

# Resurgence: Bridging Time and Techniques



## Symposium Proceedings Publication 2017 Isadora Duncan International Symposium

ODC Dance Theatre, San Francisco, CA  
August 10-12, 2017

Meg Brooker, Marie Carstens, Editors



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Isadora Duncan International Symposium  
131 South Hermitage Avenue  
Lookout Mountain, TN 37350  
info@duncansymposium.com; www.duncansymposium.com

Printed in the United States of America.

Publisher’s Cataloging-in-Publication data  
Isadora Duncan International Symposium.  
Resurgence: Bridging Time and Techniques.  
Symposium Publication Proceedings 2017.  
ISBN: 978-0-9915799-2-1

## **MISSION**

The Isadora Duncan International Symposium (IDIS) is an organization for the international community of practitioners of the philosophy, technique, choreography and legacy of Isadora Duncan. IDIS provides opportunities in which practitioners can share work, learn best practices, and develop new colleagues, thus strengthening and enlarging the existing world-wide Duncan community in order to expand the reach and impact of Isadora's revolutionary ideas.

*Resurgence: Bridging Time and Techniques* is the third biennial event organized by the Isadora Duncan International Symposium. We are grateful to the ODC Dance Theatre for their co-production. Meg Brooker, Marie Carstens, Valerie Durham, Marybeth Hraniotis, Julia Pond, and Jennifer Sprowl formed the Steering Committee for the 2017 event. [www.duncansymposium.com](http://www.duncansymposium.com)

## **ABOUT THE PUBLICATION**

The publication contains submissions by the presenters, including outlines of what they presented in their sessions, as well as, in some cases, reflections on those sessions and supplementary information. While all presenters were asked to submit an essay about their session, not all chose to do so. The presenters retain individual copyright for their work and are solely responsible for its content. IDIS compiles these proceedings as a courtesy to the presenters and to the larger dance community, and the individual authors retain the responsibility for all permissions and accuracy of content related to their individual contributions. A full symposium schedule, session abstracts, and presenter biographies are included in the appendices at the end of the publication. We hope this publication will serve as a resource to Duncan dancers and other scholars and researchers, for contains information about the breadth and depth of Isadora Duncan's approach to dance and to life, contributed by individuals dedicated to preserving and developing the Duncan legacy.

Isadora Duncan International Symposium Organizing Committee  
c. 2017

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## Duncan Dance and (Poetic) Language

*Ingrid Becker and Hannah Brooks-Motl*

Lecture-Demonstration  
Saturday, August 12, 2017

**Abstract:** This lecture-demonstration bridged voice and gesture, writing and moving, and it explored language as an embodied act. A performance of original choreography to our choral reading of Gertrude Stein’s poem-portrait of Isadora Duncan, “Orta or One Dancing,” led into discussion and exploration of the rhythms across—and play between—reading, listening, saying, and dancing.

**Keywords:** poetry, Gertrude Stein, modernism, Isadora Duncan

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### DUNCAN DANCE AND (POETIC) LANGUAGE

We’ve been celebrating Duncan’s birth here in San Francisco over the last few days; but another important modernist artist was also born just three years before Duncan also in the Bay Area: Gertrude Stein. Both were somewhat scandalous in their time and made their mark in European avant-garde circles. Both also exerted an outsize effect on their respective mediums, dance and literature, and are remembered for their contributions to what we call “modernism.” Modernism can mean different things in different contexts but broadly aesthetic modernism was a reaction or response to new conditions of modernity such as: compression of time and space, social alienation under conditions of urban capitalism, and new technologies—cars, planes, factories, radio...

Beyond the fact that they moved in some of the same circles, Gertrude and Isadora are connected in other ways. Stein for example wrote an experimental poetic portrait of Duncan called “Orta or One Dancing.” Stein wrote many such portraits; Duncan’s is particularly interesting because it illuminates connections between Stein’s poetic practice and Duncan’s art. In the early 1910s Duncan and Stein theorize their artistic practices in strikingly similar ways. We’re going to read a brief excerpt from one of Stein’s theoretical works, *Portraits and Repetition*, to give you an idea of how she was thinking about writing and personhood. Some of this may sound familiar if you think about many of the ways in which we continue to talk about expressivity and individuality in Isadora’s dance.

From Stein’s *Portraits and Repetition*:

“You see then what I was doing in my beginning portrait writing and you also understand what I mean when I say there was no repetition. In a cinema picture no two pictures are exactly alike

each one is just that much different from the one before... Each time that I said the somebody whose portrait I was writing was something that something was just that much different from what I had just said that somebody was and little by little in this way a whole portrait came into being, a portrait that was not description and that was made by each time, and I did a great many times, say it, that somebody was something, each time there was a difference just a difference enough so that it could go on and a present something.”

When we first encountered Stein’s portrait of Duncan we’d been studying with Jennifer Sprowl for about two years; in that time, we were having incredible revelations about the Duncan “line”—the curvilinear undulational spine movements that were so different from our normal postures. As students of literary modernism, we noticed that the curvilinear posed an alternative tradition to the fragmented, fractured, cubist lines we knew well from our studies. Evidence, Picasso’s “Woman in Arm Chair.” To be a person in Picasso’s portrait is to be cut up, shattered, disassembled and reorganized. Duncan in contrast suggested continuity, fluidity, connection. Stein picks up on these rhythms and shapes in her portrait, even in the actual writing of it—compare manuscript page to Walkowitz’s portrait of Duncan.

We want to mark a grammar in Stein and Duncan that was important to us as we worked on this piece—the gerund (words ending in ing, can be nouns and verbs). For example: being, living, reading... Gerunds are the opposite of fragments. They are continuous.

We tried to embrace the spirit of continuity and “going on” as we developed this piece. We began with Stein’s portrait which is quite long and dizzying. As we were choreographing and reading we realized that smuggled into her portrait was both a biography of Isadora and a sophisticated account of Duncan’s becoming as a dancer. Similarly, our piece contains elements of a narrative that traces an arc of Duncan’s life, intertwined with our own experience of coming into this tradition that we’ve been studying for the last three years.

In order to both create the recording and choreograph the dance, we read to each other and played around with movements that drew from our ongoing studies of Duncan. The movements were also inspired by Stein’s language and our developing performance of it—so we responded to qualities of tone, pace, harmony that the recording you’re about to hear captured. We noticed the repetitions of certain words and phrases, and how they migrated and evolved over the course of the piece, in particular Stein’s distinction—also Duncan’s—between “doing dancing” and “being dancing.”

We went back and revised this dance a few months after first performing it and realized how connected it is to our journey through Duncan dance... it’s a space of learning for us.

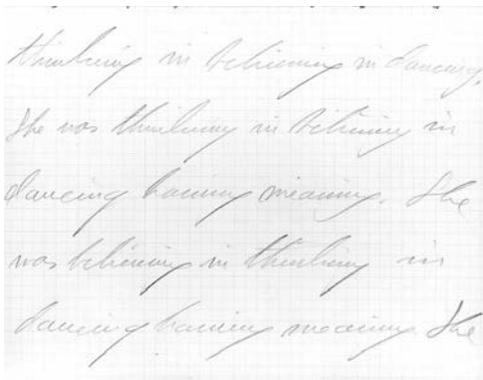
**Images:**



Picasso, "Woman in Arm Chair"



Walkowitz, Isadora Sketch



Gertrude Stein, close-up of handwriting

**Bio:** Ingrid Becker and Hannah Brooks-Motl are PhD candidates at the University of Chicago. They study Duncan dance with Jennifer Sprowl and are ensemble members of Duncan Dance Chicago.

## Dancing the Soul

*Alice Bloch*

Lecture/Workshop

Saturday, August 12, 2017

**Abstract:** What does it mean to dance from one's soul, both for the dancer and for the audience? This lecture/workshop begins with a presentation on sacred dance in world cultures. It includes the Jewish concept, "The Soul of the Soul," and the Sh'ma, the ubiquity of spiritualist practices in the late 19th century, and how Isadora's Irish Catholic heritage may have influenced her movement and philosophy. Movement experiences include the Offering Walk, Universe Gesture, and Wave forms.

**Keywords:** Soul, Sh'Ma, Spiritualist, Universe Gesture, Wave Forms

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### DANCING THE SOUL

**DEFINING SOUL:** Find three words and/or images, shapes and movements that express your definition of "soul." Does your Duncan imbue your experience?  
Create a phrase from your movement. (10 minutes)

**SHARE OUR DEFINITIONS.** (5 minutes)

**HOW DOES YOUR SOUL MOVE?** Take your movements into space. (5 minutes)

**FIND AN AFFINITY GROUP.** Each group of three improvises on the theme, "The Soul's Journey," inspired by the Offering Walk structure.

**CREATE A PHRASE** from your improvisation. (15 minutes)

**SHARE YOUR PHRASE WITH PARTICIPANTS.** (10 minutes)

**AFFINITY GROUP DISCUSSION:** How can soul consciousness enhance our experience, teaching, and performance of Duncan dance. How or can we use it in our current practice. (10 minutes)

**CONCLUDING IMPROVISATION:** We dance together inspired by archetypal Duncan movements.

**Bio:** Alice Bloch, EdD, Temple University; MA, UCLA is a 5th generation Isadora Duncan dancer. Duncan presentations include Dancing the Supermom: Isadora Duncan as a Template for Today's Single Working Mothers, and Duncan Dance as Somatic Practice. Alice consulted for the Crystal Bridges Museum of American Arts' Art of American Dance exhibit, offering docent trainings and Movement for Alzheimers' patients workshop. Her 2016 residency featured the lecture/performance, Isadora and the New Woman. She was the lead dance writer for The Encyclopedia of Religion and Culture (Facts on File, forthcoming). An Arts Integration specialist based at COCA where she teaches Move for Your Health/Dance for Your Spirit for seniors, Alice leads professional development workshops and residencies on the arts and peaceful interaction. She is on the board of the Missouri Alliance for Arts Education and President of the Missouri Dance Organization.

## Birches

*Meg Brooker, Duncan Dance Project*

Choreographic Showing

Friday, August 11, 2017

**Abstract:** Originally choreographed as a solo in Isadora Duncan technique, *Birches* premiered as part of Hot September Flurries in Austin, Texas, in 2007. In 2015, Meg created a trio version for the premiere of *Dancestry*. The movement is inspired by Meg's travels to Russia and by the Robert Frost poem "Birches." In this piece, Meg is working within Duncan technique to create her own, original movement vocabulary. The dance features gesture evocative of the peeling trunks of birch trees and recalling the stark beauty of these trees in the nighttime snow.

**Keywords:** Isadora Duncan, Duncan dance, Franz Liszt, Robert Frost, choreography

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## BIRCHES

In this choreographic showing, I danced the solo version of my Duncan-technique choreography *Birches*. I originally developed this piece as a solo in 2007, and I revisited the choreography to develop it as a group work in the spring of 2015. I created two group versions: one for nine dancers, which I staged for my undergraduate students at Middle Tennessee State University, and a second version for three dancers, originally me, Valerie Durham, and Jennifer Sprowl. The trio has been danced in a number of contexts including *Dancestry* (concerts in collaboration with reconstructions of Loie Fuller works and the Erick Hawkins Dance Company), various Duncan Dance Project concerts, and an Isadora Duncan Dance Festival at the People's Friendship University of Russia. The solo version has been danced by me and also by Julia Pond, with performances in Austin, Chicago, and London.

### *Birches*

Choreography by: Meg Brooker

Music: Chasse Neige, Transcendental Etude No. 12 by Franz Liszt

"When I see birches bend to left and right  
Across the lines of straighter, darker trees,  
I like to think that some boy's been swinging them.  
But swinging doesn't bend them down to stay,  
As ice storms do..." —Robert Frost (1874-1963)

### **Video:**

Solo version: <https://vimeo.com/246783591>

Trio version: <https://vimeo.com/147394547>

**Images:**



Photographer: Amitava Sarkar  
Dancers: Valerie Durham, Jennifer Sprowl, Meg Brooker



Photographer: Amitava Sarkar  
Dancers: Valerie Durham, Meg Brooker



Photographer: Amitava Sarkar  
Dancers: Valerie Durham, Jennifer Sprowl, Meg Brooker

**Bio:** Meg Brooker, Assistant Professor, Middle Tennessee State University, is a steering committee member of the Isadora Duncan International Symposium, co-chair of the Isadora Duncan Archive Committee, and a former Lori Belilove & Company dancer. Meg’s performance credits include national and international venues ranging from the Museum of Fine Arts Houston, to PROJEKT Fabrika (Moscow), and the ancient Greek ruins at Chersonesos (Crimea), among others. She directs the Duncan portion of *Dancestry*, recognized as “Best of the Arts in Austin” by the *Austin-American Statesman*, and is a collaborating artist with the Duncan Dance Project. Meg has presented scholarship for SDHS, CORD, and NDEO, and received an NEH Preservation Assistance grant for her work with Noyes School of Rhythm Archive.  
[www.megbrookerdance.com](http://www.megbrookerdance.com)

## Dance Educators' Dialogue: Duncan Principles in Practice

*Meg Brooker, Isadora Duncan Archive Committee*

Panel

Thursday, August 10, 2017

**Panelists:** Meg Brooker, Frederick Curry, Catherine Gallant, Janaea Rose Lyn (McAlee)

**Abstract:** Facilitated by current members of the Isadora Duncan Archive Committee, this session is open to everyone who uses or seeks to incorporate the breadth of Duncan's philosophy, pedagogy, legacy, history, technique and repertory in a classroom setting. Participants will dialogue about their pedagogical practices in a range of educational contexts and brainstorm ways the Archive can be used as a supplemental educational tool. The Archive Committee seeks to gain insight from current Duncan dance educators to assist the committee with developing materials and resources to assist dance educators in all settings.

**Keywords:** Isadora Duncan, Duncan dance, dance education, Duncan principles, K-12, higher education, community dance

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### DANCE EDUCATORS' DIALOGUE: DUNCAN PRINCIPLES IN PRACTICE

This panel was a conversation facilitated by the Isadora Duncan Archive Committee. This online resource was created in response to a need identified during the first Isadora Duncan International Symposium in 2013 at George Washington University. The archive currently features a directory of worldwide, self-identified legacy Isadora Duncan dancers, a complete list of Duncan repertory pieces, with information about music, coaching notes from various sources, and video, as well as digital artifacts including photographs, programs, articles and other reference material. The next phase of development for the archive will feature educational resources targeted to specific populations including K-12 educators, university and higher education faculty, community-based dance educators, and pre-professional studio teachers. The Archive Committee used this presentation as an opportunity to ask session attendees about how they envision using the archive as a teaching and educational resource.

The questions posed by the committee to the session attendees included:

- How do you integrate Duncan work into your teaching setting (tech/pedagogy/rep/history)?
- What Duncan principles/concepts/themes have you had teaching success with?
- What additional support would you like that the archive could provide?

Attendees included:

- Jennifer Meller, SF, Renaissance & Baroque Dance group

- Laura Pravitz, Western Mass, teaching in arts integrated charter school, in community, presenting on Duncan in her work in the schools, ages K-1 and 2-3 grade, uses story and LMA
- Dicki Johnson-Macy, Duncan classes for ages 1.5 years-teen/adult, works with trauma and training dance therapists, studied with Anita Zahn (children’s teacher), met Catherine Gallant, Pat Adams, and Sylvia Gold in Boston, developing and codifying a children’s pedagogy as remembered from Anita Zahn (been approached to codify it and is training Cynthia Word’s dancers to teach children)—historical background and lesson plans for different age groups of children
- Margaretta Mitchell, interested in Duncan through dance at Temple of Wings in Berkeley in 1960, primary interest is dance history
- Rachel Herzog, NYC Social Worker, danced with Lori Belilove as a child, bring together Duncan and classics and bring Duncan scholars in Greek and Roman drama
- Julie Wylie, Austin, TX, teaches Nia and trains Nia teachers, did some Duncan with Meg Brooker and and Maude Baum (upstate NY), shared that there are 2000 teachers in Nia and 30 trainers—suggest that they seek out Duncan teachers and the archive can be a resource
- Fatima Suarez, Brazil, directs studio (27 years) and company, students are 3-17 years old, trains with Lori Belilove for 25 years, dance degree from Brazil University, School of Cultural Foundation (public dance school, 3 levels of Duncan dance), makes a difference in community with the Duncan work
- Pattee Russell Curry, San Francisco, CA, bachelor’s degree in dance and masters in therapy, dance therapist in private practice, taught in private studios, community colleges, and as “artist at large” in school setting, works with orthopedically handicapped students in summer intensive
- Maria del Rosario, legacy Duncan dancer

We took the time for each participant to respond to the questions, and several common themes emerged. We discussed the importance of the relational aspect of Duncan dance, especially in social contexts in which technology and devices (smart phones, iPads, etc) are affecting children’s emotional development (Dicki, Frederick). We also talked about how powerful Duncan dance can be in community settings (Fatima).

Several participants cited frequent use of the archive as a reference for both historical context of the dances and to refresh their memories of choreographies by viewing the videos. Participants recognized that the current video content is of repertory and identified a need for more video with examples of classwork and training exercises. Other ideas for educational resources include video examples of themed classes, such as classes exploring Greek myths, with lesson plans.

Participants acknowledged that it is great that there are many versions of the dances on the archive, but also noted that there could be more specific information about the context for the versions of the dances in the videos including who coached the dance and which lineage it represents. Participants also asked for more philosophical context expounding on the historical context for Duncan’s work and for a statement about how Duncan dance supports expressive

movement. Julie suggested that a distilled version of the philosophical perspective on Duncan's movement could be a good resource for the Nia community.

Rachel Herzog commented on the potential for the archive to showcase intellectual work as well as the actual dances. She noted that the archive is accessible as a Duncan practitioner, but it is not as accessible for people who are not in the work. Her work includes collaboration with performer/scholars in Greek and Roman drama (while at Columbia University) and her scholarship intersects with the disciplines of classics and reception studies. She sees the archive as a resource that could be utilized by scholars and performers in those fields, who are interested in researching Duncan as an early 20th century interpreter of the classics.

Participants also discussed how to categorize the work for a range of dance education contexts, and the difficulties of language when thinking about international accessibility of the archive; for example, K-12 is a United States-centric means of referencing primary and secondary schools. Our Duncan community includes active groups in Europe, South America, and Southeast Asia, and we need to keep these communities in mind when creating categories for the work.

In conclusion, there is much excitement and support for the development of educational resources as a next stage of the archive. Participants are in agreement that sample lesson plans, video of classwork and exercises, and a philosophical statement that addresses the historical context for and contemporary relevance of Duncan's work will be useful tools for dancers and educators in a range of contexts, and they will make the archive more accessible and viable as a resource for dancers, students, scholars and educators outside of the Duncan practitioner community.

**Bio:** Meg Brooker, Assistant Professor, Middle Tennessee State University, is a steering committee member of the Isadora Duncan International Symposium, co-chair of the Isadora Duncan Archive Committee, and a former Lori Belilove & Company dancer. Meg's performance credits include national and international venues ranging from the Museum of Fine Arts Houston, to PROJEKT Fabrika (Moscow), and the ancient Greek ruins at Chersonesos (Crimea), among others. She directs the Duncan portion of *Dancestry*, recognized as "Best of the Arts in Austin" by the *Austin-American Statesman*, and is a collaborating artist with the Duncan Dance Project. Meg has presented scholarship for SDHS, CORD, and NDEO, and received an NEH Preservation Assistance grant for her work with Noyes School of Rhythm Archive.  
[www.megbrookerdance.com](http://www.megbrookerdance.com)

**Bio:** Frederick Curry is an Assistant Professor, Department of Dance, Mason Gross School of the Arts, Rutgers University, where his focus is on dance pedagogy and Laban Movement Analysis. He has taught at the Laban/Bartenieff Institute of Movement Studies, the Dance Education Laboratory at the 92nd Street Y, and NYU Steinhardt Dance Education Program in New York City, and served on the Board of Directors of the National Dance Education Organization. His Duncan experience includes classes and workshops with Lori Belilove, Jeanne Bresciani, Julia Levien, and training and performing with Maria Bosciano's American Heritage Dance Company.

**Bio:** Catherine Gallant (director Dances by Isadora and Catherine Gallant/DANCE) has been dancing, choreographing and teaching for more than 30 years in both traditional and alternative venues. Ms. Gallant has received funding for her choreography from the Harkness Foundation for Dance, LMCC/Creative Engagement, the Bossak/Heilbron Charitable Trust, Jody and John Arnhold Foundation, City Parks Foundation and NYFA. She has taught college dance courses at the Boston Conservatory, Curry College and MIT. She has been creating new works as Catherine Gallant/DANCE since 1999. Catherine is also the director and co-founder (with Patricia Adams in 1989) of Dances by Isadora which performs, teaches and collaborates with Duncan dancers throughout the world. She began her study of the technique of Isadora Duncan with Julia Levien, (a student of Anna and Irma Duncan) in 1982. She is currently on the Duncan Archive Committee and is a regular contributor to the [ducanarchive.org](http://ducanarchive.org) Catherine is now a full-time NYCDOE dance educator at PS 89 in Manhattan. She and her students were featured in the Emmy-nominated PBS documentary, PS DANCE! She was on the writing committee for NYC Blueprint for the Arts in DANCE and is on the faculty of the Dance Education Laboratory (DEL) and teaches workshops for NDEO and NYCDOE. Catherine will teach a two-week workshop in Copenhagen this summer as a DEL Ambassador. Ms. Gallant is a graduate of the Boston Conservatory and holds an MFA in Dance from Temple University.

**Bio:** Janaea Rose Lyn (McAlee) is a third generation Isadora Duncan dancer, educator and historian. She is Co-Chair of the Isadora Duncan Archive Committee and participated in the 2013 and 2015 Isadora Duncan International Symposiums. Janaea's career began with Mignon Garland and the San Francisco Duncan Dancers. She was Artist in Residence at the Akademia Raymond Duncan in Paris, and a member of the Dionysian Duncan Dancers before embarking on a solo career. A dance artist and educator specializing in collaborative work, Janaea is Residential Dance Faculty at Estrella Mountain Community College in Phoenix, Arizona.

## Preserving Plastique: an Exploration of Noyes Rhythm and Duncan Dance

*Meg Brooker, Middle Tennessee State University*

Practical Workshop/Class

Friday, August 11, 2017

**Abstract:** In this workshop, we will explore the qualities of heightened awareness, listening, and responsiveness to music and imagery that are essential characteristics of Duncan's art. We will explore exercises developed by Duncan contemporary Florence Fleming Noyes in order to experience a comparative understanding of early 20th century practices linking intention, impulse, and image. In comparison with contemporary dance styles, the rhythmic, plastique movement quality of these early modern dance forms is unique and expressive. In a contemporary movement context, how can we preserve, transmit, and develop this distinctive quality of Duncan dance?

**Keywords:** Isadora Duncan, Florence Fleming Noyes, Duncan dance, Noyes Rhythm, plastique

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### PRESERVING PLASTIQUE: AN EXPLORATION OF NOYES RHYTHM AND DUNCAN DANCE

Duncan dance features a unique quality of movement, distinct from other modern dance techniques and contemporary practices. While we situate Duncan's performance legacy within the genre of modern dance, in her time, this was not yet the language used to categorize her movement. Duncan hesitated to call herself a dancer, preferring descriptions like "expressionist of beauty." Other terms used to describe the quality of Duncan's movement include rhythmic and plastique. John Martin, the dance critic largely responsible for defining modernism in dance, characterized Duncan's art as part of a "romantic" period of dance, a transition between late 19th century classical ballet and modern dance, as it developed in the 1930s. While Martin critiques the romantic and rhythmic movement systems for their over-reliance on inspiration and lack of form, I argue that the plastique, responsive quality of these movement practices is inherently expressive and warrants cultivation and preservation by contemporary Duncan practitioners.

Stemming from relaxation, the plastique quality of Duncan movement is the characteristic that enables the dancer to reflect imagery and the emotive intent of the music. There is a correspondence between this aspect of Duncan's art and the attentive listening trained through Konstantin Stanislavski's acting technique. Stanislavski, a Russian theatre director who engaged in an extensive artistic discourse with Duncan, created a psychological technique for actors based on the idea of playing an action (an active verb) towards a goal or objective, something that the character wants or desires. The technique requires that the actor let go of attachment to the result of their action and cultivate a presence of active listening, changing tactics as a result of whether or not the tactic is successful. This prevents the performance artist from end-gaming or attempting

to directly replicate an emotional result. The actor must relax, listen, and respond as honestly as possible, within the context of the given circumstances of the play. This performance practice creates an organic, responsive, spontaneous, or in-the-moment, feeling to movement. Duncan, similarly, placed herself within the given circumstances of her dances, whether it was an abstract, nature image, like moving as and being moved by water, or a mythological or archetypal image like the Greek choruses of furies and bacchantes. She also responded to music from this sense of active listening, which we emphasize in training to never anticipate the music or be early.

In examining the relationship between Duncan dance and movement practices developed during the Russian Silver Age of art and culture (roughly 1898-1920s), dance historian and theorist Irina Sirotkina makes a linguistic distinction between two Russian words for dance movement: *tanets* and *plyaska*. According to Sirotkina, *tanets* refers to formal dance styles including ballroom and classical ballet while *plyaska* is uncontrolled, free movement, including improvised movement and folk and social dance. Even though Duncan danced in theaters and influenced the development of the Ballets Russes, in Russia, her work was largely characterized more as *plyaska* than *tanets*. Dance historian Elena Yushkova traces usage of *plyaska* as a descriptor of Duncan dance through numerous reviews and articles published in Russia between 1904 and the 1920s. Both Sirotkina and Yushkova link *plyaska* to the ideas of “free” and “plastic” dance embraced by other dancers inspired by Duncan, including Stephanie Rudneeva and the founders of the Russian studio Heptachor.

Similarly, Duncan contemporary Florence Fleming Noyes developed a technique that prioritized instruction through imagery with the support of music. Noyes Rhythm emphasizes following the movement and allowing the flow of movement to happen in a *plastique* manner. In Noyes Rhythm, there is a shedding of personality, ego, and physical tension so that the body can respond to the suggestion of nature images and to music. Technique exercises are first learned through a physics simile or a mechanical image. Once the pattern is established, the mechanical image is replaced by an organic symbol, sometimes from Greek mythology but usually from nature, and the mover is encouraged to respond to the image. Teachers distinguish between effortful, willful movement and easeful, responsive movement. Moving with ease does not mean that the movement is always light; many of the techniques require sustained engagement and build strength, but they do so with fullness of breath, intention, and purpose, and never as a rote exercise.

My intention in this workshop was to explore the qualities of heightened awareness, listening, and responsiveness to music and imagery that are essential characteristics of Duncan’s art, and I chose to approach teaching these qualities through sharing several Noyes Rhythm technique exercises and leading an abbreviated Noyes Rhythm recreation class. We examined the relationships between intention, impulse, and image. Guiding workshop questions included, “How do we teach, practice, develop, and preserve these rhythmic, *plastique* qualities of Duncan dance?” and, “How can we continue to explore and transmit the unique, *plastique* aspect of Duncan dance?”

One commonality between Duncan dance and Noyes Rhythm is the privileging of the solar plexus (Duncan) or spot (Noyes) as the initiatory center of movement. These practices emphasize neurological coordination, through a focus on wave-rhythm or successive movement, and this leads to integrated, whole-body movement, within a harmonious aesthetic. Both practices emphasize breath, and the result is a feeling of whole-body awareness and aliveness, or sentiency (Noyes terminology). Both practices emphasize a quality of weightedness, of yielding into the earth that results in a buoyant return of light energy. This energetic return manifests in Duncan through the “high lift” line and is evident in the Noyes “up through” or “overflow.” While there is no direct influence of Duncan dance on Noyes Rhythm, the practices share a common root in late 19th century Delsartism.

For this workshop, I began by emphasizing breath and general stretching. The general stretch is a Noyes technique that is often used at the beginning of recreation classes. Recreation classes are usually 45 minutes to an hour of sustained movement, instructed through play and imagery. These classes are organized in three parts: the first part addresses the whole person and is often playful and includes some full body and locomotive movement, the second part includes specific technique exercises, many of which are based in developmental movement, and the third part is a harmonious integration of the individual with the natural world and the group. Other images that I incorporated into the first part of this recreation class include bubbles, which encouraged fast movement and a feeling of roundness, resting on a cloud, which combined relaxation with floating, and rays of sunshine, which had a feeling of infinite, yet specific, direction.

The three parts of a traditional Noyes recreation class are separated by deep rests, with the technique section in the middle. The technique progression that I shared in the workshop included units and spaces, caterpillar, poppy, folds, technique rhythm, crescent stretch, Aurora circle, leg fold, and the mountain top skip. This is a longer technique sequence than I might teach in an ordinary Noyes class, but since I was addressing an audience of Duncan-trained movers, I wanted to give some examples of similar and different feelings. I began by establishing a central axis, a center line over gravity that is a basic alignment metaphor in Noyes Rhythm. The units and spaces correspond to major bony structures and joints, and this imagery is a way to find dynamic, vertical alignment. After establishing verticality, I moved people off of this axis by rolling down through their spines, using the symbol of the caterpillar. Then, with the poppy, we found a rotary of the head (or seventh unit) and began to deepen that rotary to open the fifth space (or heart center/solar plexus). With the basic fold, we found a sense of buoyancy, of yielding into gravity and rising away from the earth, and we developed this feeling of down and up with an under curve weight shift called technique rhythm. Most Duncan weight shifts are in the over curve or over arc, and one generosity of Noyes movement is the fullness of use of both the under arc and the over arc. The depth of the under arc is a satisfying counterpoint to the over arc, so we spent some time establishing this transference. Technique rhythm also emphasizes the importance of engaging adductors, or the inner line of the leg, so that the dancer is eventually able to ride up and down on a vertical line over gravity. We continued to open the fifth space by exploring a lateral stretch, the crescent stretch, and then expanded the lateral feeling into an experience of roundness and hemispheres with the Aurora circle. We found the depth and height of the inner line

through the Aurora circle and explored the basic leg fold to the front, to find the feeling of a narrow base and connection to the inner line through balance on one leg. We then released this movement into free locomotion with the mountain top skip, which is less controlled than the classic Duncan skip; in the mountaintop skip, the arms swing freely, the chest can be very lifted and the head drops off in the back—the feeling is almost of a hopping layout.

This progression was followed by another rest, and for the purposes of this exercise, I finished the class with a long, free movement improvisation. My intention was for dancers to feel enlivened through the technique exercises, to trust the relationship to gravity we established through the folds and the vertical axis and to play with horizontal momentum by falling off of this axis with a feeling of round, full movement. Our Duncan work can have a beautiful sense of refinement, which is exquisite when arrived at organically and with intention, but can also seem dated and decorative if approached as a technical “end” rather than the means to an energetically-released, expressive intention. My offering was to create a space for dancers to truly let go of attachment to what the movement looks like, in order to experience the rhythmic and plastique quality of movement that is available in Noyes Rhythm, and to let that richness and freedom re-inspire the plastique quality in our Duncan work.

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**Bio:** Meg Brooker, Assistant Professor, Middle Tennessee State University, is a steering committee member of the Isadora Duncan International Symposium, co-chair of the Isadora Duncan Archive Committee, and a former Lori Belilove & Company dancer. Meg’s performance credits include national and international venues ranging from the Museum of Fine Arts Houston, to PROJEKT Fabrika (Moscow), and the ancient Greek ruins at Chersonesos (Crimea), among others. She directs the Duncan portion of *Dancestry*, recognized as “Best of the Arts in Austin”

by the *Austin-American Statesman*, and is a collaborating artist with the Duncan Dance Project. Meg has presented scholarship for SDHS, CORD, and NDEO, and received an NEH Preservation Assistance grant for her work with Noyes School of Rhythm Archive.  
[www.megbrookerdance.com](http://www.megbrookerdance.com)

# Ode to Isadora: Embodying Isadora Duncan's Natural Movement Philosophy as Choreographic and Performance Tools

*Ashley Ann Burton, Canadian Independent Dance Educator/Choreographer*

Choreographic Showing  
Friday, August 11, 2017

**Abstract:** This practice-based research investigates Isadora Duncan's natural movement philosophy as choreographic and performative tools to enhance expressivity on the millennial dancing body. The millennial demographic targeted in this research ranges from the birth dates of mid-1980s to early 2000s. My perception of the current millennial dance climate closely parallels Duncan's perception of the emphasis on technical virtuosity during her era. To comprehend Duncan's natural movement philosophy, my research methodology employs a combination of Duncan scholarship, archival and embodied research, and a Duncan-inspired choreographic case study with the York Dance Ensemble in the Department of Dance at York University. Due to the minimal representation of Duncan dancers, performers and teachers in Canada it was essential to travel abroad to study with Duncan practitioners.

**Keywords:** Isadora Duncan, Natural Movement, Dance, Philosophy, Millennial Dancer, Choreography, Performance, Composition

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## ODE TO ISADORA: EMBODYING ISADORA DUNCAN'S NATURE MOVEMENT PHILOSOPHY AS CHOREOGRAPHIC AND PERFORMANCE TOOLS

Ode to Isadora  
Choreography By: Ashley Ann Burton  
Performed By: York Dance Ensemble  
Premiere February 15-17, 2017  
Sandra Faire & Ivan Fecan Theatre  
York University Toronto, Canada

Choreography link: <https://www.youtube.com/watch?v=ULT-ucM5fj0>

Ode to Isadora: Embodying Isadora Duncan's Natural Movement Philosophy For Choreographic and Performance Tools by Ashley Ann Burton  
Thesis publication date: April 2017 @ York University Toronto, Canada.

Online publication link: <https://yorkspace.library.yorku.ca/xmlui/handle/10315/33599>

References listed in thesis Works Cited and Bibliography sections.

**Images:**



Photo: Craig Chambers



Photo: Craig Chambers



Photo: Craig Chambers

**Bio:** Ashley Ann Burton, Hon BFA (Dance), BEd, MFA (Dance) is an experienced dance educator, choreographer, community arts leader and entrepreneur. She has trained with prominent teachers and choreographers Fabienne Courmont, Lori Belilove, Carol Anderson, Susan Cash and Julia Sasso. Ashley has studied dance and performed in Toronto, New York City, Athens, London, Amsterdam and Paris. Her choreographic work has been showcased in various venues throughout North America including the Isadora Duncan International Symposium, York University, Guelph Contemporary Dance Festival, Ffida International Dance Festival and Nuit Blanche.

Most recently, Ashley completed her Master of Fine Arts degree, and is working as an independent dance artist-educator in Canada.

## **Duncan Dance, Why Does It Feel So D@M# Good? / A look at the core principles of movement initiation from the solar plexus and breath through the lens of Laban Movement Analysis, Kestenberg Movement Profile and other dance therapy theory.**

*Marie Carstens*

Lecture/Workshop

Thursday, August 10, 2017

**Abstract:** This workshop applied dance/movement therapy and movement analysis theory to the technique of Duncan Dance. Three principles, drawn from these various bodies of knowledge, informed the hypothesis as to why we often feel transported and transformed when dancing Duncan technique: 1) the reciprocal relationship of body/mind: a change in body produces a change in mind and vice versa, 2) expansion of Tension-Flow as well as Shape-Flow attributes (developmental substrates of Effort and Shape) creates more possibility for qualitative movement range in expressivity and relationship, 3) and lastly Laban's concept then of inner-outer expressivity into Space Harmony and the sense of movement's natural environmental support.

**Keywords:** Duncan dance, dance therapy, movement analysis, neuro-muscular patterns, body/mind integration

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DUNCAN DANCE, WHY DOES IT FEEL SO D@M# GOOD? A look at the core principles of movement initiation from the solar plexus and breath through the lens of Laban Movement Analysis, Kestenberg Movement Profile and other dance therapy theory.

This workshop aimed to answer these questions using dance/movement therapy framework, movement analysis language and more specifically early developmental movement. This workshop presentation bridged Duncan Dance with the movement analysis work of Judith Kestenberg, M.D., and "father" of movement analysis Rudolf Laban as well as dance therapy theory. One foundation of dance/movement therapy is that as humans we exist as an integrated body/mind in a constant bi-lateral or, reciprocal relationship; a change in body produces a change in mind, and vice versa. This basic premise offers a vehicle for understanding how transformation might occur in dance or any movement practice. However, what is specifically transformative to Duncan Dance as a technique? To answer this we looked more closely at the relationship between Laban's system of analysis, Body, Shape, Effort and Space, and even more directly to Kestenberg's concepts of Shape-Flow and Tension-Flow. These concepts focused us on patterns of breath and neuro-muscular tension that serve as a substrate for the rich texture of mature Effort and Shape, an earmark of Duncan dance. Participants were introduced to these concepts of Tension-Flow and Shape-Flow in movement and experienced subtle variations in movement laying groundwork for more qualitative freedom and fullness. This workshop examined the nuances of breath and the solar plexus as they give rise to all movement in Duncan technique, and

from this, move more fully into Duncan work that employs Laban's concept of Space Harmony bridging our inner impulses to outward expression.

Each participant took two minutes to find or create a Duncan – like movement phrase – beginning, middle and end, that exemplified this “good” feeling – whatever “good feeling” meant to him/her. This gave an operationalized movement definition of “good” to examine and determine what exactly each person determined as good. This was shared with other participants.

Information was shared about breath as the support for Shape-Flow. Diaphragmatic breath may be used as a tool for self-regulation. Our capacity to shift breath consciously under voluntary control allows us to self-regulate from sympathetic to parasympathetic modes of our autonomic nervous system. Inducing the relaxation response is something that can occur in Duncan technique as our breath is used in conjunction with movement and the Shaping, general opening and closing. While not statistically researched in action, the technique is to have an even ratio between opening and closing movement, this is aligned with free and bound flow and in practice I posit that opening often has slightly longer duration. If true, this affords a feeling of well-being and comfort as per Kestenberg theory.

An experiential in progressive relaxation explored tension-flow and then we moved through tension-flow attributes enacting the rich variety of movement that supports full Effort development.

Mirroring and attunement between participants afforded us the opportunity to be seen, felt, and matched. Mirroring, attunement, kinesthetic empathy are understood from attachment theory in dance therapy and other annals of psychotherapy and trauma informed care, as pivotal in the development of relationship. In Duncan dance our relationship with one another and the world is central to the dance making it a focal point as we stream from solar plexus giving outward and receive as we return to self. The requirement of the technique is that we meet and see each other, acknowledging one another. In practice this approach to Duncan technique is where there may be some variation, or at least that has been my experience historically. To explore this participants completed simple pre-post survey questions and through self-report, overall, they generally reported movement that felt 'good' at the outset of this workshop felt even better after subtle exploration and dyadic sharing. The importance of the relational aspect of Duncan dance was then underscored.

The suggestion of this workshop is that while many aspects of Duncan technique support a transformative feeling, aspects that are particular to Duncan technique such as Shaping (relationship) and the balance of opening-closing aligned with free-bound flow and initiation from the solar plexus that streams outward and returns, are together what manifest this sublime and uplifting feeling. Finally, bearing these in mind the relational aspect of Shaping in Duncan dance that may get lost amidst Body, Space and Effort, I hypothesize that incorporating or attending to relationship between and among dancers in the early workings of floor or barre work will enrich this transformative experience.

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**Bio:** Marie Carstens, BC-DMT, CMA, LCAT, LMT, is a dancer, choreographer, dance/movement therapist, movement analyst and massage therapist in NY. She received her BFA in dance (UMKC), MS in dance therapy (CUNY), is a board-certified dance/movement therapist (ADTA), Certified Movement Analyst through the Laban/Bartenieff Somatic Studies International (LIMS affiliate) and adjunct lecturer at QC-CUNY. Marie studied and performed Duncan dance with Jeanne Bresciani, (Certificate in Isadora Duncan Studies, 1999), Lori Belilove, Lynn Armentrout with whom she co-directed the Duncan Dance Collective, 2001-2011, and currently performs with Catherine Gallant. Marie has 20 years of practice in dance/movement psychotherapy and recently began dance therapy work with people who have Parkinson's disease.

## An Overview: Soul, Legacy & Duncan Threads in Peru's Dance History

*Jacqueline Crousillat F, Isadora Duncan Archive (IDA)*

Lecture

Saturday, August 12, 2017

**Abstract:** The presentation examines Duncan's 'solar plexus' self-discovery in relation to history, personal experience and influence in the evolution of Peru's art dance. Jacqueline's work, based on dance and photography, focuses on 'solar plexus' as a bridge between photography and the performer's true dance. In parallel, Jacqueline's research and analysis traces Duncan threads of indirect/direct influence that relates to Peru's art dance, including possible links with Peruvian modern dancer Helba Huara (1900/1905-1986). Within a rapidly embracing electronic world, Duncan's dance from soul is at the fore to preserve our humanness.

**Keywords:** Helba Huara, Isadora Duncan, Jacqueline Crousillat F, Peru, Photodance, Solar Plexus

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### AN OVERVIEW: SOUL, LEGACY & DUNCAN THREADS IN PERU'S DANCE HISTORY

Introduction: Dance in Peru as a merge of cultures. Modernism arrives bringing news of a free art dance form, that of modernist and pioneer Isadora Duncan with her controversial and critical spirit. Consequently, her influence permeates indirectly through the arrival of foreign dancers, companies, masters and choreographers who brought modernism directly onto the scene. Dance is institutionalized in the academic world to develop a strong professional group of dancers, teachers and choreographers.

Jacqueline's early discovery of free dance is followed by a schooling in ballet, modern and contemporary dance leading to performance, teaching and choreography.

Anna Sokolow's arrival in Lima (1976) touched all. As Isadora, Anna taught truth of dance from the chest/soul. Her 'Come, Come Travel with Dreams' is analogous in form, social narrative, music and soul to Isadora's 'The Crossing'.

By the 1990s Jacqueline follows Duncan and photography. Both merge into one and complement one another resulting in a free form of personal soul self-discovery expressed as 'photodance'. This experimental phase begins in the early 1990s in Toronto, USA, Paris, Italy and Lima. Jacqueline's work includes video clips and photographic images, as of 2013, of dance students at the University of San Marcos, Lima, who practice and learn on Isadora's art from a historical point of view and from personal self-discovery of 'solar plexus'. The work ends with performances and exhibits.

Introduction of Peruvian modern pioneer dancer, Helba Huara (1900/1905, Cuzco - 1986, Paris). An overview of her life, experiences and relationship with Peruvian artist Gonzalo More. An account of her works and performances in Peru, New York (1927-1930, early 1940s) and Paris (1930s&1960s). Helba's art form – based on cultural perspective and from personal experience – converges with that of Duncan's notion of soul self-discovery and truth in dance.

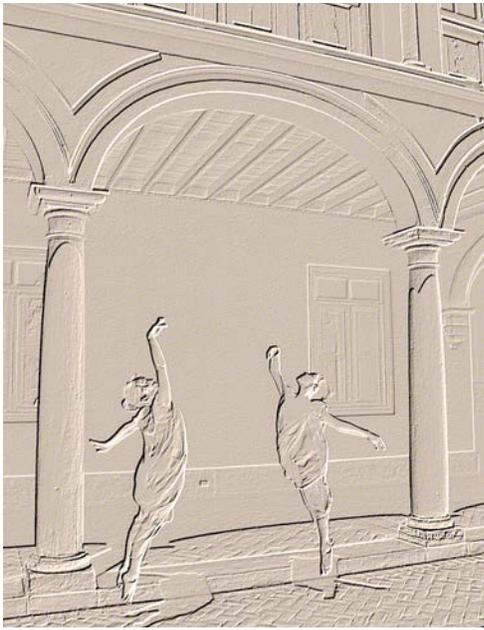
Today's art dance in Peru is reaching more people. However, a strong adherence to techniques and dependency on digital and marketing technologies tend to distract from Isadora's key contribution: 'self-discovery' from solar plexus.

Threads of Duncan can be traced in Peru's contemporary art dance scene.

### Images:



Jacqueline Crousillat F. 2013. All rights reserved/PhotoDance I - group



Jacqueline Crousillat F. 2015. All rights reserved/PhotoDance II - duo



Jacqueline Crousillat F. 2013. All rights reserved/PhotoDance III - group

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**Bio:** At age nine, Jacqueline Crousillat F, began her dance training in Peru with French, English and Russian ballet masters and later with modern dance choreographers, mostly of the American school. Beginning 2000, she focused on Isadora's dance, a missing link between her ballet and modern to contemporary dance experience. She pursued an education in humanities (BA), arts and photography (AAS) with ongoing involvement in dance and photography: performing, teaching and choreographing. As an integral part of culture, Jacqueline advocates dance education for all.

## Discovering the Male Duncan Dancer

*John Faiello*

Practical Workshop/Class  
Thursday, August 10, 2017

**Abstract:** In summary “Discovering the Male Duncan Dancer” was successfully surveyed. Any preconceived notions that gender barrier lines of males dancing Duncan were clearly erased. Any feminine affects were inconspicuous. Dancers enjoyed an unprecedented male led class by a male instructor of a gender free journey of Duncan dancing. Unbeknownst to me, the very notion of teaching men had presented an uncomfortable challenge to Mignon. Mignon’s letter references Anna Kisselgoff’s article and Mignon’s view of Kisselgoff’s delinquent recognition of qualities in Duncan Dance. “Kisselgoff’s article finally began to recognize what you already know. Keep working and thinking about the Art of Dance.” Mignon affirmed that Duncan Dance has no gender boundaries.

**Keywords:** Male Duncan Dancer

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### DISCOVERING THE MALE DUNCAN DANCER

The examination of the androgyny, ambidexterity, per se, referencing gender perception, blurring the misrepresented gender barrier line that any Duncan dancer encounters.

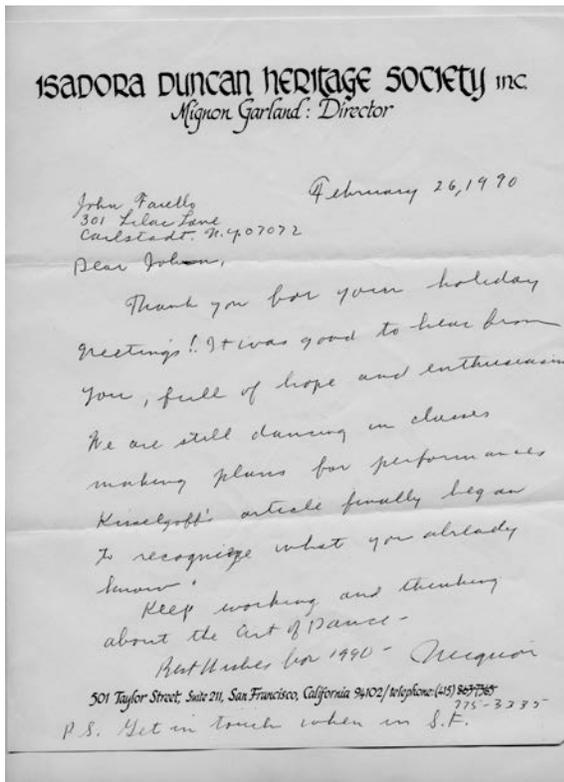
What it is not; is the hyper-masculinizing of any movement, dance or theme. It is not a deconstruction of technique or choreography. A detraction of the feminine affect, invites an exploration of the frame-work, scaffolding, structure of the movements in technique practice and in the dances.

### References:

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## Images:



Mignon's letter

**Bio:** In 1985 John Faiello graduated from State University of New York at Brockport, with a Bachelor of Science Degree in Dance. While completing his degree, he attended a Dance program at Middlesex Polytechnique in London, England (1983) and a Physical Education program at Chelsea School of Human Movement in Eastbourne, England (1985). In 1986 he relocated to San Francisco and joined the Isadora Duncan Heritage Society, Artistic Director, Mignon Garland. Then in 1989 again relocated to New York City and joined The Isadora Duncan International Institute, Artistic Director, Jeanne Brescianni. Since graduating in 1985, he has taught Isadora Duncan Dance, Social Dance and Modern Dance in New York, New Jersey and San Francisco, CA.

## Making Connections to Dance History: Sharing the Legacy of Isadora Duncan

*Catherine Gallant, Dance Education Laboratory (DEL)*

Workshop

Saturday, August 12, 2017

**Abstract:** This workshop explored age appropriate ways for dance educators to share material from Isadora Duncan's legacy using the DEL model. Participants explored the concept of dance legacy through technique, improvisation, repertory and dance-making. The interactive workshop focused on Duncan's Dance of the Furies providing access to historic repertoire offering ways to effectively share it with students of all ages in a variety of educational settings, including public school, afterschool, private studios and community centers. The DEL (Dance Education Laboratory) model encourages teachers and students to look at dance using a spirit of inquiry and exploration through the language of LMA (Laban Movement Analysis). This introductory experience of investigation and analysis, creates a bridge between the original 1911 creation of Duncan and the contemporary concerns of students' lives, allowing them to gain a deeper understanding of dance history in a social and historical context. The Dance of the Furies (part of C.W. Gluck's 1758 opera based on the ancient Greek myth of Orpheus and Eurydice), also provides strong curricular connections to music, visual arts and literacy among the layers of history that filter through the dancing.

**Keywords:** Isadora Duncan, education, Dance of the Furies, Catherine Gallant, DEL

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### MAKING CONNECTIONS TO DANCE HISTORY: SHARING THE LEGACY OF ISADORA DUNCAN IN GRADES 3-12

Experience the Duncan technique through warm-up activities relevant to the Dance of the Furies. Improvise as a way of entering the cycle of motion and emotion inherent in Duncan's method. Learn excerpts from Duncan's repertoire (Dance of the Furies) that support the wider context of dance education for boys and girls in K-12. Reflect through discussion on the role of dance history and other questions in dance education

The Dance of the Furies was created as part of the second act of C.W. Gluck's 1758 opera based on the ancient Greek myth of Orpheus and Eurydice. The connections to music and literacy among these layers of history filter through the dancing. The development of the workshop includes students working collaboratively in small groups to create their own work using the movement elements emphasized in Duncan's original choreography. Material will be presented in a structure that supports the wider context of dance education for both boys and girls in K-12. Time will be allowed at the end of the session for students to reflect, through discussion and written response, on the role of dance history in K-12 dance education.

## Images:



DEL workshop participants led by Catherine Gallant

## References:

<http://www.danceedlab.com>

**Bio:** Catherine Gallant (director Dances by Isadora and Catherine Gallant/DANCE) has been dancing, choreographing and teaching for more than 30 years in both traditional and alternative venues. Ms. Gallant has received funding for her choreography from the Harkness Foundation for Dance, LMCC/Creative Engagement, the Bossak/Heilbron Charitable Trust, Jody and John Arnhold Foundation, City Parks Foundation and NYFA. She has taught college dance courses at the Boston Conservatory, Curry College and MIT. She has been creating new works as Catherine Gallant/DANCE since 1999. Catherine is also the director and co-founder (with Patricia Adams in 1989) of Dances by Isadora which performs, teaches and collaborates with Duncan dancers throughout the world. She began her study of the technique of Isadora Duncan with Julia Levien, (a student of Anna and Irma Duncan) in 1982. She is currently on the Duncan Archive Committee and is a regular contributor to the [ducanarchive.org](http://ducanarchive.org) Catherine is now a full-time NYCDOE dance educator at PS 89 in Manhattan. She and her students were featured in the Emmy-nominated PBS documentary, PS DANCE! She was on the writing committee for NYC Blueprint for the Arts in DANCE and is on the faculty of the Dance Education Laboratory (DEL) and teaches workshops for NDEO and NYCDOE. Catherine will teach a two-week workshop in Copenhagen this summer as a DEL Ambassador. Ms. Gallant is a graduate of the Boston Conservatory and holds an MFA in Dance from Temple University.

## Resurgence: Bringing a "lost" work to life.

*Catherine Gallant, Dances by Isadora*

Choreographic showing

Friday, August 11, 2017

**Abstract:** How does a dance exist when it is over? What happens to a dance when it becomes “lost”? Beethoven's Symphony No.7 Op.92, was performed in 1979 when Maria Theresa Duncan presented a reconstruction of this “lost” work with her Heritage Company. Originally Duncan performed three movements of the symphony as a solo and was accompanied by a full orchestra. She performed the work between the years 1904-1909 in the US, France and the Netherlands. This dance is an important representation of Duncan's musical intelligence and marks her primary foray into abstraction as a catalyst for her dance making process. Critics of the time were outraged at her choice to dance to Beethoven and called it a “sacrilege”. This project is a “reimagining”, choreographed by Catherine Gallant using existing images and written accounts but developed into a new creation using choreographic methods/concepts not available to Duncan in her time. This dance bridges the ephemeral divide of time and movement knowledge as it honors Duncan’s spirit through our own interpretation. Along with our deep understanding of the technique and repertoire of Duncan we have used the beauty of the music to guide the choreography. It is both Duncan’s dance and our dance.

**Keywords:** Isadora Duncan, Beethoven, Symphony, Dances by Isadora, Catherine Gallant, Loretta Thomas, choreography

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RESURGENCE: BRINGING A “LOST” WORK TO LIFE

PROGRAM

*Finally*

Choreography: Catherine Gallant (2009)

Performed by Catherine Gallant

Music: Lisa Bielawa from Kafka Songs

*Water Study*

Choreography: Isadora Duncan

Performed by Catherine Gallant and Elisabeth Schwartz

Music: Franz Schubert Grazer Waltzer No. 12

*Allegretto*

Choreography: Catherine Gallant, inspired by Duncan’s 1908 solo

Music: Symphony No. 7 Op. 92 Beethoven (Allegretto)

Dancers: Loretta Thomas (soloist) with Natalia Brillante, Marie Carstens, Abra Cohen, Charlotte Hendrickson, Francesca Todesco, Margherita Tisato, Shannon MacMullen,

*Bacchanal*

Choreography: Isadora Duncan c.1903

Music: Sicilienne-Bacchanale from Iphiginie en Aulide by C.W. Gluck

Dancers: Loretta Thomas, Catherine Gallant, Natalia Brillante, Marie Carstens, Abra Cohen, Charlotte Hendrickson, Francesca Todesco, Margherita Tisato, Shannon MacMullen, Patricia Adams, Sandra Zarotney-Keldsen, Kelli Edwards, Irene Iutts.

**Images:**



Dances by Isadora Allegretto -end photo: Yi-Hsin Lin



Dances by Isadora Bacchanal photo: Yi-Hsin Lin

**References:**

## WATER STUDY

<https://www.youtube.com/watch?v=OD8bnor5naU>

## BACCHANAL

<https://www.youtube.com/watch?v=zJZ6OBkUQI0>

**Bio:** Catherine Gallant (director Dances by Isadora and Catherine Gallant/DANCE) has been dancing, choreographing and teaching for more than 30 years in both traditional and alternative venues. Ms. Gallant has received funding for her choreography from the Harkness Foundation for Dance, LMCC/Creative Engagement, the Bossak/Heilbron Charitable Trust, Jody and John Arnhold Foundation, City Parks Foundation and NYFA. She has taught college dance courses at the Boston Conservatory, Curry College and MIT. She has been creating new works as Catherine Gallant/DANCE since 1999. Catherine is also the director and co-founder (with Patricia Adams in 1989) of Dances by Isadora which performs, teaches and collaborates with Duncan dancers throughout the world. She began her study of the technique of Isadora Duncan with Julia Levien, (a student of Anna and Irma Duncan) in 1982. She is currently on the Duncan Archive Committee and is a regular contributor to the [ducanarchive.org](http://ducanarchive.org) Catherine is now a full-time NYCDOE dance educator at PS 89 in Manhattan. She and her students were featured in the Emmy-nominated PBS documentary, PS DANCE! She was on the writing committee for NYC Blueprint for the Arts in DANCE and is on the faculty of the Dance Education Laboratory (DEL) and teaches workshops for NDEO and NYCDOE. Catherine will teach a two-week workshop in Copenhagen this summer as a DEL Ambassador. Ms. Gallant is a graduate of the Boston Conservatory and holds an MFA in Dance from Temple University.

## Bridges

*Marion Hollerung, Aribert Mog (pianist), Astrid Schleusener, Elizabeth Duncan School Munich*

Workshop

Thursday August 10, 2017

**Abstract:** Our teaching at the Elizabeth Duncan Schule is based on 20 body exercises (Körperübungen), for each of them the musician of the school, Max Merz, has composed a simple melody which is supporting the respective movement. For us, the most important exercise is the “wave”, and some other movements referring to movements of the nature prepare bodies (and souls) for dancing. For physiological reasons, we had to alter or abolish some exercises because we cannot teach in the same way at 100 years before-we know more about the functions of the body. Duncan dance is timeless because of its natural way of moving. In a lecture demonstration first we show the original “Körper- Übungen” with the original music, then we work intensively with our new exercises which are based on the original movements. Our pianist also changed parts of the original music corresponding to the changed movements. In the 2nd part we prepare for improvisation: Every movement should follow the music, “we dance the music” as Elizabeth Duncan said. The music is the beginning of our emotions, finding adequate inner pictures caused by music. The dancer translates music into his/her body speech. For us this aspect is modern and timeless (“The Dance of the Future”). To express not just the melody, but also the content of the music and to create an awareness for its structure, we are first analyzing it. Music in Duncan dance is almost always “classical” music, but in some of it you can also find modern elements (Robert Schumann for example). How do these modern elements change our movements and expression? How to work with modern pieces, for example with music of Arvo Pärt? These are interesting challenges we like to share with you.

**Keywords:** Elizabeth Duncan Schule, Körperübungen, Leonard Bernstein, Franz Schubert

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### BRIDGES

Our workshop was divided into 2 parts: In the first part we shared the original “Körperübungen” of the Elizabeth Duncan school. Astrid showed the movements as our late teacher Hannelore Schick had taught them. Marion explained the images related to the titles. Ari played the original music by Max Merz, the composer/pianist who worked with Elizabeth Duncan. As a transition to our second part “improvisation” we picked out 3 of the Körperübungen- the wave, the willow-tree, the spiral- in order to relate to them in the following improvisation. In honor of one of the most influential bridge builders of all time, Ari played the ‘Chorale of Touches’ by L. Bernstein, a slow, severe piece, yet with a blues feel. It was followed by the very dynamic Prelude in C minor (BWV 999) by J.S. Bach, a piece that evokes the power of waves in the ocean. These 2 pieces were meant to bridge the centuries as well as our 2 continents. Schubert's Impromptu No. 1 in F minor (D 935) was the subject matter of the improvisation part. At first, Ari played the whole

piece. He gave a short analysis of the main themes and the dramatic structure, adding personal remarks about Schubert's difficult life and the meaning of his music. As an inspiration, Marion told a story "Girl on the train" based on Schubert's musical intention: A young dancer trying to fight stage fright forces herself to move joyfully during an audition. She doesn't succeed. Left alone, she has to come to terms with her desperation. Eventually she manages to accept her sadness and insecurity, transforming both into her very own way of dancing. Ari played the different sections of the Impromptu, so that everybody could get to know the music and improvise. Then he played the whole piece once again in order to give everybody the chance to dance the whole story. Our workshop ended traditionally by walking together; Ari played Bach's Prelude in D major (BWV 925).

**Images:**



Photo: Aribert Mog



Photo: Aribert Mog

**Bio:** Duncan dancer, teacher and choreographer. Marion studied Duncan with Hannelore Schick and Astrid Schleusener in the Elizabeth Duncan School from 2004 on, she teaches Duncan since 2007, classes for adults and children.

## Enhancing Healthy Neurobiological Development for Children: Modern Applications of Isadora's Myth Stories

*Dicki Johnson Macy, Boston Children's Foundation*

Lecture/Workshop

Friday, August 11, 2017

**Abstract:** This workshop illustrated through lecture, film and experience, the adaption of myth themes and nature based stories for children's classes. Isadora stated, "Free animals when placed under false restriction, lose the power to move in harmony with nature and adopt movement which is expressive of this restriction." Relating through technical devises and social media, we truncate our gestural language. What we bring to children, through the embodied myths and archetypal stories Isadora danced, is a reconnection to the natural world, to our unconscious imagery, and to each other. Participants will experience this antidote to digital communication for children.

**Keywords:** myth themes, archetypes, children, digital communication, truncated gesture, co regulation, embodiment, nature

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### ENHANCING HEALTHY NEUROBIOLOGICAL DEVELOPMENT FOR CHILDREN: MODERN APPLICATIONS OF ISADORA'S MYTH STORIES

"Free animals when placed under false restriction, lose the power to move in harmony with nature and adopt movement which is expressive of this restriction." Isadora Duncan's statement has such relevance today: We are a culture that now models and passes on, for and to our children, expression and social engagement that has become truncated and superficial. As we relate to one another through technical devises and utilize social media to communicate, we increasingly truncate our gestural language. Co-regulation, which is necessary for healthy relationship building in neurobiological development, requires body, breath and gaze: Co-regulation requests reciprocity; Digital connection is never reciprocal.

The reflective aspect of the dyadic relationship provides the blueprint for future relationships, the foundation for attachment and the initial experience of security and may be disrupted by digital communication. The high relationship between disordered attachment and increased risk for violence must not be overlooked, locally or globally. The latest neurobiological research, which explores both the Mirror Neuron and Polyvagal systems, supports the efficacy of movement based interventions for: 1) social engagement and attachment, 2) resiliency development, 3) trauma recovery and 4) empathy building, in cases of diverse need including autism. James Hillman, in the following statement, expressed what he saw as our devolution as a creative and unified species: "A culture as manically and massively materialistic as ours creates materialistic behavior in its

people, especially in those people who've been subjected to nothing but the destruction of imagination that this culture calls education, the destruction of autonomy it calls work, and the destruction of activity it calls entertainment.”

All life forms (human, plant, animal) respond rhythmically to the cycles of nature, the most primary of these rhythms being the action rest continuum. In health, life forms are responsive to the solar clock (Circadian Rhythm). Calendar time (linear perspective), contradicts biology as it teaches us to compete, to isolate, and to perceive any present action as isolated having no connection to the past or to the future. As individuals, we have become alienated from our bodies; as a culture, we have become alienated from the larger body of nature. We are out of touch with consciousness transforming practices which have the potential to put us in touch with ancestral and archetypal patterns.

The perception of self as integral rather than isolated contributes to a child's sense of empowerment and self esteem. The sense of self as component to a greater reality, is easily experienced in Nature. There is a parallel to be made between the disconnect from the physical body, as we engage in digital rather than face to face, body to body communication, and the disconnect from the larger body of Nature. Wordsworth, a child of trauma, made the perceiving self central to perception: Nature was meaningful because of how it interfused with the mind, forming the basis for imagination.

“Nature does everything to prepare you, to make you immune, or to gentle the shock.” He doesn't say there is no shock, or surprise, but that nature aims at a growth of the mind which can absorb or overcome shock”. (Hartman interpreter of Wordsworth). Imagination is fostered by play and creative activities. It contributes to a child's own formation of depth of understanding, solution generation, and recovery.

Those of us launched as children in schools of Duncan Dance understand certain components of Isadora's work, that she may not have articulated as such. Formulaically her etudes include the following which give them a deep and three dimensional social emotional quality: 1) form (the architecture and physical steps), 2) feeling (the emotional intention of the steps), and 3) gaze (how it is that dancer interacts with the physical or social environment). The face to heart connection is bidirectional, and a core neural component of social engagement present at birth. Digital relationships are promoting acute disconnection.

What we bring to children, through the embodied myths and archetypal stories Isadora danced, is a reconnection to the natural world, to our unconscious imagery, and to each other. We can not remove social media and digital relationship from their world; we can however, offer, to our children, experiences which provide balance. Experiences which assist them in developing full bodied relationships to their peers, literally or symbolically immerse them in Nature, and provide them with a vehicle to express their narratives, move them toward this balance. Embodiment of narratives that source unconscious imagery and archetypal material is a means by which we understand depth of time and origin.. This understanding negates the superficial expression that

digital relationships promote. Reclaiming the true meaning of rituals is one of the great benefits of the Duncan work. “The conception underlying these curative rituals seems to be the following: life cannot be repaired, it can only be recreated through symbolic repetition of the cosmogony... “ (Eliade 1959).

This workshop illustrated through lecture, film and experience, how I adapt myth themes and nature based stories for children’s classes. Children experience the reciprocity and harmony in relationship building through Duncan’s work which are not sanctioned by our extraverted society.

I have provided next, in table format, the content and structure of my workshop:

Intro Opening  
1:45-2:10 PM

Opening Circle: Brahms Offering to heart of room to double spiral to sitting to Primrose Fairy Circle and song:

1. Children enter with Primrose colored scarfs or petals and offer
2. All pick up and move around room-then form circle with each getting middle turn to look at each and offer hand

“The primrose opens wide in spring; Her scent is sweet and good: It smells of every happy thing  
In sunny lane and wood.

I have not half the skill to sing and praise her as I should.

She’s dear to folk throughout the land; In her is nothing mean: she freely spreads on every hand  
Her petals pale and clean,

And though she’s neither proud nor grand, she is the Country Queen”

PRIMROSE Fairy DANCE

Each enters alone dancing with majesty and grace-extending hand to other-partners first then encircle-exiting alone. Skip and cross motif ( Pattern: skip together and inside dancer crosses in front (not behind ) at corner (social engagement-gaze-honor- good manners-change roles)).

SLIDES AND FILM ORIENTATION  
2:10- 2:35 PM

Experientials/Myth Based  
2:40- 3:15 PM

GAIA: coming together of Earth and Sky

## DANCES:

1. Step Touch Stars Dance (a little improvisation dance where children are prompted to imagine they have magical fingers that when they reach, can touch the stars).
2. Duncan's Scarf Dance: Quick telling of myth-all do "step touch dance"-scarf dance-focus on integration: sky and earth, sea and land.

## DAPHNE and APOLLO myth:

- "Daphne tells her father, Peneus (a river god), that she wants to always be a virgin like the goddess Artemis- thanks to Cupid's shenanigans Apollo is now totally in love with Daphne. He chases her all around the woods, trying to convince her of how completely awesome he is- Daphne just keeps on running.
- Eventually, Apollo catches up with the beautiful nymph. When he just about has her, Daphne calls out for her father to help her- Peneus turns his lovely daughter into a tree.
- Apollo's ladylove becomes a laurel tree.
- Apollo says that he will wear a crown of laurel on his head and decorate his bow and lyre (a harp-like). The grief-stricken god swears to the laurel tree that it will always stay green and never rot.
- The laurel tree bows its head in gratitude.

DANCE: Daphne Apollo Chase freeze dance (self regulation-control of impulse/make eye contact).

Daphne and Apollo chase: Chased stops and turns into tree to avoid being caught; reverse parts.

## DEMETER AND PERSEPHONE :

Persephone, daughter of Demeter, goddess of the harvest, full of joy, always on mom's lap in golden Olympian throne, and , on earth, danced and flowers sprang up in her path. Demeter tending to her trees/fields. Full of grace, loved by all, She brought the spring, flowers, and joy each year after having spent the winter sleeping in the dark under world. Spring when light footsteps of Persephone heard..all earth burst into bloom.

## DANCES:

The Brahms "Lullaby" is Demeter's dance (Mother:Baby is axis mundi)

Persephone brings on beauty and light of spring and the "Greeting" is Persephone's, both choreographed by Duncan.

Younger version of Persephone dance: For a wild and large group this is a nice option to the Brahms dances.

1. Rolling on ground as winter
2. Persephone dancing with little scarf flowers
3. Leaping over rope

## HECATE:

Triple goddess-3 directions :mother-maiden-crone (all encompassed in time)

Companion to Persephone (Maiden)-Demeter (Mother)-Hekate (elder)  
Crossroads-light- entrance ways (from dark world..unconscious)  
Coming together of 3 parts of time:Past-present-future (3D integration of self in time)

#### DANCE TRIOS:

##### 1. Time:

Trio back to back- arms entwined-move together rotating right, this represents safe place, union. When prompted, they separate and move to one of three places, which represent: child/maiden, mother, and elder/crone. At that place they dance the imagined self in that place and time.. When prompted, move backward to return to entwined trios. Each will have a turn at each location.

##### 2. Roles in family:

Children are prompted to go to one of three corners and each corner is assigned a number:1,2,or

3. When the teacher calls the number, dancer move to one of three motifs expressed by the music: Each of the motifs are associated with one of the following: Mother (step toss)-child(open close/free)-father (strides)

Ending: Marche Militaire (Leader/follower); integration/community: importance of all parts: no leader without followers ,vice versa: focus, and peripheral gaze. Children adorn selves and teacher is the leader for the first round.

#### DANCE:

Duncan's "Marche Militaire", a favorite of young dancers is danced. The dance follows a serpentine path and is composed of: marching in place, skips, and polka.

#### Images:



Young Apollo



Heart of Room



Vessel: Ritual Circle

### References:

Isadora Duncan  
James Hillman  
William Wordsworth  
Mircea Eliade

**Bio:** Dicki Johnson Macy, BC-DMT, MEd., LMHC, IDMA, third generation Duncan lineage holder, through her teacher, Anita Zahn. Mentors Sylvia Gold and Jeanne Bresciani inspired the inclusion of Duncan's philosophy in her trauma focused resiliency programs for young children. The director of the "Boston Children's Foundation", she is the creator and founder of Rainbowdance®. She has created international healing rituals for children isolated by developmental and neurological disorders and exposure to conflict and natural disaster. She guides children, caregivers, and dancers of all ages with her Isadora inspired workshops and trainings. Her pedagogy for children is available to Duncan educators.

## **Building on the essence of Duncan dance technique throughout time**

*Barbara Kane, Isadora Duncan Dance Group (London/Paris)*

Practical Workshop/Class

Friday, August 11, 2017

**Panelists/Other Presenters:** Barbara Kane, Francoise Rageau

**Abstract:** In this workshop, Barbara would like to share the method of teaching that she learned from Lillian Rosenberg (pupil of Irma Duncan) and which Barbara has enlarged via barre, centre and movement studies incorporating some aspects of Russian Musical Movement. We will also learn a small section of Lillian Rosenberg's choreography to a Bach Rondo.

**Keywords:** Isadora Duncan, Duncan dance, Barbara Kane

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### BUILDING ON THE ESSENCE OF DUNCAN DANCE TECHNIQUE THROUGHOUT TIME

I teach Duncan Dance with a love for my teachers, for their love of Duncan Dance and for what and how they taught me. How I teach is very different from how they taught and yet is how they taught but just in my own manner. My primary teacher was Lillian Rosenberg, pupil of Irma Duncan. From Lillian I learned more than the basics of Duncan Dance but also the value of how she taught and cared for her students. Lillian was such a very special soul, we should all aim to be such brilliant teachers as she was. This has been my aim - to teach as well as I am able and as well as Lillian.

From Julia Levien I learned the depth of meaning in Isadora Duncans dances, from Hortense Kooluris I learned the way to explore the kindness of a dance, of a teacher. From Madeleine Lytton I learned of a different way of fluidity, from Odile Pyros I learned how to have fun in a class. From Lucy Burkickzak I learned all the above with special focus on being real and of oneself when teaching/dancing. From Hannelore Schict I learned of a body/moving awareness. From the dancers of the Russian school I learned a deeper depth of meaning. I am grateful. I try to bring all of this learning from others into my teaching/sharing.

The class/workshop/master class that I offered in San Francisco for the IDIS was a combination of all I have learned and developed. The use of music to feel exhilarated, the use of movement to feel a calmness, the use of studies to understand a future to be a learned and known dance, the absolute joy of Duncan Dance movement in a Duncan Dance class.

Beginning with an exercise in turning and looking at a another, relating, laughing as the turning exhilarates. Communicating with movement, getting to know others without words needed.

Class moved on into studies that I have created from dances that Isadora Duncan created, barre work, centre work, moving barre, floor work all the real fundamentals of Isadora and Elisabeth Duncan's dance. A few moments of Russian Musical Movement studies that blend in with the clear objectives of Duncan dance and are connected with understanding the musical aspect of Duncan dance. Ending with a slow movement breathing for the pure pleasure of sharing such a special dance form with one another.

Many thanks to all who came to the Symposium and to my class.

**Bio:** Barbara Kane discovered the Dance of Isadora Duncan in 1968 via Irma Duncan's technique booklet. Barbara then found and studied with Lillian Rosenberg 1969 to 1974 and then with Julia Levien 1976 to 1998 and Hortense Kooluris 1976 to 1991. Performing with the Isadora Duncan Centenary Dance Company 1976 to 1979. From 1976 to 1978 Barbara was also performing with Linda Elkin, Wendy Smith other pupils of Lillian Rosenberg (Wellspring – a Duncan Dance Consort). In 1979 Barbara moved to England and in 1985 set up the Isadora Duncan Dance Group based in Gent, Belgium, Paris and London with the support of Jetty Roels and Francoise Rageau.

Barbara had a curiosity for all Duncan Dance developments in Europe and sought out and took classes with pupils of Lisa Duncan (Madeleine Lytton and Odile Pyros), with pupils of the Elisabeth Duncan School (Lucia Burkiczak, Yvonne Berge, Hannelore Schickt and Eva Blatsizkova (of the Prague Duncan Centre). In 1990/91 Barbara had the privilege of learning from Isadora and Irma Duncan's Moscow pupil Maria Myskovskaya (Mussia) and from 1991-1995 the pleasure of learning from Lily Dykovskaya and Elena Terentieva (also of the Duncan School Moscow).

Barbara's performing group 'Isadora Duncan Dance Group' (IDDG) was formed as a group to perform only the group dances of Isadora Duncan based on the principle of working in a harmony as a group. IDDG continues with this principle. Barbara has created many group works that accompany Isadora Duncan's creations: Orpheus/Iphigenia en Aulide and Tauride and Barbara's own creations in the Duncan Dance style.

Barbara has always felt that Duncan Dance belongs in the community and throughout her career has included Duncan classes for Adults and children with and without disabilities; teaching in Nursing homes/sheltered housing units/children's centres/youth group centres/in schools throughout London and elsewhere.

## Dancing with the Elements

*Thea Keats Beaulieu, Biosonic Enterprises LTD*

Workshop

Friday, August 11, 2017

**Abstract:** In this workshop, you will learn the qualities and movements for each element, Ether, Air, Fire, Water, and Earth. These elements are based on the principles of Aruyvedic Medicine and the works of Dr. Randolph Stone. These elements are around us and their qualities live as energies within us. You will learn to experience your feelings as physical sensations and become softer so that each element can be your friend. The goal of these exercises is to help you to become more flexible, so you can flow from one element to another. We will learn the music for different elements and experience movement metaphors, from the repertoire of Isadora Duncan. These movements are for all levels of movement levels and for anyone who wants to have an experience of the elements other than through an intellectual understanding. Moving is like breathing, essential to life. The more we move, the happier and healthier we are. The more flexible we are, the more we can “go with the flow”, and move with all of life’s challenges, the easier our life becomes.

**Keywords:** Dance , Elements, Isadora Duncan

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### DANCING WITH THE ELEMENTS

We go through the five elements with Isadora's choreography in order to pull out and experience them and learn how to move gracefully between them in the dance of life.

**Bio:** Thea Keats Beaulieu is the Director of BioSonic Enterprises, a dance and movement therapist, Registered Polarity Practitioner. She is the author of the Color Love Journal and her new book *Moving with the Elements - Daily exercises to increase your balance, flexibility and well-being for all ages and all stages*. Thea has been a principal dancer for the Isadora Duncan Dance Company of San Francisco where she was a student of Mignon Garland and danced with the San Francisco Duncan Dancers and has danced in New York with the Isadora Duncan dance company with Julia Levein and Hortence Kooluris. She has taught extensively in Europe and America and is now a Senior Teacher of the BioSonic Academy at the Stone Ridge Retreat Center. Her unique contribution to the healing arts is teaching people how they can express themselves through Dance and Color and the Five Elements. She is the creator of the dance and movement experience, *Dancing With The Elements*, which helps students embody the five elements. Thea holds degrees in English, Dance, and Dance Therapy. She graduated from the University of Wisconsin and is featured in Polarity Yoga and Polarity Reflexology, basic and advanced trainings with Thea Keats Beaulieu.

## Remembering Mignon Garland through her Pedagogy

*Janaea Rose Lyn (McAlee), Estrella Mountain Community College*

Panel

Thursday, August 10, 2017

**Panelists:** Thea Beaulieu (Keats), Ann Cogley, John Faiello, Mary Sano, Maria (Rosario) Villasana

**Abstract:** Mignon Garland was the primary teacher and resource for Isadora Duncan dance on the West Coast. Framed by facilitator's historical perspective, this article provides an overview of the panel which provided an opportunity for former students/dancers to share and reflect upon Mignon Garland's approach to teaching the Duncan work throughout the decades of 1970-90.

**Keywords:** Mignon Garland, pedagogy, San Francisco Duncan Dancers

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### REMEMBERING MIGNON GARLAND THROUGH HER PEDAGOGY

My dancing life began in San Francisco with Mignon Garland in 1975. I was seventeen years old and she was in her late sixties. Formidable and unpredictable, her commitment to passing on Isadora Duncan's technique and choreography was as relentless as it was rigorous. Thankfully, there were already a group of dancers who had been training with her and Irma Duncan, so we newer students had clear examples of what Mignon expected from us when we didn't immediately understand from her own demonstrations. Perfect technical execution was expected, but because this was Duncan's dance, that was never the goal. Expected to express deeply and authentically when dancing, there was no room for sentimentality, nothing less than everything was a given, and we gave.

We were disciples and Mignon expected total commitment in attending (and paying for) every class she taught, and every rehearsal she scheduled - five days a week. Classes were structured formally with each section undertaken in order. Mignon drilled us with the appropriate classical music for each part of class. No repertory music was ever used for technique. That was not allowed because dance training and artistic expression were related but distinct abilities which she was developing in us concurrently. I did not perform any of Duncan's choreography until I had a full year of technique training and rehearsals. We had to earn the right to dance Isadora's dances.

To meet Mignon's exacting standards she fostered competition between the dancers, yet also expected a cohesive ensemble when working on the repertory. Coddling when we were stretched physically or emotionally was unthinkable. So we forged friendships that helped us navigate the

turbulence and provide support for each other. One of my important friendships of that time was with Maria (Rosario) Villasana.

Ultimately the discipline and perseverance paid off and we all became a cohesive company of trained dancers, aesthetic and philosophical proponents of Isadora's art. We proudly felt we had become the "dancers of the future" Isadora had written about. Mignon also saw promise in me as a teacher and gave me my first opportunities in what would become a central part of my career. She also unintentionally helped me identify the ways in which I would strive to teach the Duncan work, indeed all dance, with a much more supportive but equally rigorous approach.

Mignon had a genuine wealth of information to teach us, but for my own emotional survival I would remind myself that my primary relationship was not with Mignon but Isadora. Mignon was a conduit to transmit Isadora's legacy and learning her body of work was the important thing. This thought kept me focused and able to return day after day in spite of the mixed cruel and complimentary messages that were an integral part of Mignon's teaching style at that time.

After the 1977 Isadora Duncan Centennial performances, the San Francisco Duncan Dancers had individually and collectively reaching a breaking point. Everyone left and went in a variety of directions to pursue the Duncan work, and our respective lives. I felt utterly heartbroken by Mignon and from my youthful perspective I did not consider what her experience might have been when we departed en masse. I continued with the next steps of my dance career and held close the tradition she had entrusted with me. Mignon went on to teach the next generation and re-establish the San Francisco of Duncan Dancers. We never spoke again.

As part of the San Francisco/West Coast focus of the 2017 Symposium, the Isadora Duncan Archive (IDA) committee wanted to honor Mignon's contribution to the Duncan legacy. As co-chair of IDA and her prior student, I was selected to facilitate a panel which would focus on her pedagogy. I reached out to as many people as I could locate for a diverse panel of dancers from different periods with distinct experiences to explore Mignon's teaching methods across the decades of 1970-1990.

To my delight I was able to reconnect with my old friend Maria. After decades we had a chance to revisit what and how we had learned from Mignon. Our long overdue exchange was rich and invaluable. It validated much of what I remembered and have been teaching all these years, as well as generating forgotten memories and dance material. Maria joined me on the panel as representatives of our time as part of the original San Francisco Duncan Dancers. We were joined by Thea Beaulieu (Keats), Mary Sano, Ann Cogley and John Faiello, who subsequently studied with Mignon and were part of the next iteration of the San Francisco Duncan Dancers. I was also grateful to have Mignon's son, Victor Garlin, and her granddaughter Amy Garlin in attendance to add yet another perspective as she taught them as well.

To create a framework, I provided participants with some questions in advance to identify similarities and differences in how Mignon transmitted Duncan's philosophy, technique and repertoire.

ry. These included how class was structured, what repertory was taught, the relationship between music and dance, and what of Duncan's personal history, as well as that of her students, was included in the training. Using the initial questions as a springboard, a lively discussion with the panelists and the attendees ensued as we moved between themes. Stories and memories were shared as dancers demonstrated particular movements to illustrate a point. Expected and unanticipated information emerged.

A common and constant aspect of Mignon's teaching the Duncan work was how she stressed the importance of understanding music as a foundation for interpretation and expression. This was equally true for in class exercises and studies as it was when learning the repertory. From a physical perspective, the early emphasis in Mignon's teaching was on movement generated from the solar plexus, initiated by breath with a wave-based call and response motion which combined gesture and focus with a full and complex use of the torso and legwork. In her later training there appears to be more of a shift to Duncan's philosophical ideas and their interpretation through more gestural expression with less defined use of the torso and legwork. Now into her seventies, Mignon's ability to dance and demonstrate at this point was diminished. Nevertheless, she still embodied that distinct quality of movement that distinguishes Duncan dance from other styles and was clearly still able to impart that to her dancers.

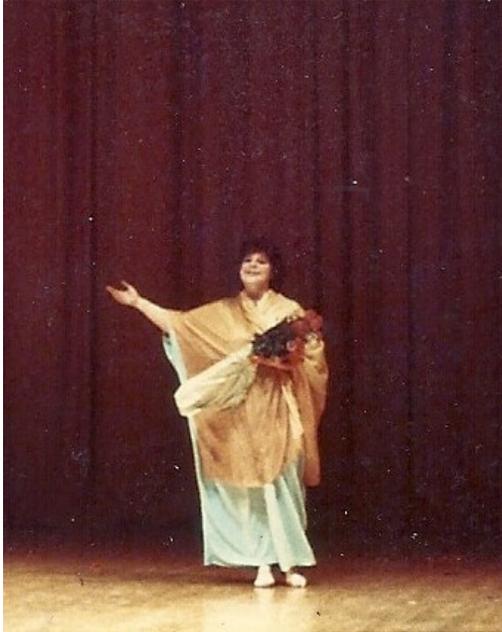
While both generations expressed Mignon's dedication to passing on Isadora's legacy as fully as she was capable, it became evident we were each given a different part of that gift, and from a different part of Mignon. Maria and I experienced a driven woman holding court in a rigorous training and performance environment who expected us to do our own homework on art, music, history and philosophy to develop as dance artists. Although she clearly had favorites, she was not emotionally involved with us as individuals. The next generation got a softer mentor, who took her dancers to museums and invited them to her home for artistic discussions. These dancers expressed a wish to have had more classes each week and the more intensive training that we received. We would have appreciated what they got, a more personal connection with a kinder and gentler Mignon who actively fostered and genuinely cared about our individual growth.

In that moment, surrounded by colleagues both known and new, and from the vantage point of approaching my own sixties, I saw past my young and formative wounds for the first time. I realized that when the original company left her Mignon's heart had been equally broken, that she too had suffered, and it changed her. This insight released the pain within me which had accompanied the gift of the Duncan work all these years. I understood Mignon as a woman, a complex human being, who was more than my Duncan teacher.

Amy Garlin articulated her grandmother's legacy in an email after the panel, "Her personal limitations were great, but her commitment to the principles and practice of what she experienced as a transcendent art form was the best of what she had to offer this world." Even though Mignon gave Isadora's legacy to each of her dancers in different and often complicated ways, we all

knew she loved Duncan's work and saw it as her duty to pass it on. In sharing what we were given we continue to honor them both.

**Images:**



Mignon Garland bow 1975



San Francisco Duncan Dancers 1975



Author-San Francisco Duncan Dancers 1976

**Bio:** Janaea Rose Lyn (McAlee) is a third generation Isadora Duncan dancer, educator and historian. She is Co-Chair of the Isadora Duncan Archive Committee and participated in the 2013 and 2015 Isadora Duncan International Symposiums. Janaea's career began with Mignon Garland and the San Francisco Duncan Dancers. She was Artist in Residence at the Akademia Raymond Duncan in Paris, and a member of the Dionysian Duncan Dancers before embarking on a solo career. A dance artist and educator specializing in collaborative work, Janaea is Residential Dance Faculty at Estrella Mountain Community College in Phoenix, Arizona.

## The Three Graces: Classical form, Femininity and Unity

*Melinda McGee, Stanford University*

Lecture/Workshop

Thursday, August 10, 2017

**Abstract:** The Three Graces, a study in classical form, femininity, and movement. Throughout the ages, images of three linked women have been iconic visions of womanhood. One of the first Duncan dances I learned was “The Three Graces,” set to a Schubert Waltz. On the surface this is a very simple dance; on further study, this is a dance of complex nuance, musicality and emotional depth. I always felt that something was missing from the dance until we were coached by Elena Terentieva in Moscow in the early 1990s. I will share what I learned to provide more depth and richness to a quintessential Duncan dance. Understanding this dance at a deep level, lays a necessary foundation to build the other repertory on.

Today’s trained dancers can easily learn the steps but they don’t understand the subtle musicality or grasp the nuance and sophistication of ensemble work. The Three Graces are “one” being not “three” soloists. I will attempt to bridge the divide between steps and spirit for those who are open to learn or re-learn this beautiful dance.

In addition, I will present a slide show of images of the Three Graces over the centuries and discuss the significance of this theme in art and in the Duncan work.

**Keywords:** Botticelli, La Primavera, Three Graces

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### THREE GRACES: CLASSICAL FORM, FEMININITY AND UNITY

We studied the painting of Botticelli's La Primavera, from the Uffizi Gallery in Florence. We looked at a slide show of images of the Three Graces through the ages.

The images gave the dancers a more concrete and at the same time transcendent understanding of the choreography. We practiced the dance with live accompaniment. There was not enough time to properly coach the dance.

I presented a talk about the painting and the interpretation of the painting from a Neo-Platonic philosophical standpoint.

From Wikipedia:

La Primavera

The Three Graces

Various interpretations of the figures have been set forth, but it is generally agreed that at least at one level the painting is "an elaborate mythological allegory of the burgeoning fertility of the world." It is thought that Botticelli had help devising the composition of the painting and whatever meanings it was intended to contain, as it appears that the painting reflects a deep knowledge of classical literature and philosophy that Botticelli is unlikely to have possessed. Poliziano is usually thought to have been involved in this, though Marsilio Ficino, another member of Lorenzo de' Medici's circle and a key figure in Renaissance Neoplatonism, has also often been mentioned.

One aspect of the painting is a depiction of the progress of the season of spring, reading from right to left. The wind of early Spring blows on the land and brings forth growth and flowers, presided over by Venus, goddess of April, with at the left Mercury, the god of the month of May in an early Roman calendar, chasing away the last clouds before summer. As well as being part of a sequence over the season, Mercury in dispelling the clouds is acting as the guard of the garden, partly explaining his military dress and his facing out of the picture space. A passage in Virgil's *Aeneid* describes him clearing the skies with his caduceus. A more positive, Neoplatonist, view of the clouds is that they are "the beneficent veils through which the splendour of transcendent truth may reach the beholder without destroying him."

Venus presides over the garden – an orange grove (a Medici symbol). It is also the Garden of the Hesperides of classical myth, from which the golden apples used in the Judgement of Paris came; the Hellenistic Greeks had decided that these were citrus fruits, exotic to them. According to Claudian, no clouds were allowed there. Venus stands in front of the dark leaves of a myrtle bush. According to Hesiod, Venus had been born of the sea after the semen of Uranus had fallen upon the waters. Coming ashore in a shell she had clothed her nakedness in myrtle, and so the plant became sacred to her. Venus appears here in her character as a goddess of marriage, clothed and with her hair modestly covered, as married women were expected to appear in public.

The Three Graces are sisters, and traditionally accompany Venus. In classical art (but not literature) they are normally nude, and typically stand still as they hold hands, but the depiction here is very close to one adapting Seneca by Leon Battista Alberti in his *De pictura* (1435), which Botticelli certainly knew. From the left they are identified by Edgar Wind as Voluptas, Castitas, and Pulchritudo (Pleasure, Chastity and Beauty), though other names are found in mythology, and it is noticeable that many writers, including Lightbown and the Ettlengers, refrain from naming Botticelli's Graces at all.

Cupid's arrow is aimed at the middle Grace, Chastity according to Wind, and the impact of love on chastity, leading to a marriage, features in many interpretations. Chastity looks towards Mercury, and some interpretations, especially those identifying the figures as modeled on actual individuals, see this couple as one to match Chloris and Zephyrus on the other side of the painting.

In a different interpretation the earthy carnal love represented by Zephyrus to the right is rebuffed by the central figure of the Graces, who has turned her back to the scene, unconcerned

by the threat represented to her by Cupid. Her focus is on Mercury, who himself gazes beyond the canvas at what many believe hung as the companion piece to Primavera: Pallas and the Centaur, in which "love oriented towards knowledge" (embodied by Pallas Athena) proves triumphant over lust (symbolized by the centaur).

The basic identification of the figures is now widely agreed, but in the past other names have sometimes been used for the females on the right, who are two stages of the same person in the usual interpretation. The woman in the flowered dress may be called Primavera (a personification of Spring), with Flora the figure pursued by Zephyrus.

In addition to its overt meaning, the painting has been interpreted as an illustration of the ideal of Neoplatonic love popularized among the Medici and their followers by Marsilio Ficino. The Neoplatonic philosophers saw Venus as ruling over both earthly and divine love and argued that she was the classical equivalent of the Virgin Mary; this is alluded to by the way she is framed in an altar-like setting that is similar to contemporary images of the Virgin Mary. Venus' hand gesture of welcome, probably directed to the viewer, is the same as that used by Mary to the Archangel Gabriel in contemporary paintings of the Annunciation.

When Isadora saw this painting or images of Botticelli's La Primavera, the painting would have been very dark. The painting has been restored. The book, Primavera: The Restoration of Botticelli's Masterpiece by Umberto Baldini, is an important resource in studying this painting and understanding the dance as inspired by the painting. I was in Italy in November 2017 and I finally saw the painting in the flesh. Every student of the Duncan work should make a pilgrimage to Florence to the Uffizi Gallery to see all of the Botticelli paintings.

### Images:



Botticelli's Primavera



Burne-Jones The Three Graces



Raphael, The Three Graces



Botticelli's Primavera, The Three Graces

**References:**

Baldini, Umberto, Primavera: The Restoration of Botticelli's Masterpiece, 1986, Harry N. Abrams, New York

Wikipedia, Botticelli, La Primavera

**Bio:** Melinda McGee was a member of the San Francisco Duncan Dancers, director of the New Orleans Duncan Dancers and co-artistic director of the Dionysian Duncan Dancers in San Francisco. She has performed and taught the Duncan work in the United States, Europe and on tour in the former Soviet Union and Russia. She has a M.A. degree in Dance from Mills College and has trained in the modern dance techniques and choreography of Humphrey-Weidman, Limon, Sokolow, and Hawkins, and in Cecchetti ballet. She has taught dance at Stanford University, Loyola, Dominican College, and the New Orleans Center for the Creative Arts.

## Duncan Dance Technique and Concepts

*Mary Sano, Mary Sano Studio of Duncan Dancing*

Workshop

Thursday, August 10, 2017

**Abstract:** I was able to demonstrate my teaching method as it was passed down from my mentor Mignon Garland. Starting with floor warm-up, I then read the group quotes from Isadora's essay, "The Philosopher's Stone of Dancing," in which she relays some of her most cherished views on music and dance. I then compared her use of the word "ecstasy" to the concept of "Muga no Kyochi," or perfect selflessness, from my native Japanese culture. With these words in mind, we danced to the music of Schubert waltz (Ball dance) as well as Tanagra Figures by Corelli, played by my accompanist Eriko Tokaji.

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### DUNCAN DANCE TECHNIQUE AND CONCEPTS

#### **Images:**

photo by Yi-Hsin Lin

photo by Yi-Hsin Lin

**Bio:** Mary Sano, artistic director of Mary Sano and her Duncan Dancers, is a protégée of Mignon Garland who founded the Isadora Duncan Heritage Society (IDHS) in San Francisco. A native of Japan, Sano began to study Duncan dance with Ms. Garland in 1979, and established the Japan branch of the IDHS in 1983. In the SF Bay Area, Sano received an MA in Dance from Mills College, began to train a group of dancers in the Duncan style, and formed her dance company Mary Sano and Her Duncan Dancers in 1993. She established the Mary Sano Studio of Duncan Dancing in San Francisco in 1997 dedicated to the preservation and promulgation of Duncan's art, and to exploring its contemporary relevance through ongoing new work.

## Lecture/demonstration on Zen Prelude by Chopin

*Mary Sano and Eriko Tokaji, Mary Sano Studio of Duncan Dancing*

Lecture/Demonstration

Thursday, August 10, 2017

**Abstract:** First Sano showed the dance of Zen prelude by Chopin as taught by Mignon Garland with Eriko Tokaji playing piano to share the version which is very different from counterparts in New York. Eriko then analyzed Chopin's prelude Op.28 no.7 by discussing the three fundamental elements; rhythm, melody and harmony and about Appoggiatura connecting with the story of this dance and its movement. Sano danced the piece again then taught to the group the dance movement and spoke the importance of understanding the music on a deeper and more spiritual level to express Duncan's conceptual dance piece. The session ended with the group dancing the beautiful Zen prelude together.

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### LECTURE/DEMONSTRATION ON ZEN PRELUDE BY CHOPIN

#### Images:

Photo by Yi-Hsin Lin

**Bio:** Eriko Tokaji graduated from the Tamagawa University in Tokyo with a Piano Art major. She has a Masters of Education in the field of Art Education from Yokohama National University. She has received many awards from piano competitions and has been playing as a soloist as well as with chamber musicians in Japan. She studied Duncan dance with Mary Sano and has been collaborating with Ms. Sano for over twenty years.

**Bio:** Mary Sano, artistic director of Mary Sano and her Duncan Dancers, is a protégée of Mignon Garland who founded the Isadora Duncan Heritage Society (IDHS) in San Francisco. A native of Japan, Sano began to study Duncan dance with Ms. Garland in 1979, and established the Japan branch of the IDHS in 1983. In the SF Bay Area, Sano received an MA in Dance from Mills College, began to train a group of dancers in the Duncan style, and formed her dance company in 1993. She established the Mary Sano Studio of Duncan Dancing in San Francisco in 1997 dedicated to the preservation and promulgation of Duncan's art, and to exploring its contemporary relevance through ongoing new work. ([www.duncandance.org](http://www.duncandance.org))

## Mary Sano and her Duncan Dancers rehearse with pianist

*Mary Sano and her Duncan Dancers, Mary Sano Studio of Duncan Dancing*

Open Rehearsal

Friday, August 11, 2017

**Abstract:** First Sano spoke about her dance studio Mary Sano Studio of Duncan Dancing celebrating its 20th anniversary year in San Francisco in 2017 and how she is preparing dancers for their performance project in June of 2018. She began rehearsing “Valse Brillante” by Chopin (waltz Op. 34, no.1) with her group of four dancers with pianist Eriko Tokaji playing live. First a few phrases, then extended longer part by part. Sano spoke a little about the Chopin repertoire of Mary Sano and Her Duncan Dancers, then the group performed the piece in its entirety. At the end of the session, Sano asked the audience for feedback and they exchanged opinions.

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### MARY SANO AND HER DUNCAN DANCERS REHEARSE WITH PIANIST

#### Images:

Photo by Yi-Hsin Lin

Photo by Yi-Hsin Lin

**Bio:** Mary Sano and her Duncan Dancers is a San Francisco based dance company whose core group of four members swells to ten or more during performance seasons. They have been performing in the San Francisco Bay Area as well as abroad in different venues and festivals since 1993. Local performance projects and venues include the Temple of Wings in Berkeley, The California Palace of the Legion of Honor, the M.H. de Young Memorial Museum, Yerba Buena Gardens, Cowell Theater in San Francisco among others. Their repertoire includes all of Duncan’s masterpieces set to the works of Chopin, Schubert, Brahms, Scriabin, Gluck, and others as well as Sano’s original choreography.

## Bridging the Gap: Rethinking the Duncan Generations as a Network

*Laura Tipton*

Lecture

Friday, Aug 11, 2015

**Abstract:** The network of Duncan dancers has long been thought of in terms of a lineage, founded by Isadora herself. We count the number of individuals between ourselves and our founder and call it our generation. Yet, as people no longer live in a single city for their entire lives, this model has become outdated. Contemporary Duncan dancers list as many as eight teachers in the Isadora Duncan Archive Dancer Directory (IDADD). Additionally, events like the Isadora Duncan International Symposium (IDIS) bring together current Duncan dancers of many lineages and enable learning across generations.

Using self-reported data from the IDADD and attendance lists from IDISs, I have analyzed the network of Duncan dancers as both a directed lineage and as a bi-directional general network. In the lineage network, dancers are organized by generations and learn only from their direct teachers. Conversely, in the bi-directional network, students and teachers learn from each other and all dancers can spread information by attending conferences. I used standard network analysis metrics to evaluate each network for its ability to disseminate old and new knowledge and to survive the loss of dancers. The bi-directional network outperforms the lineage network on both counts. These results have implications for how we consider our place in the history of Duncan dance, and highlight the importance of conferences such as the IDIS. Thus, it is time we bridge the gap between our lineages and begin to consider ourselves a network of practitioners, rather than members of specific generations or cohorts.

**Keywords:** generations, networks, symposium attendance

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### BRIDGING THE GAP: RETHINKING THE DUNCAN GENERATIONS AS A NETWORK

Introduction:

Lineages and networks are both used to describe how people or things are interrelated but have different connotations and implications. Lineages map the direct line of descent. These lines are most often associated with ancestries, such as family trees, and pedigrees, such as dog breeds. Conversely, networks are the graphical representations of any kind of connections between individual units. These connections may represent the passing of energy around a food web, social media contacts, the wires of an electrical grid, and so on. Lineages imply a one-way passing of information or traits from parents to offspring. Network connections may be one-way, also known as directed edges, or bi-directional, undirected edges. With undirected edges a network can be used to pass information between all members of the network.

The dancers who study the works and techniques of Isadora Duncan, referred to from herein as Duncan dancers, represents a unique community in which to examine connections in terms of lineages and networks. Many Duncan dancers proudly proclaim their “generation” in the Duncan lineage, and time or space permitting, elaborate to trace who they learned the technique from, who their teacher trained with, and so on until they reach Isadora herself. This “body-to-body” passing of knowledge lends itself well to the metaphor of a parent to offspring lineage. However, as the world becomes more globalized and dancers move and train around the world, they acquire more teachers than ever, reducing the applicability of the lineage metaphor. Additionally, as Duncan dancers come together to share their knowledge at events like the Isadora Duncan International Symposium (IDIS), information is passed between dancers who’s only common “ancestor” is Isadora. These wide gatherings support the idea that the Duncan dancers can be modeled as a bi-directional network, rather than a lineage. Here, I show that this network view of the Duncan dancers makes the community more stable in the event of loss of dancers, and that attendance at the IDIS brings the community closer together.

Using self-reported data from the Isadora Duncan Archive Dancer Directory (IDADD) and attendance lists from IDISs, I have analyzed the network of Duncan dancers as both a directed lineage and as a bi-directional general network. To do this, I made several simplifying assumptions. First, I did not distinguish between primary and additional teachers. These terms do not have strict definitions, so I lumped them all together as teachers. Second, the assumption that the teacher-student relationship is one-way does not reflect reality, as it is well known that the best teachers learn from their students as well. Finally, I attempted to determine who is living and who has died based on available contact information and simple internet searches. In the absence of any contact information or internet hits, I assumed dancers active prior to the 1980s were dead in order to give the most “dire” scenario.

#### Results:

At the time of data collection, the directory contained 168 dancers, of which 102 were considered to be alive. I added information about myself to the directory results, giving a final total of 169 dancers, with 103 living. These dancers were classified as being self-reported members of the Duncan family (N=6), first generation (both the Isadorables and the Russian School, N=20), second generation (N=25); third generation (N=46), fourth generation (N=35), later generations (N=6). No attempt was made to assign generations to those who did not report a generation (N=31). Outside of the Duncan family, the number of teachers reported by the dancers ranged from 1 to 8 (excluding an outlier who reported 28 teachers), with an average of 2.3 teachers. Conversely, the number of students that a teacher had, based on reporting primarily by the students, ranged from 1 to 26, with an average of 5.2 students.

When all this information is put into a lineage style network, where edges are directional from teacher to student, a fully connected dancer “tree” is formed. Each node, or dancer, has an average of 2.1 (SD 1.4) edges coming in, representing their teachers, and 2.2 (SD 5.0) edges going out, representing their students. Pattee Russel-Curry has the most incoming edges, or teachers,

with 8. Similarly, Irma Duncan and Julia Levien have the most outgoing edges, or students, with 26 each. The average distance between dancers is 2.0 edges. Surprisingly, no dancer is more than 4 edges away from Isadora, with an average distance of 2.7 (SD 0.9) edges. This suggests that the idea of having many teachers, from different generations, is not new among the Duncan dancers.

Shifting the lineage to a bi-directional network does not have a strong impact on this complete network. Dancers have an average of 4.3 (SD 5.3) edges, representing the sum of teachers and students. Again, Irma Duncan has the most edges with 28. The average distance between dancers increases to 3.3 edges, with the average distance from Isadora increasing to 2.8 (SD 0.9) edges. Still, the maximum distance from Isadora remains 4 edges.

If I limit the networks to living dancers, those who are still capable of learning and passing on information, the lineage and bi-directional networks both change significantly. In the lineage network, dancers have an average of 1.3 (SD 1.2) teachers and 1.4 (SD 3.5) students. Christy Cornell-Pape and Jacqueline Crousillat F. have the most living teachers with 5 each, and Jeanne Bresciani has the most living students with 20. However, the lineage is now divided into 12 disconnected components, the largest of which contains 91 (88%) of the living dancers. Information cannot cross between these components and 10 dancers are not connected to any other dancers. This results in 99.8% of the distances between dancers being infinite.

In the bi-directional network, limited to living dancers, we see similar outcomes. Each dancer has an average of 2.7 (SD 3.4) edges, or sum of living teachers and students, with Jeanne Bresciani having 20. The network is divided into the same 12 disconnected components as the lineage, however, because we can go “up” the tree structure in this network from students to teachers, only 22.2% of the distances between living dancers are infinite.

It is in adding edges between IDIS attendees to the bi-directional network that we see the largest differences. In this network the dancers have an average of 25.3 (SD 33) edges, which represented the sum of living teachers, students, and fellow symposium attendees. Having planned to attend all three IDIS’s, Lori Belilove has the most edges with 99. The average distance between two living dancers drops to 2.2 edges and there are now only 11 components. One dancer who was isolated when the IDIS attendance is not considered, Joanna Gewertz Harris, is now connected to the majority of other Duncan dancers.

As they are the most representative of the present situation in the world of Duncan dance, I used these last two networks, the bi-directional network limited to living dancers without and with edges between IDIS attendees to compare a network metric known as attack robustness. By randomly removing dancers from the network and measuring how many of the remaining dancers are connected to each other, attack robustness measures the stability of a network. This removal of dancers may represent anything from an apocalyptic event to the slow march of time. For example, if the Duncan dancers are decimated (10% of dancers removed), 77 dancers (out of 93) in the bi-directional network will remain connected to each other, while 80 dancers in the network

that considered IDIS attendance will remain connected to each other. Similarly, when half of the dancers are removed, 25 and 35 dancers remain connected in the networks without and with IDIS connections, respectively. These numbers show that the network with IDIS connections is significantly more robust, or stable, to the loss of dancers. The stability of the network has positive implications for communication across time and continents.

#### Conclusions:

One of the first conclusions to come from this work is the need for Duncan dancers to add themselves to the IDADD. The data analyzed here is likely biased towards dancers in the United States, and specifically to Irma Duncan's "lineage". While Irma has 26 students in the directory, the first generation Russian School dancers have a combined 6 students who list Maria (Mussia) Mykovskaya and Elena Terentieva as teachers. Having more dancers in the directory is not likely to drastically change many of the outcomes presented here, but may help connect some of the dancers isolated by the death of their teachers.

Another way to connect these isolated dancers is by increasing attendance at the IDIS. These symposia bring the community closer together, significantly decreasing the average distance between dancers (that can be calculated) from 3.5 to 2.2 (p-value for a t-test < 0.0001). Attendance at symposia also makes our community more stable and able to maintain connections between dancers. These connections can be used to share information including technique, Isadora's original choreography, and the results of new research such as this.

In summary, I analyzed the Duncan dancers in the context of a simplified lineage and as a bi-directional network, and with the addition of connections between symposium attendees. The largest improvements in network connectivity and stability came from adding edges between dancers who attended the IDIS events. Thus, while a network of practitioners is more reflective of the community than a series of generations directly descended from Isadora, it is continued attendance at events like the IDIS that will bring our community closer together.

**Bio:** Dr. Laura Tipton holds a Ph.D. in computational biology. Her study of the micro-organisms that in the human lungs and the outside air have led her to look for and examine the inter-connectedness of other things, including the Duncan dance practitioners. While not a firm believer in the use of generations to describe dancers, Laura can be considered a fifth-generation Duncan dancer. She began studying the technique in 2009 with Valerie Durham in Washington D.C. She has attended all of the first three IDISs and looks forward to attending many more.

## Isadora Duncan: The Art of the Immersive Theater

*Cynthia Word and Ingrid Zimmer, Word Dance Theater*

Interactive Lecture

Thursday, August 10, 2017

**Abstract:** In this presentation Word Dance Theater will discuss the parameters of immersive theater, examine the precedent for immersive theater in Duncan's history, show examples of Duncan dances within the context of immersive theater and guide the participants through a creative process integrating their movement creations, with text, sound, and specific architectural spaces. We will show our creations and reflect upon them using "see, think, wonder" thinking exercises.

**Keywords:** Isadora Duncan, immersive theater, Word Dance Theater

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### ISADORA DUNCAN: THE ART OF IMMERSIVE THEATRE

We had 15 participants. After an initial presentation to the entire group, we divided the participants into five groups, each group was given a space within the theater that had architectural interest. We gave each group a small script, and asked them to use movements from the Tanagra series 4, 5, and 6 as a basis for creation.

Each group showed their studies. Music was added to their studies at this point. The audience (groups not showing) were free to view the studies from any angle and to move around them.

The audience filled out observation forms and we discussed them.

### Images:



Photo: Margaret Johnson



Photo: Margaret Johnson



Photo: Margaret Johnson

**References:**

*Life into Art*; Cynthia Splatt; p.134

**Bio:** Cynthia Word, Artistic Director of Word Dance Theater. Based in Washington, DC, Ms. Word and Word Dance Theater create dance/theater productions, blending compelling story, live music, contemporary choreography and the classic dances of Isadora Duncan to create theatrical productions that provide opportunity of engagement for audience members through many modalities. Word has conceived and produced seven evening-length dance/theater productions since 2000. Word Dance Theater's most recent creation, co-produced with the Department of Performing Arts at Georgetown University, is the award-winning *Once Wild: Isadora in Russia*, which was awarded Outstanding Group Performance and Outstanding Media Design by Dance Metro D.C in 2013. Cynthia finds renewal and inspiration in Art, her loved ones, and the amazing people with whom she has the privilege of working with every day.

**Bio:** Ingrid Zimmer, Associate Director of Word Dance Theater After receiving a Bachelor of Arts in Dance/Theatre from Pomona College, trained in the Limon Technique, Ms. Zimmer moved to Europe where she toured, performed and studied dance at the Folkwang Hochschule in Essen, Germany under the artistic direction of Pina Bausch. Now residing in Washington DC, Ms. Zimmer has performed with Bowen McCauley Dance and Rincones and Company. Currently, she is the Associate Director of Word Dance Theater. Ms. Zimmer has performed in major national venues including the Kennedy Center, Jacobs Pillow, Spoleto and the 92nd St Y. International touring has taken her to China, Mexico, Greece, France, the Netherlands and Italy. Currently immersed in the study of Isadora Duncan's philosophy, technique and choreography, Ms. Zimmer studies with Jeanne Bresciani at the Isadora Duncan International Institute in New York.<sup>66</sup>

## Appendix I: Abstracts by Presenter

### **Storytelling and Duncan**

*Patricia Adams, Kelli Edwards, Sandra Zarotney-Keldsen, Irene Lutts*

Practical Workshop/Class (90 minutes)

What are the stories that we associate with Isadora's dances and what are the stories we create for ourselves in order to interpret the dances?

Patricia Adams will lead us through an exploration of various dances from the repertoire (which may include *The Mother*, *The Oriental* or *Gypsy Mazurka*, and *Narcissus*) focusing on the use of the solar plexus, hands, and feet, and the intention behind the movement. Discussions and coaching will focus on the use of imagery in the performer's mind to make the gesture more specific, for example, feeling the weight and movement of the water in the *Narcissus*. It's how the dancer imbues those movement details with personal meaning that conveys the story.

Duncan's dances are in danger of being lost without reinterpretation of the stories that the dances tell. Because of advances in dance technique and audience sophistication, it is vital that dancers performing Duncan's work today have a firm understanding of the stories behind the dances and a willingness to explore the humanity behind the gestures. While the dances must be supported by a deep understanding of Duncan's technique, it's the intention behind the movement that bridges the gap between audience and performer.

### **Inspired by Duncan; New and Reimagined Works**

*Patricia Adams, Kelli Edwards, Sandra Zarotney-Keldsen, Irene Lutts*

Informal Showing of Works-In-Progress, Repertory, New Choreography, with Discussion (30 minutes)

Dances by Isadora - Boston will present and discuss four pieces that fall under the categories of new work inspired by Duncan and reinterpretations of Duncan's work. We will present a reinterpretation of *The Seagull*, inspired by last year's symposium workshop taught by Beth Jucovy. The image of a flock of seagulls from that workshop prompted us to explore this dance as a group piece for a performance in Vermont. For the same performance, Kelli Edwards choreographed a new Duncan inspired piece for the Brahms Opus 39, using the previously unchoreographed No. 9. For a gala event of the Boston Dance Alliance, we were invited to create a moving tableau in the style of Duncan. We were inspired by Duncan's use of classical and renaissance art to inform her movement imagery, therefore we took images from artists including Titian, Rubens, and Raphael, and ancient Greek vases, and framed them with the use of a long piece of white silk. Finally we will present a video from a performance of a new piece also choreo-

graphed by Kelli Edwards called Serenade for String Bikini. Serenade is a contemporary piece inspired by themes in Duncan's work regarding feminism, sensuality, and the body –ideas which are still potently relevant today. This piece brings together the radical notions in dance of both Duncan and the Judson Church in both theme and choreographic choices.

### **Dancing with the Elements**

*Thea Keats Beaulieu*

Practical Workshop/Class (90 minutes)

In this workshop you will learn the qualities and movements for each element: Ether, Air, Fire, Water and Earth. These elements are based on the principle of Aruyvedic Medicine and the works of Dr. Randolph Stone. These elements are around us and their qualities live as energies within us.

You will learn to experience your feelings as physical sensations and become softer so that each element can be your friend. The goal of these exercises is to help you to become more flexible, so you can flow from one element to another. We will learn the music for different elements and experience movement metaphors, from the repertoire of Isadora Duncan. These movements are for movers of all levels and for anyone who wants to have an experience of the elements other than through an intellectual understanding. Moving is like breathing, essential to life. The more we move, the happier and healthier we are. The more flexible we are, the more we can 'go with the flow', and move with all of life's challenges, the easier our life becomes.

### **Dancing the Soul**

*Alice Bloch*

Practical Workshop/Class (90 minutes)

The word "soul" is ubiquitous in Isadora's writings and surely motivates her choreography. But what does it mean to dance from one's soul, both for the dancer and for the audience. This lecture/workshop begins with a presentation on sacred dance in world cultures. It includes the Jewish concept, "The Soul of the Soul," and the Sh'ma, the ubiquity of spiritualist practices in the late 19th century, and how Isadora's Irish Catholic heritage may have influenced her movement and philosophy. Then individual participants articulate their definitions of soul in three words and/or drawings, and three movements. They share their definitions with the group. In the mode of the Offering Walk, participants take their individual movements into space, gradually forming affinity groups. Each small group improvises on the theme: "The Soul's Journey." From their improvisation they create a short movement phrase to share with the group. We dis-

cuss how soul consciousness can enhance our experience, teaching, and performance of Duncan dance, and how we may be using it in our current practice. We conclude with an improvisation inspired by archetypal Duncan movements such as breathing from the solar plexus, wave forms, giving and calling gestures, and the Universe.

### **Preserving Plastique: an Exploration of Noyes Rhythm and Duncan Dance**

*Meg Brooker*

Practical Workshop/Class (90 minutes)

Duncan dance features a unique quality of movement, distinct from other modern dance techniques and contemporary practices. While we situate Duncan's performance legacy within the genre of modern dance, in her time, this was not yet the language used to categorize her movement. Duncan hesitated to call herself a dancer, preferring descriptions like "expressionist of beauty." Other terms used to describe the quality of Duncan's movement include rhythmic and plastique.

In this workshop, we will explore the qualities of heightened awareness, listening, and responsiveness to music and imagery that are essential characteristics of Duncan's art. How do we teach, practice, develop, and preserve these rhythmic, plastique qualities of Duncan dance? As part of our exploration, we will experience exercises developed by Duncan contemporaries Florence Fleming Noyes and Constantine Stanislavski. We will examine the relationships between intention, impulse, and image, remembering that Duncan's artistic goal was a unified vision of performance featuring music, movement, and poetry. It is through these expressive qualities that Duncan's work was related to the most innovative performance practices of her day. In a contemporary context, this quality of expression retains a distinction. How can we continue to explore and transmit this unique aspect of Duncan dance?

### **Birches**

*Meg Brooker*

Informal Showing of Works-In-Progress, Repertory, New Choreography, with Discussion (30 minutes)

*Birches*

Choreography by: Meg Brooker

Music: Chasse Neige, Transcendental Etude No. 12 by Franz Liszt

Originally choreographed as a solo in Isadora Duncan technique, *Birches* premiered as part of *Hot September Flurries* in Austin, Texas, in 2007. In 2015, Meg created a trio version for the premiere of *Dancestry*. The movement is inspired by Meg's travels to Russia and by the Robert Frost poem "Birches." In this piece, Meg is working within Duncan technique to create her own, original movement vocabulary. The dance features gesture evocative of the peeling trunks of birch trees and recalling the stark beauty of these trees in the nighttime snow.

### **Dance Educators Dialogue - Duncan Principles in Practice**

*Meg Brooker, Catherine Gallant, Frederick Curry, Janaea Lyn McAlee*

Panel/Working Roundtable (90 minutes)

Facilitated by current members of the Isadora Duncan Archive Committee, this session is open to everyone who uses or seeks to incorporate the breadth of Duncan's philosophy, pedagogy, legacy, history, technique and repertory in a classroom setting. Participants will dialogue about their pedagogical practices in a range of educational contexts and brainstorm ways the Archive can be used as a supplemental educational tool. The Archive Committee seeks to gain insight from current Duncan dance educators to assist the committee with developing materials and resources to assist dance educators in all settings.

### **Duncan Dance and (Poetic) Language**

*Hannah Brooks-Motl, Ingrid Becker*

Lecture Demonstration (30 minutes)

In a 1927 *New Yorker* profile of Isadora Duncan, Janet Flanner described a "summer program" Duncan held in her studio: Jean Cocteau "French poet... accompanied her dancing with his spoken verse." We know how important music is to Duncan technique; what might it mean to dance to language? How can we bridge, as Isadora did, the sounds of language and the movements of dance?

Language was always important to Duncan's art. Her extensive use of discursive techniques to frame her dance sets her apart from other modern dance pioneers. She wrote essays, manifestos, speeches, and philosophized her dance. And modernist poets—Cocteau but also Gertrude Stein, Carl Sandburg, and others—were inspired by her movement, stretching their writing practices to accommodate the creative fluid expression of embodied thought Duncan captured.

This lecture-demonstration will seek bridges between voice and gesture, writing and moving, and language as an embodied act. Our own experiences choreographing Stein's poem-portrait of

Duncan, “Orta or One Dancing,” will lead into discussion and exploration of the rhythms across—and play between—reading, listening, saying, and dancing.

### **Ode to Isadora**

*Ashley Ann Burton*

Video Showing

Ashley Ann Burton Toronto, Canada (BFA, BE.d, MA)  
Dance Artist, Researcher and Choreographer

Ode to Isadora, a full-length choreographic work, aims to transmit Isadora Duncan's natural dance philosophy as a pedagogical and compositional method to enhance individual expressivity and performance engagement. Through a combination of historical and embodied Duncan research done in Athens, Greece and New York City, I have develop a methodology whereby Duncan's dance philosophy becomes a tool for accessing the expressive dancing body.

Ode to Isadora premieres in Toronto, Canada on February 15th-17th, 2017 at York University. The live performance will be professionally documented. The choreography investigates Duncan's ideologies of light, freedom of spirit and pure joy by embracing the natural dancing body. It is my goal through this research to re-ignite the absent presence of Isadora Duncan in Canada.

### **Duncan Dance, Why Does It Feel So D@m# Good? / A look at the core principles of movement initiation from the solar plexus and breath through the lens of Laban Movement Analysis, Kestenberg Movement Profile and other dance therapy theory.**

*Marie Carstens*

Practical Workshop/Class (90 minutes)

“Why does Duncan dance feel so good? What is happening that we often feel transported, transformed when dancing in this way?”

This presentation aims to answer these questions using dance/movement therapy framework, movement analysis language and more specifically early developmental movement. This workshop presentation bridges Duncan Dance with the movement analysis work of Judith Kestenberg, M.D., and “father” of movement analysis Rudolf Laban as well as dance therapy theory. One foundation of dance/movement therapy is that as humans we exist as an integrated body/mind in a constant bi-lateral or, reciprocal relationship; a change in body produces a change in mind, and vice versa. This basic premise offers a vehicle for understanding how transformation might occur in dance or any movement practice. However, what is specifically transformative to Duncan

Dance as a technique? To answer this we look more closely at the relationship between Laban's system of analysis, Body, Shape, Effort and Space, and even more directly to Kestenberg's concepts of Shape-Flow and Tension-Flow. These concepts focus us on patterns of breath and neuro-muscular tension that serve as a substrate for the rich texture of mature Effort and Shape, an earmark of Duncan dance. Participants will experience subtle variations in movement aspiring toward more qualitative freedom and fullness. This workshop will examine the nuances of how breath and tension activate the solar plexus, the genesis of all movement, and from this, move more fully into Duncan work that employs Laban's concept of Space Harmony bridging our inner impulses to outward expression.

### **Dancing the Spirit of Music**

*Ann Elise Cogley*

Practical Workshop/Class (90 minutes)

Isadora's young pupils possessed "a spiritual power and grace" not "born from the physical frame, or created from the brain." She accomplished this, she writes, by simply telling the children to "Listen to the music with your soul." Throughout every aspect of her classes Mignon Garland repeatedly admonished, "listen to the music." This is how she encouraged our deeply felt, personal expression even while dancing within a group. In today's world of constant aural bombardment, our habits of listening need refinement.

Throughout this standard Duncan class we will practice listening in ways that turn our practice into a musical experience as well as a physical one. We will use recorded music from different eras and artists to increase our musical repertoire and to find what works best. Finally, we will perform a Duncan heritage Chopin dance to a variety of pianists to learn how deep listening transforms our interpretation physically. By coming back again and again to the spirit of music in every aspect of our work, our dance will grow more nuanced, lyrical and rapturous!

### **Bringing Duncan to the Masses: Neo Burlesque and Duncan dance**

*Christina Cornell-Pape*

Informal Showing of Works-In-Progress, Repertory, New Choreography, with Discussion (30 minutes)

In this informal showing and discussion, we will be demonstrating examples of Duncan-style choreography as part of the neo-burlesque movement. Duncan dance is used as a beautiful and graceful dance style, It can also be used as a clear way to convey emotion and meaning through

body language in the story telling of neo-burlesque performances. Not only can Duncan dance concepts be used to improve the teaching of neo-burlesque movements, but Duncan dance vocabulary translates onto the modern day bar-room stage to reach a diverse and modern audience. From fan dancing to acts involving in-depth story-telling and character development, Duncan dance expresses physicality and emotional context in a unique and heartfelt way. The vulnerability and the emotional context conveyed in the Duncan style movements can be identified and understood by completely sober and even tipsy audiences in theaters, burlesque stages, and bar rooms from coast to coast. Duncan techniques can be brought forward to bridge Isadora's independence and beauty in the political and story-heavy climate of the neo-burlesque genre.

I, perhaps with some assistance from other burlesque performers, will present a sample of newly choreographed dances, which rely heavily upon the Duncan technique. We will then discuss the dances, their format, the compelling attributes about the numbers. We will talk about the reasons that the Duncan technique and vocabulary bridge both time and what would initially assume to be vastly different dance types and techniques to audience delight.

### **Revival of the sacred dance in a free form in the way of Isadora & Raymond Duncan**

*Fabienne Courmont*

Practical Workshop/Class (90 minutes)

As Raymond Duncan said "Dance can be a means of absorbing the harmonious movements of the Universe and sowing them to the public." In the Dance of Being©, the "technique" is the life perpetual movement, participating to all forms of nature. When energy moves freely within us, we are in harmony with the Universe. In this workshop, we will unify body, soul and spirit. In the continuity of the research of Isadora and Raymond Duncan, drawing inspiration from ancient Greek art and Nô Theater we will then come into contact with sacred geometric shapes, the essence of dance, eternal, timeless, sacred.

### **Dance Performance The dance of the Goddesses**

*Fabienne Courmont*

Informal Showing of Works-In-Progress, Repertory, New Choreography, with Discussion (30 minutes)

This dance is an approach of the mystery of the sacred feminine. In my body temple, in connection with Gaïa and the fundamental movement of the wave, I will dance the qualities of movement and energy of Aphrodite and Athena.

## **An Overview: Soul, Legacy & Duncan Threads in Peru's Dance History**

*Jacqueline Crousillat F*

Research Paper/Lecture (30 minutes or 60 minutes)

The presentation examines Duncan's legacy, as that associated to 'solar plexus' self-discovery. In doing so, it elaborates on the following related areas: (i) history of dance in Peru, (ii) personal experience, and (iii) Duncan's influence in the evolution of Peruvian art dance.

Jacqueline's work is based on her dance and photography experience with a focus on 'solar plexus' to bridge into a photography that aims, through experiment, to find and record the tangible and intangible peak moments of man's unique dance. Her method includes: activation of 'solar plexus' to movement, to performance, ending with discovery of personal dance from self-expression, play, joy and soul.

In parallel, the presenter's search and analysis traces Duncan threads of indirect and direct influence relating to Peru's art dance, including possible links with Peruvian modern dancer Helba Huara (1905-1986).

The presentation will mention the importance of Duncan's work in reference to today's technologically driven era, where often dance becomes movement for movement's sake, choreographed to counts, robotic and soulless in nature. Duncan's philosophy is again at the fore: a call of hope aimed at the preservation of soul and humanity.

The presentation will be supported by photographs, video clips and personal experiences to elicit techniques and approaches to the 'solar plexus' in the creation of personal authenticity in art dance.

## **Maria-Theresa: Appealing to our Creative Intelligence**

*Maria del Rosario Villasana*

Practical Workshop/Class (90 minutes)

"Follow Me!" is our invitation to the dance, a call to which we joyfully and enthusiastically respond. Dancing with and for Maria-Theresa was a revelation and invitation to be authentic and creative, to infuse dance with fresh vigor and passion! Join me in an exploration of Maria-Theresa's legacy and contributions to the Art of Isadora Duncan Dance.

*"The dance is the most natural and beautiful aid to the development of the growing child in its constant movement, and only that education is right which includes the dance..."*

*Isadora Duncan*

## **Discovering the Male Duncan Dancer**

*John Faiello*

Practical Workshop/Class (90 minutes)

The lesson plan for my ninety (90) minute Master Class will encompass seventy (70) minutes of exercises and the remaining of choreography. The first twenty-five minutes will be a warm-up, some of which is loosely structured and some of which is definitively choreographed. Next a ten (10) minute barre followed by practice of various basic rhythms, walking, running, skipping, leaping and the like.

I will deliver the examination of the androgyny, ambidexterity, per se, referencing gender perception, blurring the misrepresented gender barrier line that any Duncan dancer encounters. *What it is not; is the hyper-masculinizing of any movement, dance or theme!* It is not a deconstruction of technique or choreography. A detraction of the feminine affect, invites an exploration of the frame-work, scaffolding, structure of the movements in technique practice and in the dances.

Any and all exercises, choreography and music selections are authentic direct lineage teachings from The Isadora Duncan Heritage Society under the direction of Mignon Garland and the San Francisco Duncan Dancers circa 1986 - 1989.

## **Resurgence: Solo spirit to group strength**

*Catherine Gallant, Loretta Thomas*

Informal Showing of Works-In-Progress, Repertory, New Choreography, with Discussion (30 minutes)

How does a dance exist after it has been performed? What happens to a dance when it becomes "lost"? The Allegretto section from Isadora Duncan's work to Beethoven's Symphony No.7 Op. 92, was performed in 1979 when Maria Theresa Duncan presented a group reconstruction of this work with her Heritage Company. Originally Duncan performed three movements of the symphony as a solo and was accompanied by a full orchestra. She performed the work between the years 1904-1909 in the US, France and the Netherlands. Dances by Isadora will present their 2016 reconstruction of Allegretto (choreography, Catherine Gallant). This work bridges the

ephemeral divide of time and movement knowledge as it honors Duncan's spirit through our own interpretation. This dance is an important representation of Duncan's musical intelligence and marks her primary foray into abstraction as a catalyst for her dance making process. Critics of the time were outraged at her choice to dance to Beethoven and called it a "sacrilege". This reconstruction, or more aptly, "reimagining" project, is a significant historical and educational undertaking and reanimates the work by enlivening the extant elements from the Maria Theresa lineage and expanding the choreography of the Allegretto section into a group works. Along with our deep understanding of the technique and repertoire of Duncan we have used the beauty and power of the music to support and guide the choreography. It is both Duncan's dance and our dance. Audience feedback and discussion immediately follows the presentation.

### **Making Connections to Dance History: Sharing the Legacy of Isadora Duncan in dance education K-12 using the DEL Model**

*Catherine Gallant*

Practical Workshop/Class (90 minutes)

This workshop explores age appropriate ways for dance educators to share material from Isadora Duncan's legacy using the DEL model. Participants will explore the concept of dance legacy through technique, improvisation, repertory and dance-making. The interactive workshop focuses on Duncan's Dance of the Furies providing access to historic repertoire and offering ways to effectively share it with students of all ages in a variety of educational settings, including public school, afterschool, private studios and community centers. The DEL (Dance Education Laboratory) model encourages teachers and students to look at dance using a spirit of inquiry and exploration through the language of LMA (Laban Movement Analysis). This introductory experience of investigation and analysis, creates a bridge between the original 1911 creation of Duncan and the contemporary concerns of students' lives, allowing them to gain a deeper understanding of dance history in a social and historical context. The Dance of the Furies (part C.W. Gluck's 1758 opera based on the ancient Greek myth of Orpheus and Eurydice), provides strong curricular connections to music, visual arts and literacy among the layers of history that filter through the dancing.

The development of the workshop includes participants working collaboratively in small groups to create their own work using the DEL movement sentence structure and the movement characteristics emphasized in Duncan's original choreography. Time will be allowed at the end of the session for participants to reflect, through discussion and written response, on the role of dance history in K-12 dance education.

**Mignon Garland (1908-1999) Premier Second Generation Duncan Dancer—a recollection by her son.**

*Victor Garlin*

Research Paper/Lecture (90 minutes)

Mignon Garland, who died in 1999, was a second generation Isadora Duncan dancer and teacher whose influence on a generation of students helped shape the West Coast Isadora Duncan Revival. After attending a recital by Anna Duncan in 1926, she began studies with her, where she met Julia Levien and Hortense Kooluris (nee Dolan), who became lifetime collaborators. In 1929, when Irma Duncan's second American tour collapsed because of hostility from the Russian government, Mignon and five other students of Anna were requisitioned by Irma as replacements. These six toured the United States and Cuba with Irma in 1929-30.

In 1931-1933 Mignon studied in Moscow at the Isadora Duncan School. Returning to the US, she brought back dances to include in the American Isadora Duncan repertoire. After her divorce in 1943 she returned immediately to the dance world, performing with Julia Levien and Hortense Kooluris in New York. In 1952 Mignon and the five other pupils of Anna Duncan who had performed with Irma in 1929-30 gave a recital in New York at Carnegie Recital Hall.

In 1957 Mignon moved to the Bay Area. In 1969, at age 61, she decided to develop a company of dancers and to promote, in San Francisco, the legacy of Isadora Duncan in the city of her birth. Starting with pupils in San Francisco's Neighborhood Arts program, Mignon founded the San Francisco Duncan Dancers, giving annual performances in San Francisco, culminating in a final performance in 1989. In 1973 she founded the Isadora Duncan Heritage Society to promote the legacy of Isadora Duncan in San Francisco. Accomplishments of the Society included the placing of a plaque on the site of Isadora's birth, having Isadora's 100th birthday celebrated in a mayoral proclamation, having the street directly above Isadora's birth site renamed Isadora Duncan Place, and celebrating International Women's Day with a dance recital inside San Francisco City Hall.

Mignon Garland's influence lives on through dance activities of many of her pupils. She, along with Julia Levien and Hortense Kooluris have proven to be among the most influential of the second generation Isadora Duncan Dancers.

**Turkish Village Theatre and Sacred Dance**

*Selcuk Goldere*

Workshop - 60 minutes

The Turkish Village Theatre subject is my starting point for your conference in which I have researched some interesting rituals about games and ritual patterns about Anatolian dances and

theatre. Isadora Duncan's expressionist modern dance theory gives us an opportunity to observe that dance is not only following music but also listening our inner rhythms to express it. Our inner side is very natural and organic than our outside which is very physical.

For Isadora Duncan the truth was beauty, and the beauty was truth as I remember. What was about it? The nature was so important for the human being...At first, Isadora was dealing with this problem in her dance, she was looking for the truth in nature such as wind and the sea...The Turkish Theatre has no professional actors and actress in it like professional city theatres. It creates its own performers and it doesn't need a theatre building to show the performance. They are ok with their villagers and with their squares in the village. That is an extraordinary originality for the theatre itself. The position of an actor/director and the situation to give a theatre performance still are different in our villages. Our contemporary theatre is still affected by its approach. I will try to give some connections between Isadora Duncan Sacred Dance and the Turkish Theatre and Dance Sacred Rituals.

### **A Duncan Dance Childhood in NYC, 1938-1950**

*Joanna Harris*

60-90 minutes: lecture/demonstration with participation

A Duncan Dance Childhood: Studies with Anita Zahn, Kathleen Hinni and others; New York City, 1938-1950.

Duncan Dance, sometimes called 'natural dance' and 'creative dance' in the early years was my basic dance education. This "Duncan Dance," training, so called by my teachers, included studies in music, theater and performance as well as methodology for training teachers. Thus, we learned many children's games and songs, probably from the Elizabeth Duncan tradition. I would like to share those as well as insights gained after my many years of teaching and dancing.

### **Isadora and the Oresteia: Time and Story in Duncan and Aeschylus**

*Rachel Herzog*

Research Paper/Lecture (30 minutes or 60 minutes)

For Isadora Duncan, the imagined space of the classical world was itself a kind of bridge. Inspiration from Greek art and literature helped her construct an imaginative bridge from the dance of the present to that of the future, even while she rhetorically employed the symbols of the classical past to gain entrance into a cultural milieu which revered these as signs of high culture. Duncan's work was reciprocally engaged with that of classical scholars of her time, such as Jane

Ellen Harrison, who introduced a conception of the ritual and mystic as essential to the study of the Greeks.

Over the past century, the academic discipline of classics and the artistic world of Duncan practitioners have grown ever more distant, even while Duncan dancers continue to draw inspiration from mythology and classics has turned ever more attention towards reception, adaptation, and performance as methods of engagement with antiquity. This paper hopes to take a step towards bridging the gap between classicists and Duncan practitioners by exploring the sophistication of Duncan's adaptations of Greek tragedy, and demonstrating how a classicist's tools of philological close-reading can enrich our understanding of the repertory. As a case study, I will present a reading of pivotal odes from Aeschylus' Agamemnon and Eumenides against selections from Duncan's Gluck works, including "Air Gai-Lento-Air Gai" and "Dance of the Furies," arguing that Aeschylus' innovative approach to storytelling, temporality, and choral expression influenced Duncan's own structural and expressive experimentation.

## **Bridges**

*Marion Hollerung, Astrid Schleusener*

Practical Workshop/Class (90 minutes)

Our teaching at the Elizabeth Duncan Schule is based on 20 body exercises ('Körperübungen'), for each of them the musician of the school, Max Merz, has composed a simple melody which is supporting the respective movement. For us, the most important exercise is the "wave", and some other movements referring to movements of the nature prepare bodies (and souls) for dancing. For physiological reasons, we had to alter or abolish some exercises because we cannot teach in the same way at 100 years before-we know more about the functions of the body. Duncan dance is timeless because of its natural way of moving. In a lecture demonstration first we would show the original 'Körper-Übungen' with the original music, then we would work intensively with our new exercises which are based on the original movements. Our pianist also changed parts of the original music corresponding to the changed movements. In the 2nd part we would prepare for improvisation: Every movement should follow the music, "we dance the music" as Elizabeth Duncan said. The music is the beginning of our emotions, finding adequate inner pictures caused by music. The dancer translates music into his/her body speech. For us this aspect is modern and timeless ("The Dance of the Future"). To express not just the melody, but also the content of the music and to create an awareness for its structure, we are first analysing it. Music in Duncan dance is almost always "classical" music, but in some of it you can also find modern elements (Robert Schumann for example). How do these modern elements change our movements and expression? How to work with modern pieces, for example with music of Arvo Pärt? These are interesting challenges we like to share with you.

## **Prelude # 12 Night Ride**

*MaryBeth Hraniotis*

Informal Showing of Works-In-Progress, Repertory, New Choreography, with Discussion (30 minutes)

Isadora's prelude #12 Night Ride set to the music of Chopin is a rarely seen choreographic gem shining brightly at middle ground among 24 Preludes which are part of the movement language and legacy that Isadora left to her adopted daughter, Maria Theresa Duncan directly. Each dance is poised to follow one after another in a moving tableau, yet all can stand individually as complete works, giving the viewer a glimpse into her imaginal oeuvre. The Preludes traverse Duncan's sentient imaginal body resplendent with emotive gestural language and in particular remind us that she did create a dance primer for us to follow, successfully codifying her technique. Duncan's influence has been integrated into classic dance techniques but nowhere more clearly is it seen than in Night Ride as the embodiment of the wild "Soul Nature in Motion" made manifest; and whose moving compass most directly points towards contemporary Modern dance. This fast paced, non stop tour de force reveals Duncan in her raw elemental state; uniquely powerful and intensely intellectual. She traverses the movement vocabulary of Modernism bridging time & techniques seamlessly. The dance choreography within this particular prelude is as if Duncan catapults herself into the 21st century as witnessed by rarely seen verticality in rotation, quick shifts of weight, large bounding gestures while crossing spacial fields, incorporating the "gaze" as import to this mythic realm; willing the audience to take a Night Ride. This dance stands on its own as the expression of her genius.

## **Enhancing Healthy Neurobiological Development for Children: Modern Applications of Isadora's Myth Stories**

*Dicki Johnson Macy*

Practical Workshop/Class (90 minutes)

"Free animals when placed under false restriction, lose the power to move in harmony with nature and adopt movement which is expressive of this restriction." Isadora Duncan's statement has such relevance today: We are a culture that now models and passes on, for and to our children, expression and social engagement that has become truncated and superficial. As we relate to one another through technical devices and utilize social media to communicate, we increasingly truncate our gestural language. Co-regulation, which is necessary for healthy relationship building in neurobiological development, requires body, breath and gaze: Co-regulation requests reciprocity; Digital connection is never reciprocal.

Those of us launched as children in schools of Duncan Dance understand certain components of Isadora's work, that she may not have been articulated as such. 1) Formulaically her etudes include the following which give them a deep and three dimensional social emotional quality: 1) form (the architecture and physical steps), 2) feeling (the emotional intention of the steps), and 3) gaze (how it is that dancer interacts with the physical or social environment). The face to heart connection is bidirectional, and a core neural component of social engagement present at birth. Digital relationships are promoting acute disconnection.

What we bring to children, through the embodied myths and archetypal stories Isadora danced, is a reconnection to the natural world, to our unconscious imagery, and to each other. This workshop will illustrate through lecture, film and experience, how I adapt myth themes for children's classes. Children experience the reciprocity and harmony in relationship building through Duncan's work which are not sanctioned by our extraverted society.

## **Perceptions of Beauty**

*Beth Jucovy*

Practical Workshop/Class (90 minutes)

Isadora had much in common with transcendentalists. According to Emerson, "all human beings are called to a profound communion with nature in their search for the *"oversoul"*... Artists are the ones to fulfill this search by giving new forms to beauty in nature". 'Beauty', for Duncan was a state of being in harmony with self, nature and the cosmos. She accentuated the connection between the body and soul.

Another contextual factor was the narrow view of what an American woman could be. Duncan used the female body uniquely; she transformed the audiences' assessment of the physical female body into beauty and artistry rather than sexuality. Today, we are again questioning the meaning of "beauty" and the relevance of beauty in art. We are also again examining women's roles and meanings of gender.

In this workshop we will experience a process of finding beauty as seen through the viewpoint of Isadora. Through suggestions, visualizations, music and movement we will experience the profundity of nature and our connection to it and to the *"oversoul"*, which is so much a part of Isadora's art. We will explore Duncan's nuances of beauty through various pieces of her repertory.

We will also explore current perceptions of beauty: we will brainstorm definitions and discuss its role and importance in art. Is there a resurgence of Isadora's beliefs regarding beauty and spirituality? How does science fit in? Are there gender differences in how beauty is expressed? Individuals will explore their own perceptions through improvisation and art-making.

## **Despair, Hope and Victory**

*Beth Jucovy, Adrienne Ramm*

Informal Showing of Works-In-Progress, Repertory, New Choreography, with Discussion (30 minutes)

"I believe that in each life there is a spiritual line, an upward curve, and all that adheres to and strengthens this line is our real life - the rest is but as chaff falling from us as our souls progress. Such a spiritual line is my Art"

Isadora's dramatic life was filled with joy and passion but also with tragedy, disillusion and despair. Her art was her lifeline. Her art expressed timelessness, eternity, truths beyond the confines of time and space.

Several of her later works start in states of despair, in the midst of life's tragedies. Through her art, she is resurrected and she resurrects, through her art she expresses eternity. This holds for personal experience as well as regarding worldly affairs. She felt we must fight for all that is noble; her vehicle was of course, her art.

"Ideals incarnate... Dionisus, Christ, Buddha, and the force of the present epoch is Lenin. Yes I am a revolutionist. All true artists are revolutionists. ... I have watched the poor starved bodies, their weak backs and shrunken limbs. Yet I see in these downtrodden ones, the promise of America, Wake up in time!"

Adrienne Ramm and I propose a showing of Isadora duets and solos works that exemplify this timeless theme so central to Isadora's work, including some lesser seen repertory. We will use live music and discuss with viewers the present relevancy of this worldview.

## **Building on the essence of Duncan dance technique throughout time - practical workshop/class with Barbara Kane**

*Barbara Kane*

Practical Workshop/Class (90 minutes)

In this workshop, Barbara would like to share the method of teaching that she learned from Lillian Rosenberg (pupil of Irma Duncan) and which Barbara has enlarged via barre, centre and movement studies incorporating some aspects of Russian Musical Movement. We will also learn a small section of Lillian Rosenberg's choreography to a Bach Rondo.

## **Duncan Dance and The Alexander Technique**

*Dawn Karlovsky*

Practical Workshop/Class (90 minutes)

The more I study and research the works and philosophies of Isadora Duncan, the more I become stunned to discover the strong correlation between Duncan and F. M. Alexander, father of somatics and originator of the Alexander Technique. Both were born in the late 1800's, and both were forward-thinking individuals who did not follow the mainstream thoughts and views of their time. Instead, their visions for the future elevated human potential. As Duncan revolutionized the "dance of the future," F. M. Alexander revolutionized the study of human reaction. The work of Duncan and Alexander focuses on the use of the "Self", a term they both use in their writings to describe their shared perspective of "psycho-physical," the inseparable unity of being of mind, body (and spirit).

The bridge of time and technique is evident with and between these two individuals whose revolutionary concepts were challenged at the turn of the 20th century, but whose enduring commitment to their work influenced dancers and artists and somatic practitioners throughout the 20th century and into the 21st.

This workshop will be an introduction to the concepts and practice of the Alexander Technique with direct application to dance. The studies will emphasize conscious attention and awareness of the whole self while experimenting with simple movement patterns. We will discuss and practice how to recognize unnecessary tension in our selves that may be interfering with the efficiency and effectiveness of our movements. Discover "the highest intelligence in the freest body!" (Duncan)

## **Isadora Duncan in the 21st Century: Capturing the Art and Soul of the Dancer's Legacy**

*Andrea Mantell Seidel*

Lecture/Power Point/Discussion (30 minutes)

This lecture/power point/discussion, based on chapters in my book, *Isadora Duncan in the 21st Century: Capturing the Art and Soul of the Dancer's Legacy*, will address aspects of the conference theme related to some of the undervalued elements of Duncan's work in 21<sup>st</sup> century practices. Reinvented 21st century Duncan dance, while deemed an "old technique," may bring a fresh, new perspective to the art of teaching and performing. By accessing the deeper layers of the psyche through dramatic play, visualization, and mind/body/spirit connection, practitioners' lives may be positively impacted both inside and outside the studio. Secondly, Duncan's discov-

ery of spontaneous movement not as a profession or art but as an innate universal biological function has been largely undervalued not only in artistic communities but also among the general public. This concept, along with her emphasis on movement as a “complete conception of life,” an embodiment of the “highest ideals of humanity,” and as deeply rooted in nature and the natural body can be of broader service to the health and welfare of society and the environment, reminding us to cherish nature rather than exploit it. Duncan’s ideals also can serve as a catalyst for ethical and social change and spiritual transformation. In summary, this session will address how Isadora’s great vision is still potently relevant for this increasingly fragmented, disconnected, and relativistic age of “metamodernism,” as inspiration to envision not only a harmoniously integrated dancer of the future, but also more broadly, a humanity with an elevated soul, consciousness, and intellect. Stephanie Bastos, long-time dancer with Seidel’s company, the Isadora Duncan Dance Ensemble, who lost her leg in a tragic car accident, and continued to dance with the company with a prosthetic leg a year later, will participate in the discussion. Stephanie will share her personal story as to how Duncan dance became a tool for self-empowerment, courage, and summoning the will to learn to dance again.

### **Body/Mindfulness: A 21st Century Movement Practice Integrating Duncan Technique, Somatic Practices, and Sacred Ritual Practices**

*Andrea Mantell Seidel*

Practical Workshop/Class (90 minutes)

This movement workshop draws on the presenter’s life-long explorations and study of sacred dance rituals in world cultures and the “religion of the body” of Isadora Duncan, as well as her background in yoga and somatics. The workshop seeks to create a “bridge” between some of Duncan’s basic principles and technique with contemporary mindfulness techniques, somatics, and transformative healing and spiritual practices. The workshop incorporates key Duncan principles including the use of the breath and activation of the solar plexus or heart center; the “universe” exercise; natural, organic “wave motions;” and arcing patterns of motion integrated with body/mind centering principles, meditative exercises, creative imagery and visualizations, movement improvisation, and practices adapted from a variety of sacred rituals throughout the world. The class structure will begin with a brief talk explaining some of the basic principles incorporated in the exercises and then progress to some simple warm-up exercises, creative visualizations and a guided meditation on the floor, and then movement through space. These strategies can help to ignite what Isadora called “the motor in the soul,” and to promote a mind/body integration. Additional goals of the workshop are to promote personal transformation, activate radiant, organic energy and the “light” body; and help reconnect participants to the heart and soul of the “Self.” The class is designed for both dancers and non-dancers of all backgrounds and age ranges.

## **Mindful Dancing: Duncan Dance as a Moving Meditation - A Workshop for Dance Educators**

*Janaea Lyn McAlee*

Practical Workshop/Class (90 minutes)

In this workshop participants will experience and analyze how Duncan's philosophy of dance pedagogy, the structure of a Duncan dance class, its movement techniques and choreographic approaches can all be adapted and applied to teaching any type of dance or movement class to heighten mindfulness and deepen one's sense of self and community. Mindfulness and meditation are old/new concepts that are becoming increasingly popular in many contexts, including education, to increase awareness and sustain focus in our twenty-first century digital age. As a practice, mindfulness promotes enhanced and concurrent awareness of one's body, mind, emotions and spirit in each moment in conjunction with a heightened connection to others and the world we share. This is often accomplished using key tools of breath phrasing, natural imagery and sound/music. While the study of any form of dance requires a level of awareness and focus, Duncan's philosophy and dance form is rooted in the concepts that encourage and promote mindful moving and can serve as a touchstone for enhancing all types of dance education for learners and teachers alike. These include intention as movement initiator; breath as the physical expression; nature and music as sources of inspiration; an integrated sense of self as a requisite for authentic dance interpretation; and communal connection valued above that of soloist.

## **The Narcissus Project**

*Janaea Lyn McAlee*

Practical Workshop/Class (90 minutes)

The use of Greek mythology to reflect and comment on human behavior throughout history has been an inspiration to many artists and Isadora Duncan was no exception. Her solo choreography on the myth of Narcissus to the music of Chopin is well known to Duncan dancers as a solo which depicts the dangers of all consuming love of self. In this age of "selfies" I thought it would be a wonderful to revisit this work as it was choreographed in 1903, but to do so as a contemporary statement of our times as an open performance event. The premise is to present/perform this dance by anyone who knows it, in any version, in a space with everyone facing in different directions but dancing simultaneously. The choreographic power of lots of dancers all spinning and staring at their hands and ignoring each other instantly makes this dance relevant to our 21<sup>st</sup> century zeitgeist. The dance will be taught/reviewed in the workshop beforehand so any interested dancers can learn the choreography in order to participate. The "flash mob" style performance event will take place independent of the class.

## **Remembering Mignon Garland's Pedagogy**

*Janaea Lyn McAlee*

Panel Discussion with Moderator (90 minutes)

This panel will provide an opportunity for former students/dancers to share and reflect upon Mignon's approach to teaching the Duncan work, and to explore its evolution throughout the decades of 1970-1990.

Mignon Garland was a student of Anna and Irma Duncan, a member of the American Isadora Duncan Dancers, and studied at the Russian Duncan school. She began teaching Duncan Dance in San Francisco in 1971 when the Women's Liberation Movement was blossoming and Isadora Duncan was rediscovered as an inspirational model of freedom and artistry by a new generation of dancers. Mignon's first West Coast performance was in Berkeley (with Hortense Kooluris) at a women's conference sponsored by the National Organization for Women. In 1973, she created the Isadora Duncan Heritage Society and the San Francisco Duncan Dancers, who performed throughout the Bay Area until 1991.

## **The Three Graces: Classical form, Femininity and Unity**

*Melinda McGee*

Practical Workshop/Class (90 minutes)

The Three Graces, a study in classical form, femininity, and movement. Throughout the ages, images of three linked women have been iconic visions of womanhood. One of the first Duncan dances I learned was "The Three Graces," set to a Schubert Waltz. On the surface this is a very simple dance; on further study, this is a dance of complex nuance, musicality and emotional depth. I always felt that something was missing from the dance until we were coached by Elena Terentieva in Moscow in the early 1990s. I will share what I learned to provide more depth and richness to a quintessential Duncan dance. Understanding this dance at a deep level, lays a necessary foundation to build the other repertory on.

Today's trained dancers can easily learn the steps but they don't understand the subtle musicality or grasp the nuance and sophistication of ensemble work. The Three Graces are "one" being not "three" soloists. I will attempt to bridge the divide between steps and spirit for those who are open to learn or re-learn this beautiful dance.

In addition, I will present a slide show of images of the Three Graces over the centuries and discuss the significance of this theme in art and in the Duncan work.

## **Temple of the Wings**

*Margaretta Mitchell*

Lecture/Video Screening (90 minutes)

Photographer Margaretta Mitchell screens *Dance for Life*, featuring images capturing the dance legacy of Isadora Duncan at the Temple of Wings, and lectures about the history of the Temple of Wings as a space for Duncan dance.

The Temple of the Wings was built between 1911-1915 by Florence Treadwell Boyton, a childhood friend of Isadora Duncan. Boyton taught Duncan dance at the Temple, and her daughter carried on the Duncan tradition until her death in 1983. Mitchell spent over twenty years photographing dancers at the Temple of Wings, and in 2001 she collaborated with Kent Nagano and the Berkley Symphony on a performed version of her images. Mitchell's work has been supported by a number of grants, including the National Endowment for the Arts and the Polaroid Foundation.

## **Screening: *Movement From the Soul***

*Margaretta K. Mitchell, Lori Belilove*

Video Showing & Lecture (90 minutes)

In the effort to bridge time, and shed light on the past, Margaretta K Mitchell, with insights from Lori Belilove, will present excerpts from the film *Isadora Duncan: Movement From the Soul*. Belilove was a consultant and leading dancer in the award-winning PBS documentary, which also features performances by Madeline Lytton. Mitchell was also a consultant and the film's photographer. Production anecdotes and a Q&A will follow the screening.

*Isadora Duncan: Movement From the Soul*, produced and directed by Dayna Goldfine and Daniel Geller c 1989, features Lori Belilove, with narration by Julie Harris. Duncan's life, illustrated by rare archival photographs, newspaper clippings and historical footage, provides the backdrop for her dances. Twelve choreographies are staged including Water Study, Narcissus, Gypsy Mazurka, Mother, Revolutionary, Marche Heroique and Dance of the Furies. Additional performers include Duncan dancer Madeline Lytton and members of the Oakland Ballet, who join Lori Belilove in two group dances.

## **The Elisabeth Duncan Line - searching of the Essence of Dancing over 100 years**

*Birgit Pittig*

Practical Workshop/Class (90 minutes)

The sister of Isadora Duncan, Elisabeth, translated together with Isadora 'the observation of all movement in nature' into movements for the Duncan scholars. She created exercises to teach "the movements of clouds in the wind, the branches of a tree trembling in a storm, the flight of a bird, leaves falling in the autumn..." To practise in this manner, a lithe body must be able to comprehend the melodies of creation and to express them.

We will get to know this original body exercises from the beginning of the Duncan School in Berlin and will search for the beauty of simple movements like to stay and to walk in a uninhibited natural way to let the movement happen 'as if it could not have been any other way'. What is the essence of the technique to transform this awareness of body and mind into our present time and contemporary dancing?

## **Duncan: An early post-modern?**

*Julia Pond*

Practical Workshop/Class (90 minutes)

In this workshop, I will draw connections between Duncan technique and post-modern somatic work. Duncan technique is often misunderstood as merely improvisation (especially in the UK) or taught as closely related to early moderns like Duncan and Graham. In my own research and choreography, I believe there is a strong link with post-modern work which uses a physical point of initiation and relies on energy flow and a quality of sensing-into rather than muscling. I will also bring up the question that perhaps what the Duncan technique has to offer today is a bridge between this post-modern work and a human-centered, heartfelt expressiveness which has been rather out of fashion for the last 30 years or so.

## **Inspiring the Young: Duncan's Influence in the School Setting**

*Laura Pravitz*

Practical Workshop/Class (90 minutes)

For the past several years I have been creating Duncan-inspired moving stories for young children. Begun as a project at the Eric Carle Museum of Picture Book Art, the stories found their way to a Reggio Emilia arts integrated public charter school. Classes draw on the curricular

frameworks to create moving stories that are “done into dance”. This year I have worked with groups of K-1 students on themes of seasonal changes and adaptation. Children explore the structure (body), and essence(or in Duncan’s parlance, the “will”) of that which is danced. What is it to be the fawn waking up under the evergreen boughs, lifting long legs high to move through the deep snow? Put to an enchanting piece of music, it is no longer pretend. We are there in the woods. We are the fawn, and mother is still asleep. What will the day bring?

I see my task as two-fold: To fulfill my role as movement educator while also sewing classes with a thread of magic, mystery, and suspended reality. Duncan principles and motifs combine with Bartenieff Fundamentals, developmental movement patterns, and my lens as a Laban Movement Analyst to bring children more deeply into their bodies and their movement.

Through film and discussion, I will share my methods and experiences in the schools and at the museum. The role of the music and the power of performance will be addressed. I will also speak about aspects of integrating within the school day and community. Participants will be taken through an experience where Duncan’s philosophy draws forth the moving spirit, and we become that which we imagine.

### **Présentation of the lineage Lisa Duncan, Madeleine Lytton et Odile Pyros**

*Francoise Rageau*

Practical Workshop/Class (90 minutes)

Elisabeth Milker, who later became Lisa Duncan, was born in December 1898. She was not yet 6 years old when she entered the first school founded by Isadora Duncan in Grünewald (Germany). Since that time his whole life was devoted to dance. Lisa Duncan created her own dance school in Paris in the period between two wars, first to the Comédies des Champs-Élysées, then to the Palais (Avenue de Versailles) and finally settles rue des Sablons in a large studio with lodging. Madeleine Lytton (1921–2015) and Odile Pyros (1921–2012) are both students of Lisa Duncan, Madeleine from the age of six and Odile at the age of 11. They learned about the choreographic repertoire of Isadora and Lisa Duncan and, for a decade, participated in performances organized by Lisa Duncan in both France and abroad.

In the 1950s, Madeleine Lytton and Odile Pyros also created their school to promote, transmit and develop the legacy of Isadora and Lisa Duncan. My presentation will focus on how Madeleine Lytton and Odile Pyros passed on to their students the legacy of Isadora Duncan, both in their own perception of this dance, their own exercises and in the repertory sent by Lisa Duncan.

### **Exploring the Architecture of Time through Isadora’s Choreography**

*Adrienne Ramm*

Practical Workshop/Class (90 minutes)

Through learning excerpts from the three Scriabin etudes: The Mother, the Crossing, and the Revolutionary, we will explore the element of time and how it's linked to the inherent experience of transformation within each dance. We will focus on movements from each dance which express Isadora's relationship to time, and thus will allow participants to experience their own relationship to time - whether it be reflecting on the past, confronting obstacles in the present, or discovering the eternity of one single moment.

Each etude portrays time through a unique spatial pattern. In the Mother etude, the dancer moves along a diagonal and experiences time chronologically, from the past at upstage right, to the present when center stage, towards the future at downstage left. The Crossing travels along a straight horizontal plane where the dancer is stuck in a freezing of time, witnessing the trauma of one moment over and over, finally finding the inner power to move time forward. The Revolutionary moves directly straight forward from center stage, breaking free from all limitations, challenging destiny in the now. Each dance is supremely present with us in today's time. The intense emotional themes expressed in these etudes are timeless and ever more important in 2017 as they were in Isadora's time. Through the architecture of the choreography of the three etudes, we will find the empowerment and freedom that always exists in the present moment to change destiny and break through any limitations of time.

### **Energy, Breath, and the Solar Plexus**

*Courtney Ramm, Adrienne Ramm, Eric Belair*

Practical Workshop/Class (90 minutes)

"Energy, Breath, and the Solar Plexus" is a response to the chaotic, disconnected world of today's time. A merging of dance, live piano, and sound healing using the ancient gong and other sacred instruments create an experience of deep healing and inner alignment much needed for today's dancer to express fully. In her time, Isadora discovered dance to be a pathway to the source and truth within, to connect to the eternal self. This workshop has these same goals in mind. Just as Isadora used music to awaken and stir the soul to its connection to source, Adrienne Ramm and Eric Belair will combine use of multiple instruments as well as their innate intuitive abilities through their immersion in dance to create a unique dance-sound "journey". This journey will be an empowering and transformative experience. In 2017, the state of education and dance performance greatly differs from Isadora's time. Just as Isadora responded to the realities of her time, including the limitations and confinements of dance, "Energy, Breath, and the Solar Plexus" provides a response to the challenges of our time, using Duncan's timeless principles and technique with the addition of healing, resonating sounds to tune to the cells and enliven

the soul. In the workshop, Courtney will guide participants through an hour-long movement class heavily steeped in Duncan technique (to Adrienne's live music), followed by 30 minutes to lie and down and receive the deep healing resonances of Eric's ancient instruments infused with Adrienne's heartfelt melodies.

### **Theme and Variation: Keeping the Dances Alive**

*Cheryl Renner, Valerie Durham*

Practical Workshop/Class (90 minutes)

There are no museums for dance. Today's audience views historic dances as they are performed by a new generation of dancers. Duncan dances have been preserved by being handed down from teacher to student for four generations.

A dynamic conflict exists between the need to preserve Isadora's work for modern and future audiences, and a desire to adapt the dances to express the spirit of today's dancer. Isadora said, "I shall not teach the children to imitate my movements, but to make their own. I shall help them to develop those movements which are natural to them." (Art of the Dance, p. 61) Does this mean that Isadora did not want her dances preserved for future generations to see? The generations of Duncans who have passed the dances down might disagree.

As today's Duncan dancers and performers, we have a responsibility to remain aware of the origins of the dance, and also to the changes that may have been made to the dance.

This workshop will explore two different versions of the dance "The Orientale". The first will be the choreography as it was handed down by Hortense Kooluris, a direct Duncan exponent. The second will be a variation created by a Duncan dancer. Participants will then have an opportunity to explore themes from both versions, and "making the dance their own" through improvisation. The workshop will conclude with a group variation on Isadora's "Classical Duet", as handed down by Madeleine Lytton.

### **Returning to Motion: A Pedagogic Guide to Inspiring Creativity**

*Elyssa Dru Rosenberg*

Practical Workshop/Class (90 minutes)

Children aged five to 16 spend an average of six and a half hours a day in front of a screen – at school, at home, in the car – everywhere. In this age of stillness coupled with lack of creative thinking and lack of human interaction, Isadora Duncan's teachings and choreography give voice

and methodology to a form of education that is too often neglected. Even in the dance studio, children are taught to move, but not regularly given the opportunity to express themselves physically, to solve open-ended problems, and to work together with others. As dance classes become more competitive and focused on performance and product rather than process, dance educators are often neglecting a valuable element of dance education.

This workshop will model and explain the regular Isadora Duncan Dance classes taught by Elyssa Dru Rosenberg at Performing Arts Workshop in Encinitas, CA, to students aged eight to 11. In these classes, students are taught Isadora Duncan's technique and pieces of her choreography; then half the class is devoted to using Isadora's work as inspiration to guide students as they create their own expressive choreography, work in small groups to create movement phrases, or spontaneously improvise with direction. During the workshop, Symposium attendees will experience an abbreviated version of the class. Attendees will also receive sample lesson plans to use with their own students and see a brief video of the work Rosenberg's students create.

### **Duncan Dance Technique and Concepts with Mary Sano**

*Mary Sano*

Practical Workshop/Class (90 minutes)

This workshop/class will introduce the basic teaching methods of Mary Sano, a third generation Duncan Dancer. Originally from Japan, she has dedicated the last thirty-five years of her life to the Duncan tradition, and to the discovery and realization of the true nature of this work. She has also infused her roots in Japanese culture and art forms into her work, and believes the most important thing for the dancer to attain is "muga no kyochi" a spiritual state of perfect selflessness.

Sano's class will focus on the release of tension in the body and mind while creating an awareness of one's connection with their surroundings/environment. She also emphasizes the importance of musicality, as the pieces Isadora choreographed to are full of beautiful harmony and rhythms. We will listen to and study these compositions along with the choreography, as music is the essence of Isadora's work and continually guides our movement.

Sano's concept of "Dancing Harmony," centering on simplicity, sincerity, natural beauty, and a perfectly balanced body and spirit, is inspired by Isadora's essays on dance. During the workshop we will read some of Isadora's words about nature and art, as we feel that these views are as valuable as ever today.

This workshop is for dancers of any level or discipline, and can be enjoyed by non-dancers alike. Sano believes Duncan dance offers a strong grounding base for all artists including musicians and visual artists. Sano's approach naturally brings out individual expression and brings Isadora's dance to life in an authentic way.

## **Lecture/demonstration on Zen Prelude by Chopin**

*Mary Sano, Eriko Tokaji*

Research Paper/Lecture (30 minutes or 60 minutes)

This lecture/demonstration is by Duncan dancer Mary Sano and classical pianist Eriko Tokaji. They have been working together over the last 20 years in Tokyo and Tokaji has accompanied Sano at numerous dance recitals in Tokyo, Gifu, and in Paris.

First, Sano will demonstrate and discuss her version (passed down by Mignon Garland) of Zen Prelude by Frederic Chopin (Op.28 no.7), then Tokaji will analyze the piece from the view of a pianist.

Sano has learned this version from her mentor Ms. Garland, who was instructed by Anna Duncan. There is a different version of this dance, mostly known by counterparts in New York, whose version Sano thinks was likely passed down by Irma or Theresa Duncan. Sano believes that this dance, while being very simple, is also very deep and philosophical in nature, and would cherish the opportunity to share and exchange different visions of the work. These differences may be difficult for beginning students to understand, but for intermediate to advance students, this kind of learning enriches the experience and leads them to a deeper understanding of choreography and concepts.

Tokaji has written a thesis entitled “The Incorporation of Duncan Dance Technique into Modern Piano Education: Isadora Duncan Dance as Mousike” (2014) in which she explains that “Musical expression is tightly connected with physical sensations of humans from the first. For example, harmony progression in music is relevant to various human behaviors like tension and relief. When we grasp the meaning of the Dance (Zen prelude) from the perspective of Music Analysis, this dance is certainly capturing the real nature of music.” For this lecture, she looks forward to playing and analyzing this piece, and commenting on the attraction of the piece while Ms. Sano demonstrates the dance.

## **Mary Sano and her Duncan Dancers rehearse with live pianist**

*Mary Sano, Eriko Tokaji*

Open rehearsal/demonstration

This is an open rehearsal/demonstration by Mary Sano and her Duncan Dancers followed by some questions and answers. This group has been dancing under the direction of Sano for the last

several years and we will show how we work together with a pianist. They have been rehearsing for their upcoming performance “20: Reflections on the Past, Visions of the Future” (working title) for the 20th anniversary of the Mary Sano Studio of Duncan Dancing in San Francisco.

While 2017 marks twenty years of achievement at the Mary Sano Studio, it is also the 140th anniversary of Isadora’s birth, and the 90th anniversary of her death in 1927. Her art and her influence; so deeply treasured by the few, often forgotten by many, feel as though it has come to an important crossroads. How do we carry this tradition forward? How do we ensure that this timeless emotion and esthetic remain relevant within the context of an increasingly complex, even cluttered artistic landscape?

We feel that it is vital that we continue to keep the Duncan tradition fresh and relevant with new interpretations of her choreography and also creating new work based on her esthetic. For this workshop, Sano will focus on rehearsing new repertoire “Valse Brillante” by Chopin with accompanist Eriko Tokaji from Japan. Although Sano has been working with Tokaji since the 1990’s, and we plan to demonstrate how we work with a pianist and deepen our performance repertoire.

### **Rolling Waves: The Undulating Bridge Between Duncan Technique and Tribal Fusion Belly Dance**

*Elaine Santos*

Informal Showing of Works-In-Progress, Repertory, New Choreography, with Discussion (30 minutes)

I created two dances (both under 3 minutes) that use the movement vocabularies and philosophies of Duncan technique and of Tribal Fusion Belly Dance (TFBD) technique. My choreography is inspired by nature, specifically the moon, the change of seasons, rituals, and Greek myths.

Belly Dance might bring up images of belly-baring costumes, shimmies, and the sounds of drums and finger cymbals but I have discovered in studying these two seemingly different dance practices wonderful overlaps, complements, and creative surprises. What I find interesting about these two dance forms are: they are inspired by ancient cultures’ art, costuming, and movement; they honor music; and they were both created in the SF Bay Area.

TFBD was created by a lineage of dancers beginning in the 1960’s. TFBD is an individualistic dance form that allows any music and incorporation of other forms of dance to create choreography. The technique is grounded belly dance movement that is often muscle-initiated and emphasizes isolating muscle groups and layering movement.

I am experimenting with fusion choreography to bridge Isadora's still relevant dance philosophy and movement to TFBD's innovative practice. Undulation and waves are an important philosophy and repeating movement pattern in Duncan's work. TFBD also uses undulation and figure eight movement patterns in vertical and horizontal directions. At times, I contrast the techniques and at other times my dances explore the movement of both techniques by highlighting the seamless flow of one into another.

## **Jaillissements**

*Elizabeth Schwartz*

Video screening (30 minutes)

Elizabeth Schwartz will screen *Jaillissements*, a film by director Raoul Sangla from 1990 which evokes Isadora Duncan, the barefoot dancer, in a game of correspondence between dance and Rodin's work. In long panels, the camera captures the successive solos of the dancer who sometimes encounters video monitors integrated into the decor. They show images of the "Gate of Hell" and other works of the sculptor. The frame is wide, at a distance from the body, and allows us to view the gigantic painted backdrop that dramatizes the choreography and emphasizes its lyricism in an abstract way. Elizabeth Schwartz has reconstructed selected solos by Isadora Duncan which she mixes with her very personal compositions including a final duet with the dancer and choreographer Dominique Petit.

## **Water Study**

*Jennifer Sprowl, Ingrid Becker, Hannah Brooks-Motl*

Informal Showing of Works-In-Progress, Repertory, New Choreography, with Discussion (30 minutes)

"Water Study" is recognized as an early Duncan dance, set to Schubert's Waltz D. 924, No. 12. The dance develops dynamically, drawing on wave motifs and repetitions. It is a rare Duncan dance without a "story" or even an especially human presence or character—the dancer is cast as water, and the dance itself might be seen as the dancer's becoming of water. "Water Study" thus bridges the natural world of elements and weather with the human body, itself composed of matter, made of water, and susceptible to currents of all kinds.

This version of "Water Study" has been restaged by fourth generation Duncan dancer and Duncan Dance Chicago Artistic Director Jennifer Sprowl. Set for and with her students, the dance emerged as a collaborative effort, drawing on Sprowl's deep knowledge and expertise in choreographing for a variety of body types and skill levels, as well as the friendship and intimacy that

develops between students and teacher. This “Water Study” could then be considered a bridge between generations of Duncan dancers. And so it presents an opportunity for us to discuss questions such as: what are the risks and rewards of restaging Duncan repertory? This ,“Water Study” is staged as a duet, not a solo—how do we think about scale as we restage Duncan choreography? What does collaborative choreography look like, or what are processes of choreographing people have found successful and why? Finally, as fifth and sixth generation Duncan dancers come of age, how do we continue to bridge generations, passing along not just knowledge of technique and rep, but joy and connection with Isadora’s legacy?

### **Isadora Lives...in Bahia**

*Fatima Suarez, Rachel Neves, Cristiane Pinho, Cristina Tocchetto, Estela Serrano, Helena Mathias, Leila Gomes*

Informal Showing of Works-In-Progress, Repertory, New Choreography, with Discussion (30 minutes)

In this presentation Fatima Suarez will show how she uses Isadora Duncan repertory to inspire new choreographies influenced by Brazilian dances. The presentation will explain how the choreographies were composed by showing the repertory inspiration, the Brazilian theme, and the final choreography. This proposal was created in order to contribute with the theme of the Duncan Symposium in this edition . "Resurgence: Bridging Time and Techniques."

Isadora Lives...in Bahia was forged during Ms. Suarez experience as a Duncan teacher in the last 25 years at the Escola Contemporânea de Dança an institution devoted to the global vision linking movement, nature, education, and artistic practice as Isadora Duncan.

Four dances will be analyzed in the presentation:

XAXADO (2011) Music: Tom Zé

The steps of Isadora Duncan’s “Champagne” and a popular dance from the Northeast of Brazil, the Xaxado.

PARABOLICAMARÁ (2012) Music: Gilberto Gil

The Afoxé music and the movements of the ocean built this dance, having the “Water Study” as inspiration.

LORINDINHO (2015) Music: Armando Macêdo

Isadora Duncan’s “Scherzzo” movements danced in a Bahiana Guitar, having the carnival as inspiration.

TXITXI (2016) Music: Marlui Miranda

A lullaby from the Juruna/Yudjá Brazilian first natives tribe and the Isadora Duncan's "Air Gae" are together in this rhythmical dance.

My intention at the end of the presentation is to prove that the most important legacy of Isadora Duncan was the new technique she created for the body and if we update that technique we will be able to create a continuous interest in our dance work.

## **Duncan Technique for the 21st Century Dancer**

*Loretta Thomas*

Practical Workshop/Class (90 minutes)

Isadora Duncan's ideas at the turn of the 20th century revolutionized dance and cultural mores. Through sharing her innovative dance form, we hope to realize Duncan's dream of creating "the dancer of the future".

After many years of studying, teaching and performing the Duncan work, Loretta Thomas has established a unique approach to presenting Duncan technique to dancers in the 21st century. Combining this classic modern dance with current knowledge of the body, offers a foundation, which enhances and deepens the dancer's understanding of movement.

Duncan created the original release technique, using breath to articulate the expansion and release of the body, thus giving virtuosic flow of energy from the center. The natural alignment and use of the body lead dancers to discover a healthier approach to technique and can lengthen the dancing life.

The embrace of using gravity in movement creates a fully weighted and dynamic approach to locomotion. Releasing into gravity and pushing against space, enhance elevation and expression as well as the mobility and health of the joints. This innovation was ahead of its time, especially for the female dancer, yet it informs modern dance techniques to this day.

Stability of the hips allows for greater freedom in the extremities. This is essential for the Duncan vocabulary, with the upper body often moving in opposition to the lower. The solid placement of the hips and moving from the center, allows the body to function in a more relaxed and healthy fashion thus can be beneficial in all forms of dance.

These elements and the challenging repertoire make this a wonderful tool for today's students. The mission of Loretta Thomas is to share this wonderful technique with all its joys and benefits with a new generation of dancers.

Offering "The highest intelligence in the freest body."

## **Bridging the Gap: Rethinking the Duncan Generations as a Network**

*Laura Tipton*

Research Paper/Lecture (30 minutes or 60 minutes)

The network of Duncan dancers has long been thought of in terms of a lineage, founded by Isadora herself. We count the number of individuals between ourselves and our founder and call it our generation. Yet, as people no longer live in a single city for their entire lives, this model has become outdated. Contemporary Duncan dancers list as many as eight teachers in the Isadora Duncan Archive Dancer Directory (IDADD). Additionally, events like the Isadora Duncan International Symposium (IDIS) bring together current Duncan dancers of many lineages and enable learning across generations.

Using self-reported data from the IDADD and attendance lists from IDISs, I have analyzed the network of Duncan dancers as both a directed lineage and as a bi-directional general network. In the lineage network, dancers are organized by generations and learn only from their direct teachers. Conversely, in the bi-directional network, students and teachers learn from each other and all dancers can spread information by attending conferences. I used standard network analysis metrics to evaluate each network for its ability to disseminate old and new knowledge and to survive the loss of dancers. The bi-directional network outperforms the lineage network on both counts. These results have implications for how we consider our place in the history of Duncan dance, and highlight the importance of conferences such as the IDIS. Thus, it is time we bridge the gap between our lineages and begin to consider ourselves a network of practitioners, rather than members of specific generations or cohorts.

## **Isadora Duncan and the Art of Immersive Theater**

*Cynthia Word, Ingrid Zimmer*

Practical Workshop/Class (90 minutes)

In this workshop Cynthia Word and Ingrid Zimmer of Word Dance Theater will share their pioneering methods for creating site specific, multi-disciplinary, immersive, dance/theater productions inspired by the technique, choreography and philosophy of Isadora Duncan. We will begin the session with participants performing short, traditional Duncan choreography within specific architectural locations at the workshop site. Next Word and Zimmer will present, using lecture, power-point, video, the Word Dance Theater process of integrating architecture, dance, theater, music, and visual art into a seamless production. Participants will then repeat the initial movement experience but incorporating techniques explored in the workshop. We will end with open discussion of questions that emerged from the workshop.

## **Duncan as the original modern dance technique**

*Elizabeth Disharoon Wright*

Practical Workshop/Class (90 minutes)

This class will approach Duncan as an integral part of the canon of classical and modern dance techniques. Today's professional dancers are trained in a wide variety of styles but rarely have any exposure to Duncan dance. Why? Because it is rarely taught in their language. This class will apply Duncan movement philosophy to vocabulary that is familiar to trained dancers, and will emphasize linkages with more recent modern choreographers including Martha Graham, Jose Limon and Jennifer Muller. These choreographers all initiated movement from the center and spent a great deal of time mobilizing the torso; this class will explore the commonalities in many of their exercises. The class will include floor work, standing barre, traveling barre, and a bit of phrase work if time permits. Placing Duncan within the context of other dance techniques, with a familiar vocabulary and a high level of technical rigor, enables a wider range of dance studios and schools to embrace Duncan technique within their established curriculum. It opens the door for advanced dancers to experience her art and incorporate her ideas into their own work, whether directly or indirectly. This is one more way to ensure that Isadora's legacy will be carried forward on the stage for many years to come.

## **Love Your Body - Love Your Life**

*Julie Wylie*

Practical Workshop/Class (90 minutes)

“All that is necessary to make this world a better place to live in is to love...”

Isadora Duncan

35 years ago, San Francisco lay fertile soil for Debbie Rosas & Carlos Aya-Rosas to embark on a movement education journey seeking, health, fitness & well-being. Compelled by the alarming injury rate in the high-impact fitness industry they spent years studying & weaving together dance choreography, martial arts movements and mindfulness techniques to create Nia. One fateful day a master teacher from the Duncan Dance lineage, attended their class changing forever the chemistry of this practice. In Debbie's words, “O'Eloel Braun was 80 years old when she came to our class – and she moved like the wind. O'Eloel's movement and spirit helped us see what Duncan Dance could bring to Nia: LEVITY.” Like the long tail of a comet, O'Eloel's choice to attend class that day had a profound influence on Nia's development. Nia is now practiced in over 40 countries and further fueling this resurgence, Nia teachers world-wide are en-

couraged to take classes from Duncan Dance teachers that they may understand this technique purely. Nia puts joy back into fitness! Experience the sensation. Practiced barefoot, this technique is suitable for people of all ages, levels of fitness and movement skills. Join Julie Wylie for an introduction to this revolutionary fitness approach: Nia. “The Nia Technique is physically very sensitive, articulate, and all inclusive and would not be the same without its foundation of meticulously prepared bare feet.” – O’Eloel Braun Third generation Duncan Dancer and Teacher

### **The unknown pages of Isadora Duncan Moscow school (1921-1949)**

*Elena Yushkova*

Research Paper/Lecture (30 minutes or 60 minutes)

The most controversial period of Duncan’s works has not been analyzed thoroughly even in Russia. Due to ideological reasons, Isadora and her school were completely excluded from the Soviet culture. Another obstacle for understanding has always been the Russian poet Sergey Esenin, whose wife Isadora was, and whose poetry is too dear to Russian people. The British scholar Gordon McVay gathered many unique materials, included in his famous book *Isadora and Esenin* (1980), and later, in 2005, in a collection of materials, devoted to the Moscow school and its former students, published in Russian. Nevertheless, there are still many lacunas in these studies, both for Russian and English-speaking audiences. There is a brilliant biography of Isadora Duncan by Peter Kurth, but he also does not pretend to cover the complexity of school’s work in Soviet Russia and USSR. Of course, there are memoirs written by Irma Duncan and former students in English, but they represent only their own reminiscences and, in the case of Irma, many important facts are omitted intentionally.

The presentation will be devoted to unpublished materials found recently at the Moscow archive, which include correspondence between the leader of the school Irma Duncan who was touring the USA with students in 1929, and Anatoly Lunacharsky, the People’s Commissar of Enlightenment.

## Appendix II: Presenter Bios

### Patricia Adams

Patricia Adams began performing Duncan's work in 1977 as a member of the Isadora Duncan Repertory Dance Company, Sylvia Gold director. In 1989 she co-founded Dances by Isadora with Catherine Gallant. Patricia has performed throughout the United States, in Russia, Japan, Hungary, Finland, and Canada. She has been a faculty member at numerous colleges and studios in the Boston area. In addition to many years of study with Sylvia Gold, her teachers include Julia Levien, Hortense Kooluris, and Gemze DeLappe, and her long-time collaborator, Catherine Gallant. Patricia continues to perform with Dances by Isadora.

### Thea Keats Beaulieu

Thea Keats Beaulieu is the Director of BioSonic Enterprises, a dance and movement therapist, Registered Polarity Practitioner. She is the author of the *Color Love Journal* and her new book *Moving with the Elements* - Daily exercises to increase your balance, flexibility and well-being for all ages and all stages. Thea has been a principle dancer for the Isadora Duncan Dance Company of San Francisco and has danced in New York with the Isadora Duncan dance company. She has taught extensively in Europe and America and is now a Senior Teacher of the BioSonic Academy at the Stone Ridge Retreat Center. Thea holds degrees in English, Dance and Dance Therapy. She graduated from the University of Wisconsin and is featured in Polarity Yoga and Polarity Reflexology.

### Ingrid Becker

Ingrid Becker is a PhD candidate at the University of Chicago, where she works on the linkages between poetry and the social sciences. She studies Duncan dance with Jennifer Sprowl and is an ensemble member of Duncan Dance Chicago.

### Eric Belair

Eric Belair has been immersed in meditation, spirituality, and music for the past twenty years. He is a Sound Healer and has studied under the lineage of Don Conreaux, with Gong Master Barbara Cole. Eric is a certified Yoga Instructor and specializes in teaching Yoga Nidra to release stress and trauma. Eric is also the founder of Belair Expressions, which combines his passions of sound healing, movement, and spirituality. He continues to train and perform as a dancer with

RammDance company- performing both Isadora Duncan's choreography as well as new works by Courtney Ramm.

### **Lori Belilove**

Lori Belilove's direct lineage and prestigious performing career have earned her an international reputation as the premier interpreter and ambassador of the dance of Isadora Duncan. As a third generation Duncan dancer, Belilove is considered the living embodiment of Duncan's grace, power, and mastery of weight. She is the leading dancer in the award-winning PBS documentary *Isadora Duncan: Movement From the Soul* and tours and teaches residencies worldwide. Belilove is founder and Artistic Director of The Isadora Duncan Dance Foundation & Company, and the newly established Duncan Dance Academy in Shenzhen, China. Born in Berkeley, Lori is a Graduate of Mills College.

### **Alice Bloch**

Alice Bloch has a doctorate in dance history from Temple University and a choreographic MA from UCLA. She was the lead dance writer for The Encyclopedia of Religion and Culture (Facts on File, forthcoming). An Arts Integration specialist, Alice teaches STEAM, literacy, and peace-making curricula through professional development workshops and residencies. She is on the board of the Missouri Alliance for Arts Education. Alice consulted for the Crystal Bridges Museum of American Arts' Art of American Dance exhibit. Her November, 2016 residency included the lecture/performance, *Isadora and the New Woman*, gallery performances, docent trainings, and arts integrated children's classes.

### **Meg Brooker**

Meg Brooker, Assistant Professor, Middle Tennessee State University, is a steering committee member of the Isadora Duncan International Symposium and a former Lori Belilove & Company dancer. Meg's national and international performance credits include major museums, galleries, gardens, and concert theatre spaces in cities throughout the United States, Europe, and Russia. She directs the Duncan portion of *Dancestry*, recently recognized as "Best of the Arts in Austin" by the *Austin-American Statesman* (TX). Meg has presented scholarship for SDHS, CORD, and NDEO, and received an NEH Preservation Assistance grant for her work with Noyes School of Rhythm Archive. [www.megbrookerdance.com](http://www.megbrookerdance.com)

### **Hannah Brooks-Motl**

Hannah Brooks-Motl is the author of two poetry collections and a PhD candidate in English at the University of Chicago. She has been studying Duncan dance with Jennifer Sprowl since 2014 and is an ensemble member of Sprowl's company Duncan Dance Chicago.

### **Ashley Ann Burton**

Ashley Ann Burton (BFA [Hon.], BEd, MFA) is a sought-after Canadian scholar, educator and choreographer. She has studied dance and performed throughout North America and Europe. Her choreographic work has been showcased at York University, Nuit Blanche and the Banff Centre for Arts. As Founder/Artistic Director of Arts North from 2008-2015, Ashley Ann developed northern Ontario's only multidisciplinary studio for youth and adults. She is the recipient of the Business and Professional Women's Young Entrepreneur of The Year Award, a member of the Council of International Dance, and was this year's Dance Artist in Residence at the Heliconian Club of Toronto. Ashley Ann holds a Master of Fine Arts degree with a focus on Duncan-inspired dance choreography and performance.

### **Marie Carstens**

Marie Carstens, BC-DMT, CMA, LCAT, LMT, received her BFA in dance (UMKC) and MS in dance therapy (CUNY). Marie began studying Duncan dance from Jeanne Bresciani, receiving her Certificate in Isadora Duncan Studies (1999). She continued her study and performance with Lori Belilove and then Lynn Armentrout, with whom she co-directed the Duncan Dance Collective for 10 years, creating new works within the framework of Duncan technique. She currently performs with Catherine Gallant/Dances by Isadora. She is a dance/movement therapist and movement analyst with over 20 years working in New York. Marie's private practice includes dance/movement psychotherapy, movement re-education and massage therapy.

### **Ann Elise Cogley**

Ann Elise Cogley was a member of Mignon Garland's the San Francisco Duncan Dancers from 1979 through 1991. She was also an assistant teacher to Mignon at The Isadora Duncan Heritage Society, Inc.'s school. Hortense Kooluris and Sylvia Gold coached her extensively and Ruth Fletcher was also a mentor. She has danced as guest artist with Jeanne Bresciani and Lori Belilove companies in New York City and dance OREMUS danse in Toronto, Canada. In 1998 she directed the Isadora Duncan Project Dancers of Houston, Texas in that city's first full recital of Duncan repertoire. In 1999 she founded the Isadora Duncan Project, Inc. of Berkeley, California teaching ongoing classes and directing annual performances through 2009.

### **Christina Cornell-Pape**

Christy Cornell-Pape began studying dance at the age of 2 and continues to study a variety of dance forms. Christy began studying Duncan dance in 1999 with Mary Sano. She attended and performed at the International Isadora Duncan Dance Festival in Budapest, Hungary in 2002. In 2003, Christy began taking classes with Ann Cogley and Christina Fessenden. She has taken several workshops with Lori Belilove and worked with Lori as a performer and children's rehearsal director. Christy performs in musical theatre and burlesque, in the U.S. and internationally. Christy has taught both adult and children's Duncan dance classes and currently teaches classes for Duncan dance, cancan, fan dancing, and burlesque.

### **Fabienne Courmont**

Fabienne Courmont, international dancer, choreographer, dance-therapist, founder and trainer in Dance of Being©, Director at the “Dance of the future International Center,” President of the Avignon CID section ( International Dance Council - UNESCO partner). Initiator of “United Colors of Dance” CID Dance for Peace. Fabienne embodies the revival of the sacred tradition of dance in a free form that Isadora Duncan called: Dance of the Future.

### **Jacqueline Crousillat F**

At age nine, Jacqueline CrousillatF, began her dance training in Peru with French, English and Russian ballet masters and later with modern dance choreographers, mostly of the American school. Since 2000, she focused on Isadora’s dance, a missing link between her ballet and modern to contemporary dance experience.

She pursued an education in humanities (BA), arts and photography (AAS) with an involvement in the dance and photography scenes: performing, teaching and choreographing. As an integral part of culture, Jacqueline advocates dance education for all.

### **Frederick Curry**

Frederick Curry is an Assistant Professor, Department of Dance, Mason Gross School of the Arts, Rutgers University, where his focus is on dance pedagogy and Laban Movement Analysis. He has taught at the Laban/Bartenieff Institute of Movement Studies, the Dance Education Laboratory at the 92nd Street Y, and NYU Steinhardt Dance Education Program in New York City, and served on the Board of Directors of the National Dance Education Organization. His Duncan experience includes classes and workshops with Lori Belilove, Jeanne Bresciani, Julia Levien, and training and performing with Maria Bosciano’s American Heritage Dance Company.

### **Maria del Rosario Villasana**

Maria del Rosario Villasana has studied with the major exponents of Isadora Duncan's legacy beginning with Mignon Garland in 1974. Most notably she has studied with Maria Theresa, one of the six original pupils trained directly by Isadora, in group and private sessions and performed with her company in New York. She has performed as a soloist and company member in the Bay Area, New York, Moscow, Russia and Greece.

### **Valerie Durham**

Valerie Durham has been dedicated to the art of Isadora Duncan for more than 20 years. She has performed with Lori Belilove & Company, and studied with Duncan masters Lori Belilove, Jeanne Bresciani, Barbara Kane, Hortense Kooluris, Julia Levien, and others. She is the Artistic Director of Persephone's Circle (formerly The Duncan Dancers) and Executive Director of the Isadora Duncan School for Creative Movement & Dance, a school dedicated to a progressive curriculum in the Duncan technique as well as creative movement based on Duncan's philosophies. A Kennedy Center Teaching Artist with an MFA in Dance from the University of Maryland, Valerie has presented lectures and master classes at many colleges and institutions.

### **Kelli Edwards**

Kelli Edwards has been dancing the work of Isadora Duncan under the tutelage of Patricia Adams since 1995 and is currently the co-director of Dances by Isadora-Boston. She has performed in the works of Marcus Schulkind, Sara Rudner, David Parker, Caitlin Corbett, Daniel McCusker, Nicola Hawkins and Leni Wylliams. Kelli's choreography has been presented at the West End Theatre (NYC), the ICA (Boston), and other New England venues. She has choreographed extensively in Boston theatre for the New Repertory Theatre, the A.R.T., the Huntington, and Actor's Shakespeare Project. She is currently on the dance faculty at Milton Academy.

### **John Faiello**

In 1985 John Faiello graduated from State University of New York at Brockport, with a Bachelor of Science Degree in Dance. While completing his degree, he attended a Dance program at Middlesex Polytechnique in London, England (1983) and a Physical Education program at Chelsea School of Human Movement in Eastbourne, England (1985). In 1986 he relocated to San Francisco and joined the Isadora Duncan Heritage Society, Artistic Director, Mignon Garland. Then in 1989 again relocated to New York City and joined The Isadora Duncan International Institute,

Artistic Director, Jeanne Brescianni. Since graduating in 1985, he has taught Isadora Duncan Dance, Social Dance and Modern Dance in New York, New Jersey and San Francisco, CA.

### **Catherine Gallant**

Catherine Gallant is the director and co-founder (with Patricia Adams) of Dances by Isadora which performs, teaches and collaborates with Duncan dancers throughout the world. She began her study of the technique of Isadora Duncan with Julia Levien, in 1982. She currently serves on the Duncan Archive Committee. Catherine is a full-time NYCDOE dance educator at PS 89 in Manhattan. She and her students were featured in the Emmy-nominated PBS documentary, PS DANCE! Catherine served on the writing committee for NYC Blueprint for the Arts in DANCE and is on the faculty of the Dance Education Laboratory (DEL). She creates new works through her company, Catherine Gallant/DANCE. BFA the Boston Conservatory, MFA Temple University.

### **Victor Garlin**

The presenter, Victor Garlin, is the son of Mignon Garland (Mary H. Garlin). He was raised in New York City, where he attended the Walden School and public schools, graduating from Stuyvesant High School in 1952. After graduation he attended the University of California where he earned doctoral degrees in economics, and in law. He taught these subjects at the University of California and the California State University from 1957 to 2007. At Berkeley, he attended Pablo Casals Master classes in cello as an auditor in 1960 and 1962. At present he is a bass in the Berkeley Community Chorus and Orchestra. He has been married to Marjorie Baird Garlin since 1970; they have two grown daughters and five grandchildren. All members of the Garlin family assisted in, and were supportive of, the dance activities of Mignon Garland during the years 1969 to 1989

### **Selçuk Göldere**

He's graduated as a dancer from the Ulusoy/Classical Ballet School (1998) and as an actor from Ankara University /Theatre Department (1996). He has got M.A and Ph. D degrees and has also worked as an assistant over there. He has got also a bachelor degree from Amsterdam Theaterschool, Dance Department-School for the New Dance Development (Dance/Dancemaker) (2005). He has worked as a dancer and choreographer until 2009 in Ankara State Opera and Ballet-Modern Dance Department/MDT. He has teaching dramatic and epic acting, staging, physical acting skills, dance techniques and choreography for contemporary dance, modern dance techniques, solo dance, choreography and dance composition classes at Hacettepe

University Ankara State Conservatory Stage Arts Department Ballet Division as a Chairperson and deputy director.

### **Joanna Harris**

Joanna Gewertz Harris is a dancer, choreographer, teacher, historian, dance writer/reviewer and dance therapist. She studied with the early modern dancers in NYC (Graham, Limon, Humphrey, at the New Dance Group, with Blanche Evan, Anita Zahn, Kathleen Hinni and others). She has numerous credits in performing, teaching and choreography. Joanna has lived in the SF Bay Area since 1957. She is now involved with teaching seniors at the Shawl-Anderson Dance Center, Berkeley and teaching informal seminars on such subjects as "New/Now Dance", "Choreographers and Composers" and theater literature. She lives in Berkeley, has three grown children and six grandchildren.

### **Rachel Herzog**

Rachel Herzog is a social worker, scholar, and dance/theater artist based in New York City. She holds a BA in Classics from Barnard College, and a Masters in Social Work from New York University. Rachel began studying Duncan at the age of nine with Lori Belilove and performed for ten years as a junior company member with the Isadora Duncan Dance Foundation, where she continues to return as a guest artist. Rachel has worked extensively with original-language productions of ancient drama as a director, choreographer, and performer.

### **Marion Hollerun**

Marion Hollerung is an author, editor, teacher of German language, and producer of barrier-free movies. She was trained at the Elizabeth Duncan School in Munich by Hannelore Schick and Astrid Schleusener and has taken workshops with Barbara Kane in London. Marion teaches classes for adults of all ages and for small children. Together with her pupils and accompanied by Ari Mog, the pianist of the school, she has developed choreographies for several performances, including "An evening with Chopin", "Primavera", "The magic wood", and "King Ludwig". She wants to help dancers find their own authentic expression in the aesthetic of Duncan style and led by energy flow, also known from Asian health-consciousness.

### **MaryBeth Hraniotis**

MaryBeth Hraniotis is a professional dancer, teacher, and movement analyst that has drawn on artistic influences from Isadora Duncan, F.M. Alexander, Jose Limon and Anna Sokolow. She is

a 2nd generation practicing Alexander Teacher from A.C.A.T. NY in 1993. MaryBeth returned to dance in 1996 after meeting Jeanne Bresciani at the Isadora Duncan International Institute founded by Maria Theresa Duncan. She continued in multiple roles since 1997 earning an I.D M.A and an Advanced Diploma in Duncan Repertory & Performance, remained an active company member, teaching assistant, grant writer, and executive board member. She is a 3rd generation Duncan dancer via Maria Theresa Duncan and 4th generation via Anna & Irma Duncan. MaryBeth is Director of Programs & Artist in Residence at The Meadow Dance & Integral Healing Arts Center In Montgomery NY. She currently serves as President on the board for H.E.A.R.T. Inc., a 501c3 Multidisciplinary Arts and Healing Organization. [www.themeadowstudio.com](http://www.themeadowstudio.com)

### **Dicki Johnson Macy**

Dicki Johnson Macy, BC-DMT, MEd., LMHC, IDMA, is a third generation Duncan lineage holder, through her teacher, Anita Zahn. Mentors Sylvia Gold and Jeanne Bresciani impacted greatly the inclusion of the Duncan philosophy in her trauma focused stabilization and resiliency programs for young children. The director of the “Boston Children’s Foundation”, she is the creator and founder of Rainbowedance →. A dedicated pioneer in the field, she is also the co-founder of the arts based trauma response intervention, CBI. For the past 30 years, in her career as a dance therapist, she has created international healing rituals for children isolated by developmental and neurological disorders and exposure to conflict and natural disaster. She continues to guide children, caregivers, and dancers of all ages with her Isadora inspired workshops, classes, and trainings. Her pedagogy for children is now available to Duncan educators.

### **Beth Jucovy**

Beth Jucovy is founder/artistic director of Dance Visions NY, Long Island's celebrated company devoted to Duncan repertory and the creation of original works stemming from the aesthetic. Beth studied with Julia Levien from early childhood and was part of Anna Duncan's children’s troupe. Other mentors include Hortense Kooluris and Gemze deLappe. Beth danced with the Commemorative Company and several other Duncan groups before founding Dance Visions in 1990. She performed and taught throughout Israel and Europe. Her Duncan stagings and original works have been presented widely throughout the NY metropolitan area. She is founder of Children Dancing, a Dance Educator and Teaching Artist.

### **Barbara Kane**

Barbara Kane discovered the Dance of Isadora Duncan in 1968 via Irma Duncan’s technique booklet. She studied with Lillian Rosenberg 1969- 1974, Julia Levien 1976 -1998, and Hortense Kooluris 1976-1991, and performed with the Isadora Duncan Centenary Dance Company

1976-1979. From 1976-1978 Barbara also performed with Linda Elkin and Wendy Smith, pupils of Lillian Rosenberg (Wellspring—a Duncan Dance Consort). In 1979 Barbara moved to England and in 1985 set up the Isadora Duncan Dance Group based in Gent, Belgium, Paris and London with the support of Jetty Roels and Francoise Rageau. Barbara also studied with pupils of Lisa Duncan and with pupils of the Elizabeth Duncan School. From 1990-1995 Barbara studied with Isadora and Irma Duncan's Moscow pupils, and also learned aspects of Russian Musical Movement system.

### **Dawn Karlovsky**

Dawn Karlovsky (MFA - University of Utah) is the Founder and Artistic Director of *Karlovsky & Company Dance*, a St. Louis based contemporary modern dance company. She is also a 5th generation Isadora Duncan dancer studying and performing the Duncan repertoire since 2005 with Dr. Alice Bloch. Dawn teaches dance and the Alexander Technique at Washington University and in the Department of Dance at Webster University. Ms. Karlovsky is a nationally certified teacher of the Alexander Technique and a member of the American Society for the Alexander Technique (AmSAT). Dawn is a 2015 Artist Fellow of the Regional Arts Commission of St. Louis.

### **Irene Lutts**

Irene Lutts is a lifelong resident of Massachusetts and has been dancing in the Boston area since 1990. She discovered Isadora's autobiography in high school, but only began studying Duncan's work 5 years ago when she joined Dances by Isadora, Boston. Irene is honored to have Patricia Adams as a mentor on her journey through Duncan's technique and repertoire. She also currently performs with Peter DiMuro/Public Displays of Motion, homeschools her two children, and is a bicycle advocate in her hometown Quincy.

### **Andrea Mantell Seidel**

Dr. Andrea Mantell Seidel is Professor of Dance, Associate Professor of Religious Studies at Florida International University, trustee of Eleanor King's choreographic legacy, and artistic director of the critically acclaimed Isadora Duncan Dance Ensemble. Dr. Seidel has lectured and performed as a soloist throughout the US and abroad, including Goethe Festival; Kennedy Center; International Tanzfestival, Germany; and numerous other venues. She is a recipient of NDEO's Visionary Award, Fulbright Senior Scholar award, author of *Isadora in the 21st Century: Capturing the Art and Spirit of the Dancer's Legacy* (McFarland, 2015) and director of *Masterworks: Isadora Duncan Technique and Repertory* and *Isadora Duncan Technique and Repertory* (Dance Horizons/Princeton Book Company).

### **Janaea Rose Lyn (McAlee)**

Janaea Rose Lyn (McAlee) is a Third Generation Isadora Duncan dancer, educator and historian. She is Co-Chair of the Isadora Duncan Archive Committee and participated in the 2013 and 2015 Isadora Duncan International Symposium. Janaea's career began with Mignon Garland and San Francisco Duncan Dancers and she was Artist in Residence at the Akademia Raymond Duncan in Paris, and a member of the Dionysian Duncan Dancers before embarking on a solo career. A dance artist and academic specializing in collaborative work, Janaea is Residential Dance Faculty at Estrella Mountain Community College in Phoenix, Arizona.

### **Melinda McGee**

Melinda McGee was a member of the San Francisco Duncan Dancers, director of the New Orleans Duncan Dancers and co-artistic director of the Dionysian Duncan Dancers in San Francisco. She has performed and taught the Duncan work in the United States, Europe and on tour in the former Soviet Union and Russia. She has a M.A. degree in Dance from Mills College and has trained in the modern dance techniques and choreography of Humphrey-Weidman, Limon and Hawkins, and in Cecchetti ballet. She has taught dance at Stanford University, Loyola, Dominican College, and the New Orleans Center for the Creative Arts.

### **Margaretta K. Mitchell**

Margaretta K. Mitchell is a highly accomplished photographer, writer and educator. Her work is in the permanent collections of the San Francisco Museum of Modern Art, Stanford University Museum, the New York Public Library, Princeton University, UCLA, Bancroft Library at the University of California, Berkeley, Smith College Museum and the Royal Print Collection, Windsor, England, among others. Her portfolio, *Dance For Life* was published in 1985, under her own imprint, Elysian Editions. On January 31, 2000 Berkeley Symphony performed the world premiere of "Berkeley Images", commissioned by Kent Nagano and inspired by Margaretta's photographic project, *Dance for Life*. The work is the result of a collaboration with dancer Lori Belilove. She is currently working on and exhibiting her next project Nature Body Time. [www.margarettamitchell.com](http://www.margarettamitchell.com)

### **Birgit Pittig**

Birgit Pittig studied Duncan Dance for 15 years in the Elisabeth Duncan School and has been teaching since 2000. Her main teacher was Hannelore Schick. Hannelore danced as a child in the Elisabeth Duncan School and was a student of Gertrud Drück, Elisabeth's assistant. Birgit lives and dances in the so-called 'blue land' in Germany, Bavaria, and teaches Duncan Dance in Bavaria and in Europe. In her dancing practice, she is searching for the connections, as well as

the differences, between the Elisabeth Duncan technique and the dance practices of other early 20th century European systems – specifically, the legacy of Rosalia Chladek, who created a dancing-system in the tradition of Jaques-Dalcroze in Hellerau. She is also investigating the influences of these early systems on the development of contemporary dance.

### **Julia Pond**

Julia Pond, a contemporary dance artist and facilitator based in London, is a direct lineage Duncan dancer. She studied and performed with Lori Belilove and Cherlyn Smith, and received coaching from Julia Levien as a member of Lori Belilove's Isadora Duncan Dance Company (2001-2005). Since 2012, Julia has received direct coaching from and performed with Barbara Kane, Isadora Duncan Dance Group London/Paris. Julia has taught and performed the Duncan work throughout Europe, Russia and the United States, and has created 3 full-length dance theater works which have toured to Italy, London and the US, and is co-founder of the Duncan Dance Project. She has also developed class material fusing core principles of the Duncan technique with a contemporary class structure. She has a BFA in Dance from Boston Conservatory and an MA in International Relations, and is 200 hr certified yoga instructor.

### **Laura Pravitz**

Laura Pravitz, IDMA, CLMA, LICSW is a graduate in advanced standing from the Isadora Duncan International Institute (IDII). She performs and teaches Duncan dance and movement exploration classes in schools, senior homes, museums and studios in the Pioneer Valley and Boston, and continues her affiliation with the IDII dancers. She draws on her background in Laban Movement Analysis and Imaginal Psychotherapy to teach from a depth perspective. She has produced, directed, and performed in concerts at Holyoke's Historic Wistariahurst Museum to notable acclaim. She is a Certified Laban Movement Analyst and Clinical Social Worker, specializing in working with elders.

### **Francoise Rageau**

Françoise Rageau began the Dance of Isadora Duncan at the age of 13 with Madeleine Lytton (student of Lisa Duncan). She participated in her shows, both in France and abroad, and then became her assistant for several years. From 1984 to 1993 Françoise Rageau joined Odile Pyros (student and assistant of Lisa Duncan), and worked with her in the repertoire of Isadora Duncan and Lisa Duncan, original choreography, as well as the film on Isadora Duncan directed by Paul Verneiren. From 1984, she began working in the "Isadora Duncan Dance Group", which she group created in 1985 and co-founded with Barbara Kane.

## **Adrienne Ramm**

Adrienne Ramm trained since childhood in the Isadora Duncan technique. A protégé of Julia Levien and Hortense Kooluris, she also trained extensively with Anna Duncan. An original member of The Isadora Duncan Centenary Company, soloist with The Commemorative Company, she was also director of many subsequent NY Duncan Dance programs. Adrienne has performed at universities, festivals and for several documentary and archive projects. She has taught and performed in France,

Austria, Greece and throughout Italy. She has danced in Duncan repertory with her sister Beth Jucovy and Dance Visions NY since 1989. Adrienne is also a pianist and composer for dance.

## **Courtney Ramm**

Courtney Ramm has studied and performed the Isadora Duncan technique for her entire life. She trained since childhood with Julia Levien, her aunt Beth Jucovy, and mother Adrienne Ramm. Courtney also has an extensive background in ballet and other forms of modern dance, and is a graduate of Indiana University's Contemporary Dance program. Courtney has performed with Dance Visions NY, IsadoraNow, Pittsburgh Ballet Theater, Onium Ballet Project, and IONA Contemporary Dance Theater among many other companies. She is the founder and artistic director of RammDance, a 501(c)non-profit dance company that performs both the authentic choreography of Isadora Duncan as well as new, original modern dance works.

## **Cheryl Renner**

Cheryl Renner trained in ballet and modern dance from an early age. In 1979, she moved to New Orleans and began studying with Kathyne Cassis of the New Orleans Duncan Dancers. Cheryl traveled to NJ to be coached by Hortense Kooluris and began performing with Kathyne as the Isadora Duncan Repertory Dancers. Cheryl taught Duncan technique and repertory at Ballet Apretrei, at her own school called "Vive Isadora!" and in St. Tammany Parish schools. In 1994, Cheryl performed in Athens, Greece at the dedication of The Duncan House. Cheryl lives in Tampa, FL.

## **Elyssa Dru Rosenberg**

Elyssa Dru Rosenberg, founder and director of isadoraNOW, is a choreographer and dance educator based in San Diego and specializing in Isadora Duncan. She has spoken at conferences for the National Dance Education Organization, the Isadora Duncan International Symposium, and

the Society of Dance History Scholars. Elyssa has designed curricula for schools and dance studios that teach students to understand and analyze body language, help girls embrace STEM subjects through dance, and educate kids about history through dance. Elyssa holds a Masters in Dance and Dance Education from New York University and a Bachelors in Political Science from Tufts University.

### **Mary Sano**

Mary Sano, artistic director of Mary Sano and her Duncan Dancers, is a protégée of Mignon Garland who founded the Isadora Duncan Heritage Society (IDHS) in San Francisco. A native of Japan, Sano began to study Duncan dance with Ms. Garland in 1979, and established the Japan branch of the IDHS in 1983. In the SF Bay Area, Sano received an MA in Dance from Mills College, began to train a group of dancers in the Duncan style, and formed her dance company in 1993. She established the Mary Sano Studio of Duncan Dancing in San Francisco in 1997 dedicated to the preservation and promulgation of Duncan's art, and to exploring its contemporary relevance through ongoing new work. [www.duncandance.org](http://www.duncandance.org)

### **Elaine Santos**

Elaine Santos has been studying Duncan dance since 2010 with Mary Sano in San Francisco. She enjoys learning about all aspects of dance from movement, choreography, history, to the philosophy and influences of Isadora's work and life. In 2012, Elaine began studying Tribal Fusion Belly Dance with internationally acclaimed teacher Ariellah Aflalo in Oakland, CA. Elaine is in the Integrative Health Studies Master's degree program at the California Institute of Integral Studies, in San Francisco, and is envisioning a livelihood that combines wellness and movement.

### **Astrid Schleusener**

Astrid Schleusener was, from 1982-2008, pupil and assistant of Hannelore Schick (1937-2008), in Duncan dance at the Elizabeth Duncan Schule in Munich. She started to dance in 1977 with Southeastern-European folk dances, also as Hannelore's pupil. From 1983-1986, she studied physical training and earned her "teacher of gymnastics" degree at the Sportzentrum der Techn. Universität München. Since 1987 she teaches: Duncan dance at the E. Duncan Schule, courses for gymnastic, Greek folk dance (she travels to Greece every year since 1987), and sport at primary schools. Except sport, she tries to teach "movement" in the same way she teaches Duncan dance.

### **Elisabeth Schwartz**

Elisabeth Schwartz trained mainly in New York with Margaret Craske, Merce Cunningham, Viola Farber, began researching Isadora Duncan from 1978 onwards, learned her repertoire primarily from Julia Levien. In Paris, she created performances which focused on Isadora Duncan at different Europe Festivals and China. Laureate of the Villa Médicis Award, she returned to New York to pursue research about free dance. Co-author of a film on Isadora Duncan and Auguste Rodin, *Jaillissements*, she realized an assembly of archival films gleaned from around the world, on free dance for the Cinémathèque de la danse. Labanotator, CMA and PHD: her thesis: *Not inventing in dance, paradox about the dance of Isadora Duncan*. She transmits the Duncan repertory to nonprofessional or professional dancers, Paris Opéra, Boris Charmatz, François Chaignaud.

### **Jennifer Sprowl**

Jennifer Sprowl, Artistic Director, Duncan Dance Chicago, is a founder and steering committee member of the Isadora Duncan International Symposium and a founding member of Lori Belilove & the Isadora Duncan Dance Company. Sprowl trained directly with Belilove, Hortense Kooluris, and Julia Levien, and has extensive training in ballet and modern dance. A faculty member at Joffrey Academy of Dance for the last five years, Sprowl regularly conducts master classes in Duncan technique. Sprowl's recent collaborations include *Dancestry* and the Duncan Dance Project, a touring company with Meg Brooker, Valerie Durham, and Julia Pond. A specialist in dancer conditioning, injury prevention, and rehabilitation, Sprowl is a graduate of the Ohashi Institute of Shiatsu and certified as an Active-Isolated Stretch/Strength practitioner (Aaron Mattes). [www.duncandancechicago.com](http://www.duncandancechicago.com)

### **Fatima Suarez**

Fatima Suarez, Director of Mantra Dance Center is graduated in dance at the Federal University of Bahia and Specialized at the London Contemporary Dance School. In 1992 she met Lori Belilove, establishing a permanent exchange between the Isadora Duncan Foundation and Escola Contemporânea de Dança institution that she directs since 1990. As a she served in Mantra Cia. De Dança from 1987-2002. In 2002 she founded the CONTEMPORANEA ENSEMBLE to present Isadora Duncan repertory and her creations. The group already perform in the main capitals of Brazil, France, New York, Germany and Greece. She is also the coordinator of the festival Jornada de Dança da Bahia.

### **Loretta Thomas**

Loretta Thomas has been performing and teaching for over 40 years. Trained in Cunningham technique, ballet and Chinese movement forms, she has studied the Duncan work with Julia

Levien, Hortense Kooluris, Catherine Gallant, Adrienne Ramm and Lori Belilove. Ms. Thomas performed and taught for Austin Civic Ballet, Michael Sokoloff Dance Ensemble and Lori Belilove and Company. She continues her work with Dances by Isadora and CatherineGallant/DANCES as well as presenting her own work. She has taught Duncan workshops at Vassar College, Houston Performing Arts High School, Texas Women's University and Mark Morris Dance Center where she is currently on faculty. Ms. Thomas is artistic director of Moving Visions Inc. studio where she teaches, coaches and directs the Moving Visions Dancers. [www.movingvisionsdance.com](http://www.movingvisionsdance.com)

### **Laura Tipton**

Dr. Laura Tipton holds a Ph.D. in computational biology. Her study of the micro-organisms that are in human lungs and outside air have led her to look for and examine the inter-connectedness of other things, including the Duncan dance practitioners. While not a firm believer in the use of generations to describe dancers, Laura can be considered a fifth-generation Duncan dancer. She began studying the technique in 2009 with Valerie Durham in Washington D.C. She has attended all of the first three IDISs and teaches with the Hawaii branch of RammDance.

### **Eriko Tokaji**

Eriko Tokaji graduated from the Tamagawa University in Tokyo with a Piano Art major. She has a Masters of Education in the field of Art Education from Yokohama National University. She has received many awards from piano competitions and has been playing as a soloist as well as with chamber musicians in Japan. She studied Duncan dance with Mary Sano and has been collaborating with Ms. Sano for over twenty years.

### **Cynthia Word**

Cynthia Word, Artistic Director, Word Dance Theater ([worddance.org](http://worddance.org)). Based in Washington, DC, Ms. Word and Word Dance Theater create award-winning dance/theater productions, blending compelling story, live music, contemporary choreography and the classic dances of Isadora Duncan to create theatrical events that provide opportunity for engagement of audience members through many modalities. WDT has conceived and produced seven evening-length dance/theater productions since 2000. In addition to choreographing and performing, Ms. Word loves sharing Isadora Duncan's philosophy, methodology, and aesthetic of dance through teaching of adults and youth. She is grateful for finding renewal and inspiration in her Art, her loved ones, and the amazing people with whom she has the privilege of living and working with every day.

### **Elizabeth Disharoon Wright**

Elizabeth Disharoon Wright has been a member of Lori Belilove & The Isadora Duncan Dance Company, resident performing company of the Isadora Duncan Dance Foundation, since 2001. She has performed soloist roles nationally and internationally and regularly taught company class as well as residencies and master classes. Elizabeth also danced with Jennifer Muller/The WORKS for eight years and became a senior teaching member of that company. Other performance credits include Buglisi Dance Theater, Nimbus Dance Theater, Sue Bernhard/Danceworks and Eidelon Ballet, among others. A graduate of the Baltimore School for the Arts and The Juilliard School, Beth now teaches ballet, modern and Duncan at the Fine Arts Center, a performing arts high school in Greenville, South Carolina.

### **Julie Wylie**

Julie Wylie is an earth spirit who guides with wit, love and precision. Directed to a Nia class by a grief counselor, Julie found immense stress relief using this “movement as medicine” discipline. A dynamic, inspiring & intuitive member of Nia’s Training Faculty with over 35 years of movement experience and a 1st Degree Black Belt certification from the Nia Technique, Julie brings deep enthusiasm and intimacy to her classes. Creating a comfortable, safe space for individuals to find physical, mental and emotional health and healing through movement in her special events, workshops and trainings are not to be missed! [www.NiaNow.com/Julie-Wylie](http://www.NiaNow.com/Julie-Wylie)

### **Elena Yushkova**

Elena Yushkova, Ph.D., is an independent scholar and writer residing in Vologda, Russia. She is author of the book *Plastique of the Overcoming: Notes on the History of Russian Plastique Theater* (in Russian, 2009) and has written more than twenty academic articles on Isadora Duncan, published in Russia, USA, Germany, Norway, Canada, and Poland. She was a scholar-in-residence at the Kennan Institute of the Woodrow Wilson International Center for Scholars, Washington, D.C. (2007–2008), investigating Isadora Duncan’s influence on Russian art and mentality. She has organized three international academic conferences, all in Vologda, in the series Dialogues and Meetings, devoted to different aspects of Russian and American culture. Her recent article *New Insights into Isadora Duncan dance* was published in *Dance Chronicle* in 2016.

### **Sandra Zarotney-Keldsen**

Sandra Zarotney-Keldsen co-directs the Boston division of Dances by Isadora. Sandra began her exploration of the Duncan work with Dances by Isadora co-founder Catherine Gallant as a student at the Boston Conservatory. Sandra joined Dances by Isadora upon completing her BFA at the Conservatory in 1993 and has taught and performed with the company ever since, training

with Duncan master teachers Sylvia Gold, Patricia Adams, and Catherine Gallant. Sandra has also performed in the Boston area with Daniel McCusker and Dancers, Lorraine Chapman the Company and Kelli Edwards. She is currently on the dance faculty at Center Stage Performing Arts Studio in Quincy, MA. Sandra is also a 200 YTT certified yoga instructor.

### **Ingrid Zimmer**

Ingrid Zimmer, Associate Director of Word Dance Theater ([worddance.org](http://worddance.org)). After receiving a B.A. in Dance/Theatre from Pomona College, trained in the Limon Technique, Ms. Zimmer moved to Europe where she toured, performed and studied dance at the Folkwang Hochschule in Essen, Germany under the artistic direction of Pina Bausch. Since returning from Europe, Ms Zimmer has performed in major national venues including the Kennedy Center, Jacobs Pillow, Spoleto and the 92nd St Y. International touring has taken her to China, Mexico, Greece, France, the Netherlands and Italy. Ms Zimmer joined WDT in 2006.

## Appendix III: Symposium Session Schedule

Thursday, August 10th

Time	Theater	LP	Mott	Hellman	Conference Room
9 - 10am	Registration and Check-in				
10 - 10:20am	Welcome				
10:30am - 12pm	Duncan Dance Technique and Concepts, Mary Sano	Bridges: Marion Hollerung and the Elizabeth Duncan School	Duncan Dance, Why Does It Feel So D@m# Good? Marie Carstens		
12:15pm - 1:15pm	Isadora Duncan in the 21st Century: Capturing the Art and Soul of the Dancer's Legacy, Andrea Mantell Seidel with Stephanie Bastos, Nikki Anaya, and Tatiana Castro (30 min presentation)  "Jaillishments", Elizabeth Schwartz (screening)	Lecture/ demonstration on Zen Prelude by Chopin, Mary Sano with Eriko Tokaji, pianist from Japan	Présentation of the lineage Lisa Duncan, Madeleine Lytton et Odile Pyros, Francoise Rageau		Dance Educators Dialogue: Duncan Principles in Practice Meg Brooker (Facilitator) Janaea Rose Lyn, Frederick Curry, Catherine Gallant
1:15 - 2:30pm	Lunch	Lunch	Lunch		Lunch

2:30 - 4:00pm	Energy, Breath, and the Solar Plexus, Courtney Ramm with Adrienne Ramm and Eric Blair	The Three Graces: Classical Form, Femininity and Unity Melinda McGee	Discovering the Male Duncan Dancer, John Faiello	Revival of the Sacred Dance in a Free Form in the Way of Isadora & Raymond Duncan, Fabienne Courmant	
4:15 - 5:45pm	Isadora Duncan and the Art of Immersive Theater - Cynthia Word and Ingrid Zimmer	Perceptions of Beauty, Beth Jucovy	Inspiring the Young: Duncan's Influence in the School Setting, Laura Pravitz		Mignon Garland (1908-1999) Premier Second Generation Duncan Dancer -- a Recollection by her Son, Victor Garlin
5:45 - 7pm	Dinner	Dinner	Dinner		Dinner
7:00 - 8:30pm	In Memorium of Ligoa Duncan, Madeleine Lytton Panel				

Friday August 11th

Time	Theater	LP	Mott	Hellman	Conference Room
9 - 9:30	Warm up				

9:30-11	Dancing the Spirit of Music, Ann Cogley	Duncan Technique for the 21st Century Dancer, Loretta Thomas	Love Your Body - Love Your Life, Julie Wylie		
11:15-12:45	The Temple of Wings Margaretta Mitchell	Preserving Plastique: an Exploration of Noyes Rhythm and Duncan Dance, Meg Brooker	Duncan as the Original Modern Dance Technique, Beth Disharoon	Maria-Theresa: Appealing to our Creative Intelligence, Maria del Rosario	
12:45 - 1:45pm	Lunch	Lunch	Lunch		
1:45 - 3:15pm	Showings: Resurgence: Solo spirit to group strength, Catherine Gallant  Water Study, Hannah Brooks-Motl and Ingrid Becker as coached by Jennifer Sprowl  Night Ride, Marybeth Hraniotis	Building on the Essence of Duncan Dance Technique Throughout Time, Barbara Kane	Enhancing Healthy Neurobiological Development for Children: Modern Applications of Isadora's Myth Stories - Dicki Johnson Macy		

<p>3:30 - 5:00pm</p>	<p><b>SHOWINGS:</b></p> <p>Isadora and the Oresteia: Time and Story in Duncan and Aeschylus, Rachel Herzog</p> <p>Rolling Waves: The Undulating Bridge Between Duncan Technique and Tribal Fusion Belly Dance, Elaine Santos</p> <p>Birches, Meg Brooker</p>	<p>Mindful Dancing: Duncan Dance as a Moving Meditation - A Workshop for Dance Educators, Janaea McAlee</p>	<p>Duncan Dance and The Alexander Technique, Dawn Karlovsky</p>		
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5:15-6:15pm	SHOWINGS: Despair, Hope and Victory with Adrienne Ramm, Beth Jucovy  Mary Sano and her Duncan Dancers rehearse with pianist	Turkish Village Theatre and Sacred Dances, Selcuk Goldere	Bridging the Gap: Rethinking the Duncan Generations as a Network, Laura Tipton  The Unknown Pages of Isadora Duncan Moscow School (1921-1949), Elena Yushkova		Movement from the Soul Video Screening, Margaretta Mitchell
6:15 - 7:15pm	Dinner	Dinner	Dinner		Dinner
7:15 - 8:30pm	Ode to Isadora, Ashley Ann Burton	The Narcissus Project, Janaea MacAlee	Dancing with the Elements, Thea Keats Beaulieu		

Saturday, August 12th

Time	Theater	LP	Mott	Hellman	Conference Room
9:00 - 9:30am	Warm Up				

9:30 - 11am	The Elisabeth Duncan Line: Searching of the Essence of Dancing over 100 years, Birgit Pittig	Body/ Mindfulness: A 21st Century Movement Practice Integrating Duncan Technique, Somatic Practices, and Sacred Ritual Practices, Andrea Mantell Seidel	Dancing the Soul, Alice Bloch		
11:15am - 12:45pm	Storytelling and Duncan with Patt Adams, Sandra Zarotney-Keldsen and Irene Lutts	Theme and Variation: Keeping the Dances Alive, Cheryl Renner with Valerie Durham	A Duncan Dance Childhood in NYC, 1938-1950, Joanna Harris		Mignon Garland Panel, Janaea Rose Lyn (Facilitator) *Mary Sano *Melinda McGee *Ann Cogley *John Faiello *Lori Belilove
12:45 - 1:45pm	Lunch - Narcissus Flashmob	Lunch	Lunch		Lunch

1:45pm - 3:15pm	<p><b>SHOWING:</b> The Dance of the Goddesses, Fabienne Courmant</p> <p>Bringing Duncan to the Masses: Neo Burlesque and Duncan dance, Christie Cornell Pape</p> <p>Duncan Dance and (Poetic) Language, Hannah Brooks-Motl and Ingrid Becker</p>	Duncan: An Early Post-modern?, Julia Pond	Making Connections to Dance History: Sharing the Legacy of Isadora Duncan in dance education K-12 using the DEL Model, Catherine Gallant		An Overview: Soul, Legacy & Duncan Threads in Peru's Dance History, Jacqueline Crousillat
3:30 - 5pm	<p>Showings: Inspired by Duncan; New and Reimagined Works, Kelli Edwards</p> <p>Isadora Lives...in Bahia, Fatima Suarez</p>	Exploring the Architecture of Time through Isadora's Choreography, Adrienne Ramm	Returning to Motion: A Pedagogic Guide to Inspiring Creativity, Elyssa Dru Rosenberg		
5:15- 6pm	Closing Ceremony				
6pm - 6:30					

6:30-8	Reception at ODC!				
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