

## BIOGRAPHIES OF THE AUTHORS

**Suzanne BODAK.** Malkovsky was her teacher for daily intensive studies from 1959 to 1965. She followed his classes until 1970. Suzanne is teaching “Danse libre” in Paris and all over France since 1979. For many years she held simultaneously a senior teaching role in the French National Education. For her works on “Dance at school” she received 1986 the Dupuy Albarede price. Suzanne is learning Kinetography with Jacqueline Challet-Haas at the CNEM since 1995.

**Odette BLUM,** Professor Emerita, was a faculty member of the Department of Dance and Director of the Dance Notation Bureau Extension at The Ohio State University. She has had over 35 years experience with labanotation as a teacher, director and notator and has been teaching Motif Notation since 1979 when it was integrated into the notation course work at OSU.

**Jacqueline CHALLET-HAAS.** Teacher of dance and of Kinetography Laban/Labanotation, Notator, Head of Laban Notation Section at the Conservatoire National de Musique et de Danse de Paris, Director of the Centre National d'écriture du Mouvement, Vice Chair and Member ICKL Executive Committee since 1995, Author of texts on Kinetography Laban and on Dance Pedagogy, Translator of Laban's *Mastery of Movement*, and Vaganova's *Basic Principles of Classical Ballet*.

**Tina CURRAN** is a co-founder of the Language of Dance Centre in the United States, her work with the Language of Dance (LOD) includes providing teacher training and certification in the LOD approach, the development of curriculum for dance as part of the primary public school education, and teaching as a dance specialist in the Dallas Independent School District. She has previously presented the Language of Dance Work at the Congress on Research in Dance, Society for Dance History Scholars Conference, at the HOT (Higher Order Thinking Schools) Education Conference, at the National Dance Association Conference, and at the Royal Festival Hall's annual Blitz Festival in London, United Kingdom.

**DAI Ailian.** Dancer, teacher, choreographer, researcher and pioneer of contemporary Chinese dance. She is currently Artistic Advisor of the Central Ballet of China, Chairperson of the China Labanotation Society, Vice President of the International Dance Council (UNESCO), and was recently made a fellow of the Hong Kong Academy of Performing Arts. She has adjudicated international ballet competitions and gives lecture-demonstrations on Chinese dance history.

**Valerie FARRANT** danced at the Rambert School in London and danced professionally in Germany, mainly with the contemporary company, Tanz Forum, in Cologne. Now, as well as being a Language of Dance specialist, she is Head of Dance at Brockenhurst College.

**Ilene FOX.**: Executive Director of the Dance Notation Bureau, New York; Certified Professional Notator; Teacher of Labanotation and Certified Movement Analyst. She has notated works by Anastos, Balanchine, Holm, Joffrey, Limón, Louis, Shawn, Sokolow and the Chinese Classical Dance Syllabus for the Hong Kong Academy for Performing Arts. Ms. Fox is a Fellow of the International Council of Kinetography Laban and Board Member, Americas Center of the World Dance Alliance. She has taught notation internationally.

**János FÜGEDI** is a dance notator at the Institute for Musicology of the Hungarian Academy of Sciences where his main activity is notating ethnic dances of Central Europe with a focus on authentic Hungarian folk dances. He is also a professor of Labanotation at the Hungarian Dance Academy. He is a fellow member of ICKL since 1989, is having a position in the Research Panel of ICKL for fifth time for a two year period. He chaired the RP at the 1997 conference of ICKL in Hong Kong.

**Patty HARRINGTON DELANEY** is Assistant Professor of Dance and Coordinator of Graduate Studies at Southern Methodist University. She teaches Labanotation, composition and jazz technique as well as choreographing, reconstructing from Labanotation score and serving as rehearsal director for masterworks of choreography.

**Nagako HATERUMA.** Research Fellow of the Japan Society for the Promotion of Science, a sub-organization within the Japanese government. Currently conducting research at the Department of Human Biological Studies in Ochanomizu University, Tokyo, Japan as a Postdoctoral Fellow. Main research activity concerns movement analysis of Okinawan dance. Recipient of several "Okinawa Times" Art Awards for New Artists of Traditional Entertainment, Dance Division.

**Karin HERMES-SUNKE.** Dancer, Choreographer, Teacher and Ballet Mistress. Her career leads her on many European stages, such as Staatstheater Stuttgart and Zurich theater. 1998 Karin finishes her studies with honors on movement analysis and notation (Laban) at the French National Conservatory for Music and Dance. She notated works of Blaska, Malandain, Sokolow, Winter, Childs, Malkovsky and own choreographies. Karin restaged from scores works from Jooss, Malandain, Tamiris, Weidman, Sokolow. Karin has worked as co-author on dance film documentary for national television in Germany.

**Ann HUTCHINSON GUEST**, creator of the Language of Dance Teaching Approach. As a student of European and American modern dance as well as Russian and Cecchetti styles of ballet, Ann Hutchinson Guest, became aware of the lack of a general, basic, universally applicable 'alphabet' of movement for dance. As a dancer or notator with such choreographers as de Mille, Tudor, Balanchine, her awareness of the need was heightened. What were the common elements? Years of investigation produced the language of Dance (LOD) Alphabet and the LOD Training Approach which makes integral use of Motif notation symbols. Designed to give children and older students the opportunity to explore each basic movement, this approach also provides a tool with which to create and record their compositions.

**Harumi KIMURA** Med, graduated from the University of Tsukuba and studied Laban theory and Labanotation in Laban Centre PDDS course. She formed a small Labanotation study group in Japan under the guidance of Carl Wolz after the conference in Hong Kong. She is Dance and Dance Education Teacher of Yamanashi University.

**Ann KIPLING BROWN**, Ph.D. is presently associate professor in dance education in the Arts Education Program, Faculty of Education, University of Regina. In the preparation of teachers Kipling Brown uses Motif Notation as a tool in dance education. She works extensively with children of all ages in the public and dance studio settings. In this work she has choreographed and led classes in technique, composition, and notation. Her research and publications focus on dance pedagogy, the integration of notation in dance programs, the role of dance in the child's and adult's lived world, and technology in arts education.

**Billie LEPCZYK**, an Associate Professor at Virginia Tech, holds a doctorate from Columbia University where she was a Teachers College Fellow and Dance Notation Bureau Certifications as a Professional Notator, Labanotation Teacher, and Effort/Shape Movement Analyst. She is a Fellow ICKL and the Research Consortium of the American Alliance for Health, Physical Education, Recreation and Dance. She was the recipient of the 1998 National Dance Association Scholar/Artist Award. Her research in movement analysis has been published as a monograph entitled Dance Literacy (AAHPERD) and in articles appearing in American Dance, Dance: Current Selected Research, the Dance Notation Journal, the Virginia Journal, the Conference Proceedings of ICKL, and the Conference Proceedings of CORD. She has served on the Professional Advisory Committee of the DNB, the Board of Directors of the Research Consortium, AAHPERD, and as the chair of the NDA Research Committee.

**Billie MAHONEY.** Fellow of ICKL since 1967; professional notator and reconstructor. Coordinator of Dance at Northern Illinois University 1989-92. Headed the Notation Program of the Juilliard School, 1970-85, assisted José Limón directing works of Doris Humphrey and rehearsal director for his Company. Specialist in jazz and tap dance: notated works of Jack Cole, Bob Fosse, Fred Strickler, and José Greco. Currently teaching Labanotation, University of Missouri-Kansas City, and tap dance in 50 Plus Programs of Kansas City.

**Sheila MARION** is the Director of the Dance Notation Bureau Extension at The Ohio State University, and an Associate Professor in the Department of Dance, where she teaches graduate level courses in notation, Advanced Labanotation and Directing from Score. She holds a Ph.D. in Performance Studies from New York University.

**Teresa MONSEGUR DE LA TORRE.** Choreographer of more than 30 pieces, actress, movement teacher, and physiotherapist. Trained in Laban studies and Labanotation by Sigurd Leeder. Choreographer and teacher in Chile, Buenos Aires, and Barcelona. Founder and director of Els Diumenges per als Infants (Sundays for children) at the Fundació Joan Miró, and of the Dance Theatre Group Grup Tres Terres. She has conducted courses, given papers at national and international conferences and published a number of works. Currently she is teaching Art of Movement and Dance Therapy at her own studio, at the Autonomous University of Bellaterra, and at the Associació d'Expressió i Comunicació (Ass. for Expression and Communication).

**Reiko MORITA** born in Japan. She graduated from Nippon Sport Science University and Japan Women's University, and she became a physical education teacher. Today, she is a professor of physical education at Kawamura Gakuen Women's University. She is a researcher of Isadora Duncan Dance, Labanotation and Your Move. She published Easy Introduction Dance Aesthetic in 1995.

**Minako NAKAMURA.** Researcher at Institute for the Study of Languages and Cultures of Asia and Africa. Teaching dance at Kanagawa University . Web master of "Labanotation Study Group in Japan". (See <http://www.mars.dti.ne.jp/~monako/labani/>) I have been studied Balinese dance for about 10 years, and fieldworking Southeast Asian countries (Cambodia, Thai, Indonesia, Vietnam). I am interested in Southeast Asian traditional dances, dance analysis by using Labanotation and computer assisted study of dance, for example, motion capturing system, technique, composition, improvisation and digital technology.

**Lisa Marie NAUGLE** is Assistant Professor of Dance and Technology at University of California, Irvine. She is currently working on her Ph.D, titled, "Collaborative OnLine Methods in Dance Education". Lisa has been exploring the artistic uses of LifeForms choreographic software for stage and education since 1989. She co-authored "Dancing in Cyberspace: Creating with the Virtual Body", a totally online choreography course. Lisa works with several computer-based applications for dance: videoconferencing, sensor technology, motion capture and Internet-based performance. Her papers have been presented at CORD, MTAC, SDHS, IDAT '99, ICKL and Dancing with the Mouse conferences as well as in Dance Research Journal, Journal of Distance Education, and IEEE Multimedia. She has performed and choreographed for several international long-distance telematic events, at The Kitchen in NYC, as well as in London, Amsterdam and Germany. Lisa teaches modern dance technique, composition, improvisation and digital technology.

**Stephanie E. RAY** graduated from the Ohio State University in the Spring of 1999 with her BFA in Dance. She studied Motif with John Giffin and Labanotation with Sheila Marion. Stephanie performed in several undergraduate and graduate students works at Ohio state as well as teaching at the Marjorie Jones School of Ballet in Columbus, Ohio. "One Step Further", began as an Independent Project in Labanotation during the Spring of 1998 under the guidance of Sheila Marion. Stephanie is continuing her performing at Ohio State and teaching in Columbus incorporating Motif into her daily lesson plans.

**Thomas SCHALLMANN** (Germany). Worked as a dancer and dance teacher. Studied Philosophy, Theatre and Dance Science. Studied Kinetography Laban with Mária Szentpál and Christine Eckerle. Teaches Kinetographie Laban/Labanotation, notates folk dance, historical dance, ballet and modern choreographies.

**Sang Mi SHIN** received her MA with *The Creative Thesis Using Dance Movements of Korean Dance and Martha Graham's Modern Dance* at the Illinois State University, Normal, Bloomington and PhD with *A Study on the Movement Analysis and Methodology of Korean Dance-Movement in Choreological Perspective* at the Dankook University in Seoul, Korea. She is now an assistant professor of dance department at Ewha Womans University and a member of the ICKL, CORD, DNB, SDHS.

**A. William SMITH** holds degrees in dance, math, chemistry and music. Currently spearheading a program in technology for the arts at the University of Lethbridge, Alberta, Canada, Smith recently was technical director for several NIPAD-funded multimedia projects in dance documentation at the Department of Dance in conjunction with the Advanced Computer Center for the Arts and Design at The Ohio State University. As well as editing *Dance and Technology* I and III, Smith has written numerous articles about computer choreography, dance image databases, history of dance and technology, and other aspects of dance technology.

**Anna Karin STÅHLE-VARNEY** graduated from The National College of Dance/Danshögskolan in Stockholm. Later she studied Spanish Dance in Madrid, Spain and then started her studies in Labanotation. In Sweden she teaches Spanish Dance, Historical Dances and Labanotation at Danshögskolan. She has also published *Nybörjarbok i Labanotation för folkdansare*.

**Judy VAN ZILE** is Professor of Dance at the University of Hawai'i, where she coordinates the dance ethnology program. She studied dance in Korea during four residencies over the eleven-year period from 1979 to 1990, and in Hawai'i with Halla Pai Huhm. She has published articles and book chapters on Korean dance, movement analysis, and other topics relating to Asian dance, dance in Hawai'i, and issues of identity and change.

**Lucy VENABLE**, Professor Emerita, Department of Dance, The Ohio State University is collaborating with David Ralley on the 4.0 version of LabanWriter which, with Scott Sutherland, was first introduced in 1990. She is exploring and promoting the use of Motif Writing in the teaching of dance, particularly for children, and has taught an intensive summer workshop for dance educators with Ann Kipling Brown and Loren Bucek since 1994.

**Georgette WEISZ AMOWITZ-GORCHOFF** graduated from the University of Wisconsin and studied professional dance at Juilliard. She taught dance and Labanotation privately, at colleges in Virginia, and at the University of Wisconsin-Milwaukee. She has reconstructed major works, and notated her own choreography. Currently a dance reviewer for the Roanoke Times, she recently received a grant of license from MetaCard Inc., to develop cross-platform software to "further the cause of movement literacy".