification of Functioning, Disability and Health (ICF) suggests that disability should be characterised as „the outcome or result of a complex relationship between an individual’s health condition and personal factors, and of the external factors that represent the circumstances in which the individual lives”.¹

The most recent report of WHO (World Health Organisation) proposes a new classification of disability. WHO – having realised that the terms proposed in previous classifications may stigmatise persons with

¹ *International classification of functioning and disability: ICF-2, Final draft: full version*, (Geneva: World Health Organization, 2011) <<https://apps.who.int/iris/bitstream/handle/10665/42407/9241545429.pdf;jsessionid=497661CBC8DCB5334FFEEA-8C43A76D5F?sequence=1>> [accessed: 1 January 2020] p. 17.

On Polonaise Reception as Exemplified by the 19th-century Dance Books

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SUMMARY

The polonaise was – and still is – an issue of meticulous analyses, both as a musical and dance category. The reception of the polonaise, in its musical and choreotechnical forms, is in a way a touchstone of these disciplines. An analysis of the 19th-century dance books from this perspective is risky because the content of these books is, by the nature of things, assessed, valued and eventually tested by research subjectivity. Hence, an attempt to assess the reception of this dance genre condemns the researcher to stand within the sphere of implication. In this article, the author analyses the views on polonaise expressed in 19th-century dance books written by authors including Łukasz Gołębiowski, Jan and Ignacy Staczyńscy, Karol Czerniawski, Arkadiusz Kleczewski, Karol Mestenhauser, Walery Gostomski and Bolesław Londyński. The popularity of the polonaise in these textbooks provides evidence of the exceptional role of this genre as a core component of Polish national culture. This fact gains additional weight and relevance if we take into account the social-political events of the 19th century. The aforementioned authors have rather unanimously highlighted several unique aspects of the polonaise – its knightly character, its amorous element, and its dignified nature. The reception of the polonaise in the 19th-century dance books, therefore, seems to be an extremely interesting complement to the existing literature, constituting a kind of reminiscence of the former glory of the polonaise.

Keywords: polonaise, dance book, social dance, salon dance

Crossing Borders with National Dances – Dance Migrations in 19th Century Paris

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SUMMARY

In 19th century ballroom dancing several dance forms gained in importance that were not of French origin, but were adjusted to French dancing style in order to appear to be French. The influence of these ‘other’, not originally French, ‘alien’ dances aimed at reviving the established national dance repertory, in which the movement conventions of the dance cultures dating back to the Ancien Régime still had a lasting effect, but were considered outdated or even repulsive. These imported and adapted, i.e. ‘Frenchified’ national dances were impressive less because of diversified figures in space (as they were used in quadrille and cotillon, more or less French national dances), but rather due to distinctive gestures that referred to ‘national characters’ or ‘characteristics’ in general.

What is remarkable about this development is that these dances were adaptable to very different social needs, or rather to different but somehow overlapping levels of artistic and cultural activities from the stage, to the ballroom and other public dance places to the musical salons. As a consequence one and the same dance form can lead to the development of different movement stylistics. Whereas ballroom dancing in the 17th and 18th centuries served, due to its courtly origins, first and foremost as a stabilization of social barriers, or rather the effort of the higher classes to dissociate themselves from the citizen and underprivileged people, during the first half of the 19th century dance became a means to increase social permeability, if not even to break down the barriers and dissolve them. It is this cross-border characteristic, the ignoring or even negation of traditionally drawn lines, and thus its uncontrollable momentum, which gave dance that subversive strength that on stage was connoted and dramatized as ‘diabolical’, that is to say highly dangerous – as I will explain in the following.

Keywords: ballroom dance, society dance, social dance, national dance, folk dance, ballet

The View of the Polish Modern Dance Scene on National and Folk Dances

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SUMMARY

Dramatic alterations in the dance culture in Europe followed the dynamic political, social, and economic changes that appeared in the early decades of the 20th century. In Poland, folk dance retreated, displaced by the increasingly popular urban dancing. Initial relative political leeway and eventual full political sovereignty brought into question the role of national dance in socio-cultural life. Despite this, the music and theatre populace willingly enjoyed folk and national themes. The popularity of folk and national performances grew dynamically, especially in the 1930s, due to government support on the one hand, and to successful international appearances of Polish composers, choreographers, and dancers on the other. The article attempts to present the achievements of choreographers and dancers of that time in the context of cultural change, accommodating contemporary criticism and including later reminiscences of the artist themselves.

Keywords: modernism, folk dance, national dance, artistic dance, dance contests, choreographies

In the history of Polish dance culture – just like in the history of dance culture of a few other European countries that in the 19th have periodically or permanently been under foreign rule – we can trace a particular approach to folk dance held by the higher social classes. Importantly, the roots of this approach go beyond the interest in folk culture dictated neither by the ideology of sentimentalism and romanticism nor by the ethnographic turn and the so-called “skansen movement”. Polish higher classes’ interest in folk culture takes its roots in the propaganda of the late-baroque Polish-Saxon union, a phenomenon that undoubtedly was a belated imitation of the French trends. The downfall of the Polish

Dance at School: the Experience of Jewish Children and Teenagers in the Interwar Period in Poland

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SUMMARY

The article describes the presence of dance in Polish and Jewish education in the interwar period in Poland. In this period dance was usually taught within gymnastics or singing classes. National dances played a central role in this context, due to their patriotic undertones that were to reinforce unified national identity in a country freshly reestablished. Interesting pedagogical initiatives emerged within theatrical activities in educational institutions, also engaging pupils with dance. The Warsaw theatrical laboratory “Muza” (Muse), founded by Lucjan Komarnicki at a Jewish female secondary school, was particularly prominent in this field.

Jewish schoolchildren from more assimilated families attended Polish elementary and secondary state schools, where they were repeatedly confronted with the ideologised nationalistic curriculum. In the article, the author poses questions about the children’s awareness and voluntary participation in this process of ideological formation.

Young people attending Jewish private schools had a completely different school experience. Depending on the ideological affiliation of the school, the language of instruction, national and ethnic identity, and other aspects of their programmes differed significantly. Dance sometimes fulfilled a very important role at such institutions. Especially in Zionist oriented Hebrew schools, dance became an element of symbolic community identification – often extending beyond the national borders. The diversity of experiences was described by the children themselves, and can be found in fragments quoted in articles in *Mały Przegląd* (The Little Review), a weekly founded by Janusz Korczak in 1926. Their testimonies indicate the importance of experiences gained from dancing in the challenging and frequently complex reality of interwar Poland.

Keywords: education, dance, interwar period, Jewish schooling, folklore, school theatre

Blank Pages in Dance History in Cracow and the Małopolska Region 1918–2018 A Recapitulation of Activities in the Research Project of the Institute of Music and Dance*

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SUMMARY

The article presents the research carried out within the “Blank pages – music and dance” programme pursued by the Institute of Music and Dance. The prime motivation for the project was a strong conviction of the poverty of available information on the dance history of Cracow and its surroundings. The report presented here contains an outline of dance history including classical dance, contemporary dance, folk, and ethnic dance. The information was acquired from published books, reports, etc., source materials and an Individual Artist’s Questionnaire, while the study period was subdivided into designated units.

The research indicated that between 1918 and 1939 a large number of private dance schools operated in Cracow, and efforts were undertaken to build a professional musical theatre. In this period, pioneering folk ensembles were also established. In the years 1945–1947, Cracow exhibited intense dance activity related to the residency of artists who were lured to the capital of Małopolska by the opportunity to engage in artistic activities. Also after World War II, private dance schools reopened, though these were soon (in 1946) subjected to the control of the communist regime. By 1949, all types of dance activities were put under state surveillance and control. Simultaneously, a number of factory- and university-based ensembles were formed. In 1954, the Cracow Opera Society founded the Cracow Opera. Two key figures: Janina Strzembosz – a choreographer, educator, and dance animator; and Marian Wiczysty – a ballroom dancing educator, and animator, both affiliated with the Cracow House of Culture, have played a significant role in the overall promotion of contemporary dance in Cracow and its vicinities. Contemporary dance became very popular in Cracow in the 1960s, and companies were established in Cracow, including the Ballet of Modern Forms and the “Kontrast” Studio of Modern Dance affiliated to the Academy of Physical Education. Additionally, new regional dance and song ensembles were organised. This period also marks the beginning

* The full body of the project report including bibliography and attachments (a list of institutions associated with dance, a list of activists, and partly elaborated biographical notes) will be published on the Institute’s website.

of folklore festivals, including the International Festival of Mountain Land Folklore. After 1989, private dance schools emerged. In 1990s the “DF” Dance Theatre was founded to become one of the most important dance institutions in Cracow. Cracow also became known for its wide range of festivals and showcases presenting dance, including The Cracow Ballet Spring (1994–2010). The turn of the 21st century was characterised by the influx of new dance trends, the growth of contemporary dance and dance theatre scene and the emergence of new dance schools that competed with each other. A number of institutions were formed, including the Cracow Dance Theatre, Cracow Choreographic Centre, KRoki Contemporary Dance Festival, SPACER Contemporary Dance Festival, Cracow BalletOFF Meetings, and the Festival of Court Dance Cracovia Danza. This period also marked an intense development of new dance companies supported by the local administration. Additionally, dance also entered the urban space via flash-mobs, happenings, and festivals. In 2007, a specialisation “dance theatre actor” was created at the Acting Department of the AST National Academy of Theatre Arts in Cracow, which was later transformed into the Dance Theatre Department. In Cracow, dance became also a component of public school education.

Keywords: dance, Cracow, history, ballet, Janina Strzembosz, Marian Wieczysty

Introduction

The article presents the research carried out within the project entitled: *Podstawa do przygotowania słownika biograficznego tańca w Krakowie i Małopolsce w okresie 1918–2018. Opisanie i upamiętnienie osób działających w Krakowie i innych ośrodkach historycznej Małopolski w okresie 1918–2018* (Groundwork to Compile a Biographical Dance Dictionary for Cracow and Małopolska in the Period 1918–2018. Portrayal and Commemoration of Persons Active in Cracow and Other Centres of Małopolska between 1918–2018) within the framework of the programme entitled “Blank pages – music and dance” pursued by the Institute of Music and Dance. It is an attempt to draft facts and tendencies in dance history of the study area.

The research is aimed at creating groundwork for an outline of the history of dance in Cracow and various centres in the historical region of Małopolska (Lesser Poland) in the period 1918–2018 and at preparing materials for the planned biographical dictionary of people connected with dance in the studied historical and geographical region.

The prime motivation for the research team undertaking this problem was a strong conviction of the poverty of available information on the

The Origins of the New Dance and the Activity of Dalcroze's School in Hellerau

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SUMMARY

The pedagogical and artistic activities of Émile Jaques Dalcroze – who, at the dawn of the 20th century, created a system called “eurhythmics” – quickly gained the enthusiasm of culture and musical education communities of his time. In 1910–1914, Dalcroze carried out most of his activities at the Institute built in a city-garden Hellerau, where dancers such as Mary Wigman, Marie Rambert and Suzanne Perrottet received their education. In 1912, the Institute was visited by Rudolf Laban, Sergei Diaghilev and Vaslav Nijinsky. Inspired by Dalcroze's system, Nijinsky created the pivotal choreography of *The Rite of Spring*. Michio Itō, Valeria Kratina and Jarmila Kröschlova, who were later involved specifically with dance, also studied at the Institute. Dalcroze's ideas – through his apprentices – were adopted by the musical education system and integrated into new dance emerging at the beginning of the 20th century.

Keywords: Hellerau, Dalcroze, eurhythmics, Wigman, Rambert, Perrottet, Laban, Diaghilev, Nijinsky, *The Rite of Spring*, music visualisation, *plastique animée*.

The Jacques-Dalcroze Institute was created in 1910 at the initiative of a German entrepreneur Wolf Dohrn in the garden city Hellerau.¹ It was a centre for educating eurhythmics pedagogues. At that time, Dalcroze's pedagogical and artistic experiments have already managed to attract considerable interest in the cultural and artistic circles of Europe and drew to his Institute people interested in dance and theatre. In the first year of the Institute's activities (when it was

¹ The concept of a garden city was developed by Ebenezer Howard. The garden city Hellerau, founded by a German entrepreneur Karl Schmidt in 1906 was one of the most interesting realisations of Howard's idea.

**Letters on Dance and Choreography:
the Manifesto of August Bournonville –
an Artist, Publicist and Citizen**

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SUMMARY

Lettres sur la danse et chorégraphie (Letters on Dance and Choreography) was written by August Bournonville – a Danish choreographer and pedagogue active in the Romantic era. The first edition of the *Letters* was published in 1860, in a series of essays printed in the weekly *L'Europe artiste*. The Polish translation and summary were based on the first English edition of the *Letters*, published in 1999 and translated by a Danish publicist and art historian Knud Arne Jürgensen. The *Letters* are of exceptional value because they communicate Bournonville's valuable thoughts and reflections on the social, political and artistic function of classical ballet in the first half of the 19th century. The publication is supplemented with condensed biographies and the most significant achievements of the leading dance artists of the era, such as Maria Taglioni, August Vestris, Fanny Elssler and Carlotta Grisi. The structure, content and the literary form of Bournonville's eight letters suggest his direct and intentional reference to the noteworthy publication from the field of dance theory, *Lettres sur la danse et sur les ballets* (Letters on Dancing and Ballets) by Jean-Georges Noverre, published one hundred years before Bournonville's *Letters* (in 1760). Bournonville presents the situation of ballet art of his time as unsatisfactory and degenerate. Through numerous references to the ballet reform introduced by Noverre, Bournonville advocates the necessity of a major revolution in artistic dance aimed at raising the level and status of ballet art in France and, due to the French empire's prominent role in forming global trends, also in the whole of Europe.

Keywords: August Bournonville, romantic ballet, *Lettres sur la danse et la chorégraphie*, French school of classical dance, Jean-Georges Noverre

Ballet through its kitchens – the culinary aspects of ballet

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SUMMARY

This article aims to outline relations between culinary art and the art of ballet. To do so, the author analysed three contexts for these interactions. The first context encompasses dance inspirations present in the art of cooking, i.e., diverse dishes inspired by brilliant dancers, whose art seriously influenced various spheres of culture of their times (Anna Pavlova and the dessert inspired by her personality – Pavlova meringue – is a clear example). The second context is formed by selected cook books authored by the prominent dancers, dedicated them or inspired by their dance art (e.g. *The Ballet Cookbook* by Tanaquil le Clercq). The final subchapter of this article concentrates on a number of guidebooks that propose how to achieve a ballet dancer's body. The author also touches on the problems of dancers' diet and the changes that have taken place in this sphere in the past decades.

Keywords: ballet, dance, cooking, cook books, diet

Cooking, just like art, is both a reaction and a creation –
it's all about the continuous movement,
about driving the senses and trusting them,
it is about connections and transformations.¹

Olafur Eliasson

Ballet and cooking are two disciplines that seemingly have very little in common. We may, however, already at the very beginning assume that each of them deserves to be called art. Such a statement raises no doubts concerning ballet, but using the term “art” with reference to eating is far less obvious and has been – especially in the

¹ Cit. After: D. Koczanowicz, *Pozycja smaku. Jedzenie w granicach sztuki*, (Warsaw: 2018), p. 11.

Deconstruction, Repetition, Difference, Inspiration – how to Understand the Process of Reinterpretation of Classical Ballets

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SUMMARY

This article aims to analyse the concept of classical ballet reinterpretation and its contemporary significance. The article also engages with the canon of 19th-century ballet works and comments on their contemporary realizations. Several key issues include the tensions between reinterpretation and deconstruction, repetition, and re-staging, related to ballet's positioning within contemporary humanist discourse. The author interrogates several reasons for enacting classical ballet reinterpretations.

Contemporary reinterpretations of classical ballets present not only a chance to sustain canonical art pieces but also challenge the limitations associated with the structure of those classical artworks. Ballet reinterpretations, the author proposes, are characterized by relativism, undeniably a positive aspect of the modernized classical repertoire.

The author presents transformations of canonical classical ballets as they have been reinterpreted. The timelessness of classical ballet is confirmed by its ability to be updated in such a way that it does not lose its original quality while simultaneously profiting from the update. The possibility to reinterpret the canon, based on deconstruction and difference, guarantees its durability and continual development.

Keywords: reinterpretation, classical ballet, deconstruction, modernized repertoire

Introduction

This article aims to analyse the concept of classical ballet reinterpretation and comment on the canon of 19th-century ballet works. It also aims to outline and analyse contemporary realizations of this canon. The study undertakes several key issues including tensions between reinterpretation and deconstruction, repetition, and

Autothematism, Irony and Dialogue in *The Tango Lesson* by Sally Potter

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SUMMARY

In this article, the author analyses *The Tango Lesson*, directed by Sally Potter, from the perspective of dance. He begins by outlining the historical features of the Argentinian tango, quoting a few hypotheses concerning the probable origins of this dance in Argentina, then pointing to the cultural phenomenon of the tango and its most important characteristics. The author explains the significance of these aspects for the subsequent levels of meaning and possible readings of *The Tango Lesson*. He then proceeds to analyse the film as an autothematic picture, proposing a research perspective from the point of view of the tango itself and its core feature – being a specific relationship between two people. The author reflects on the symbolic and visual layers of the film together with Sally Potter's comments about the importance of dance awareness in film directing and the entire process of film creation.

Keywords: dance, film, tango, choreography, Sally Potter

The only modern ballroom dance that deserves to be called a dance...¹

George Bernard Shaw

The most romantic and the most dangerous form of music,
that anytime inspired human bodies to embrace.²

Fred "Mojo" Dellar

¹ G. B. Shaw [1934]. Cit. after: C. Sims, "NEWS of the Century", in *Dance Magazine*, 1 February 1999, <<https://www.thefreelibrary.com/NEWS+of+the+Century.-a053663444>> [accessed: 22 April 2020].

² F. "Mojo" Dellar, cit. after: A. Kozak, "Tango nie do zdarcia", in *Miasto Kobiet*, no. 2/2007, p. 16.

Dance and Improvisation from the Perspective of Chaos Theory – an Attempt at a Reconnaissance

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SUMMARY

Phenomena in the field of nonlinear dynamics have attracted significant interest of researchers from disciplines far from physics. Chaotic phenomena/situations, as they are commonly called, have been observed in economics, environmental sciences and the theory of literature. The author traces the connection between nonlinear dynamics and dance, and especially dance improvisation. Hence, the article identifies similarities and shared elements – components of nonlinear dynamics with analogies observed in dance. The analysis centred on three selected characteristics of nonlinear dynamics: the feedback mechanism, sensitivity to the initial conditions, and strange attractors. Analogies of these phenomena in dance are presented through concrete examples of performances, as well as the author's experience with dance and the art of improvisation.

Keywords: nonlinear dynamics, chaos theory, improvisation, contact improvisation

Introduction

My research aims at tracing the connection between the language of dance and chaos theory.¹ For this reason, I do not focus on presenting dance theory, nor on the description of the language of chaos theory. A lot has already been written about both of these fields. As a dancer intrigued by improvisation, I am especially interested in the encounter – I want to find out what emerges at the meeting point of these

¹ This article is based on my BA thesis entitled *Taniec i improwizacja w perspektywie teorii chaosu* (Dance and improvisation in the light of chaos theory) written under the supervision of Professor dr hab. Mariusz Bartosiak.

Dance Criticism in Poland between 1945–2019 A Contribution to Historical Study with Particular Focus on Workshop and Editorial Activities Accompanying Contemporary Dance Festivals over the Last Thirty Years

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SUMMARY

The author outlines the path that led her from the simple interest in the subject of newspapers and other publications created at contemporary dance festivals in Poland in 1989–2018, as well as in the subject of dance criticism workshops organised within the framework of these festivals, to an in-depth reflection and analysis of the history of dance criticism in Poland. In her attempt to offer a broader image of the transformations of dance criticism in Poland, the author decided to shift her focus and to treat dance festivals as elements of a broader picture.

The article briefly outlines characteristic features of meta-critical publications in the period from 1945 up to the beginning of the 21st century. Support for comprehensive studies on the history of dance criticism in Poland is articulated in the article with a set of suggested research directions: the history of dance education in Poland; the need to separate academic discourse from the discourse of dance criticism; the history of artistic dancing; political and economic transformations; press transformations; and the links between dance criticism and criticism in other art forms. The author emphasises the role of contemporary dance festivals as settings for education and professional training and practice for new dance critics. She also highlights the role of festivals as entities compensating for systemic deficiencies and making comprehensive attempts to build a more complete dance ecosystem in Poland.

Keywords: dance, dance criticism, dance festivals, festival newspapers, dance criticism workshops, press

International Council of Kinetography Laban – Historical Origins and the Scope of Activities in the Years 1959–2019

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SUMMARY

This article aims to outline the activities of International Council of Kinetography Laban – an international organisation created in 1959 at the initiative of Lisa Ullmann to unify and develop the system of dance notation created by Rudolf Laban. The organization's goals are realised within the framework of regular conferences. The author presents the contribution of prof. Roderyk Lange in the formation of ICKL and his long-term work for the organization. Prof. Lange, as a close associate of Albrecht Knust and promoter of his ideas, continued Knust's kinetographic approach by arranging the European Seminar for Kinetography in 1980. The author became a member of ICKL and then participated in the 31st Biennial Conference ICKL in Mexico (22–27 July 2019). This trip enabled the author to join the network of experts using Laban's notation system, get acquainted with current research, acquire information on the engagement with the notation system in other parts of the world, and explore kinetographic practice.

Keywords: International Council of Kinetography Laban, kinetography, European Seminar for Kinetography, Laban Art of Movement Centre

Introduction

This article aims at outlining the activities of International Council of Kinetography Laban – an international organisation created in 1959 at the initiative of Lisa Ullmann to unify and develop the system of dance notation created by Rudolf Laban. The organization brings together specialists, teachers and practitioners of dance notation, united by care for the system and its popularization. Laban-Knust kinetography is the first-ever universal notation system for recording and analyzing human movement, characterised by a limited number