



'I travel with you':
dances that migrate through time
a task box for a yellow phone

Thomas Kampe 2016

This is a tool kit to make dance moves. Switch on the yellow phone . Go to *File Manager*. Use the images and files in the folder '*I travel with you*' on the phone to find out information about the style of dance I want to introduce you to. Use the camera of the camera to record your own dances for others to see. The written text here gives you some ideas and tasks to work with. Thank you.

My name is Thomas Kampe. I am a dance artist who was born in Germany and who lives in London, UK. I have worked in many countries around the globe. Dance travels with me. I have dancing ancestors. I have collected fragments of texts about and photographs of the Viennese Early Modernist Dancer and Choreographer Gertrud Bodenwieser (born Vienna 1890; died Sydney 1959). Bodenwieser was persecuted by the Nazi Dictatorship in Austria in the 1930's and she fled Vienna in 1938, to take her dance teaching and choreographic knowledge to South America, Australia and New Zealand. She also took her work to England, India, Japan, and South Africa. Her students took the dance technique and method to the Philippines, China and the USA. In Vienna, her way of moving is forgotten, and some of her dances were reconstructed between the 1980's and 2000.

The texts about Bodenwieser's teaching and influence were written by the choreographer Hilde Holger who was a dance star of the 1920's and a dancer in the first Bodenwieser Company in Vienna. I had the pleasure and privilege to work with Hilde Holger over a period of 13 years in London, as a student, dancer, colleague and friend.

Bodenwieser and Holger travelled across the globe, and lost their families through persecution, murder and war. Dance kept them alive and connected to their souls and to others. We, the younger people keep their dances alive. Bodenwieser and Holger always asked their students and dancers to invent new moves and new dances. Could you invent new moves or a new dance for this project?

Continuing in the '*Bodenwieser tradition*' this little choreographic project will transfer authorship to you as dancers, and with your help will depart from the old to celebrate the unknown, to celebrate life. Bodenwieser taught her students that Modern Dance was part of 'the great revolution of freeing the human mind'. How do you celebrate your freedom through dance?

Here are 5 tasks that you can work with

Task 1 : Dancing from Photos

Have a look at all the images of Gertrud Bodenwieser and her dancers. What shapes do they make? What expression do they carry? What do they make you feel? What would the dance have looked like that the picture was taken from?

Could you make up some dance moves from one or two photos and perform them for each other? You could set and remember the moves, or improvise with them. If you want you can teach them to each other in a small group and make a group dance from your interpretations.

Task 2 : Body Stories - Shapes and Spaces

Bodenwieser worked with many different qualities and spatial forms: circles, figure of eights, half circles, lines and zic-zac moves; she wanted to make the dancers to be able to express many different qualities and feelings, always integrating the breath and the torso into the movement.

Hilde Holger describes the typical

'Bodenwieser head movements, the head as part of the vertebrae making most use of the movements' flow'.

'Spiral movements making most use of the spine. [...]', suggesting that Bodenwieser *'built up movements from the centre of the body flowing into the arms, fingers and legs'.*

Australian Dancer **Coralie Hinckley** describes free-flowing movement qualities within Bodenwieser's practice: *'The demands of her technique embraced the circle, wave, arc, spiral – never static- always fluid – never ending gradations of flow, rhythms, designs, expressions, with the breath as the impulse for the surge of the dance'* (Hinckley 1990: 161; cited in Milne-Home 2011).

Read the descriptions again, or look at the document HOLGER BODY SCORE 1 to select some movement qualities that the dancers have described: Qualities, forms and ways of using the body? Can the head, the hips, and spine be used to paint a dance in space? What of forms can you draw? Can you use your breath expressively? Look at the short video 'with excerpts from the dance *Demon Machine* (1924/1948). What contrasting qualities do you find there.

Can you make a dance in a small group of 4 or 5 dancers where you are part of a big **BODY MACHINE**?

Task 3: Together

Look at the image **Die Kugel**. Bodenwieser used a lot of close spatial and touch interaction between dancers as a dance form – like weaving around, embracing each other, or entwining or entangling of arms. Can you make a dance for two where you keep holding on to each other, get into each other's way, fight with or hold each other? A dance where you stay in touch? An intimate dance? What sort of strange forms can you come up with?

Task 5: Dances for the Future

Bodenwieser and Holger and their colleagues and students took their dances around the world: From Europe to India, or Australia, and from India and Australia; they also took their dances through time! They took dances they made in the 1920's to the 1940's; Holger even showed a dance that was made in 1928 in 2000! Can you record your own dances, either based on the tasks above, or dances that you like - dances that mean something to you – onto the phone that is part of this **task box**? Either through photos, or through using video. Let someone help you if you find the phone difficult to operate.

You recorded dances - the dances coming from your imagination, from your culture and histories, visions and dreams, and from your creative bodies - are the gift for others to watch in the future.

Introduce yourself on the video – say your name, perhaps your age, and the place where you were born, or where you live – your place of being; and then record show your dance. Please give the phone with the recorded dances to Reinhard who coordinates this art project.

Thank you very much

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Thomas Kampe (PhD) has worked internationally as performer, performance-maker and educator for more than 30 years. Collaborations have included works with Liz Aggiss, Rosemary Lee, Simon Whitehead, and an extensive exchange with theatre director Julia Pascal. He currently works as Senior Lecturer at Bath Spa University. Thomas trained as a visual artist in Germany and studied dance at the Laban Centre in London, and worked for 13 years with Austrian Ausdruckstanz-pioneer and Holocaust survivor Hilde Holger (1905-2011). He was awarded Associate Professorship (2011) at London Metropolitan University for developing a somatic-informed dance/movement curriculum. He is a qualified practitioner of the Feldenkrais Method® which forms a foundation for his teaching, research and artistic practice. His writing focusses on critical and emancipatory dimensions within somatic-informed performance practices and pedagogies.

