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## Meetings and Round Tables

26.05  
Thu, 2pm – 5pm  
Villa Ciani

Round Table

### **Auditores, Spectatores, Communitas: caring for people in the dance world**

curated by Lorenzo Conti and Simona Travaglianti

with Tiziana Conte (coordinator Festa Danzante Ticino and Piattaforma Danza), Monica Gillette (project dramaturg EU projects Empowering Dance and Dancing Museums – *The Democracy of Beings*), Mara Loro (research curator, cultural project manager Itinerari Paralleli), Darius Ghavami (coordinator Imaginaires des futurs possibles/Théâtre Vidy-Lausanne and Université de Lausanne)

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The LAC in collaboration with RESO – Rete della Danza Svizzera invite you to take part in an afternoon of discussion in which practices and tools will be shared regarding the role played by the public in the dance in our contemporary societies. The debate will be centered around the word “care”: of persons, communities, artists. It is a word that is always associated with curatorship. What does it mean to care for our institutions and our public? How is it possible to translate the artistic act into an act of donating a practice that puts all the participants in an appropriate position and makes the desired experience possible? Helping us to understand these questions are three experts in the field, Monica Gillette (Dramaturge and Artistic Curator Theater Freiburg and Freiburg University), Mara Loro and Nome da Definire, who in these years have been able to translate their ideas into actions and concrete practices by expanding, questioning and giving new meaning to the word “dance” and the word “public”, and converting spaces of pure spectatorship into venues of cultural, social and political agency. Divided up into a series of panels the participants in the workshop will have the opportunity to encounter new paradigms for thinking about and practicing culture, they will be able to share pathways and ideas, explore new avenues and maps to orient themselves in the future.

This workshop will be open to a maximum of 30 persons and is aimed at the entire community of artists, curators, scholars and citizens.

Reservations are required while places last.

### **Tiziana Conte**

Born in Mendrisio (Canton Ticino – Switzerland in 1966) Tiziana Conte is head of cultural projects of the Associazione Arturo Prod (with which she organizes Festa danzante a national event promoted by Reso-Rete danza and Piattaforma danza, a new cantonal organization for the promotion and coordination of dance); she is also in charge of communication and programming of collateral events for the federal institution Museo Vincenzo Vela. She contributes as a freelance journalist to Radiotelevisione svizzera.



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**Darius Ghavami**

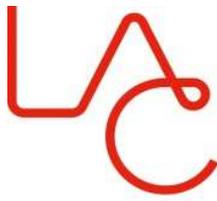
Holder of a Master's degree in *Foundations and Practices of Sustainability* from the University of Lausanne since 2019, Darius Ghavami is a sustainability coordinator and collaborates jointly with the Centre of Competencies for Sustainability of Lausanne's University and the Théâtre Vidy-Lausanne. Associated with the transdisciplinary projects that these two institutions maintain between ecology and the living arts, he is specialised in participatory and cultural processes that seek to address current environmental issues and to question the possible new imaginaries of the ecological transition.

**Monica Gillette**

Is a dramaturg, choreographer and facilitator with expertise in participatory projects, transdisciplinary research and artist driven networks. She is the project dramaturge for the EU funded projects *Empowering Dance* and *Dancing Museums – The Democracy of Beings*. Monica was the editor of the digital publication for the EU funded project *Migrant Bodies – Moving Borders*, identifying and developing inclusive practices for migrants and refugees through dance. In recent years Monica collaborates with choreographer Gary Joplin at Theater Freiburg in creating works with non-professionals that take on societally urgent topics – *Die Krone an meiner Wand* (2017), *Grenzland* (2019) and *The 3rd Box* (2020-22). Since 2019 she collaborates with Yasmeen Godder Company on the Practicing Empathy project, which grew from their co-artistic direction of *Störung/Hafra'ah* (2015-16), bringing together people living with Parkinson's Disease, professional dancers and scientists to collaboratively research movements.

**Mara Loro**

Trained in both the arts and economics, since 2001 Loro has been studying and experimenting with the artistic/economic components of a method that investigates and develops the identity of an institution or a territory in relation to its own social, economic and cultural context. She is active in Switzerland in planning, through the language of the arts and culture, projects and events, and interdisciplinary participatory discussion activities on contemporary social problems. Since 2015 she has collaborated with the Fondazione Piemonte dal Vivo, for which she curates and coordinated the area of Innovation and research. She has developed innovative cultural and artistic projects for the business sector, for schools, in the area of health and wellness and for the conversion of urban and peripheral spaces. She teaches territorial development strategies through the performing arts at the University of Turin. In 2018 she founded, along with nine other cultural project managers the company *Itinerari Paralleli*, a social enterprise that helps organizations, public and private institutions in conceiving, planning and realizing cultural content and innovative social and cultural activities by bringing together complementary skill sets with a strong shared ethical vision.



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27.05  
Fri, 2pm-4:30pm  
LAC, Sala 1

Round Table

**Notes on Choreography and Women work. How we have changed**

curated by Lorenzo Conti, Marisa C. Hayes and Katja Vaghi  
and with Nicoletta Mongini (Head of Cultura Fondazione Monte Verità), Clothilde Cardinal (Director for artistic programming Place des Arts Quebec), Joanna Lesnierowska (Dramaturge, Author and Director Arts Station Foundation / Acziun Susch / Muzeum Susch in the Engadines), Monica Gillette (project dramaturg EU projects *Empowering Dance* and *Dancing Museums – The Democracy of Beings*), Elisabeth Neumann Waterhouse (Researcher Universität Bern) and the guest artists of the Lugano Dance Project.

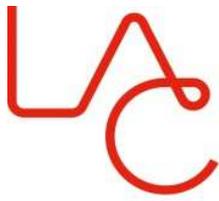
In 1917, three years after his adventure in Ticino, Rudolf von Laban organized the Festival del Sole on the Monte Verità. The internationally acclaimed festival brought together in Ascona many exponents of the Ausdruckstanz, and was an opportunity for exchanges while at the same time reviving interest in dance among the wider public.  
In keeping with this spirit, the round table *Notes on choreography and women work. How we have changed* is dedicated to women and aims to engender discourses and visions around the work women do in the world of dance. Starting from the experiment of Mary Wigman – whose idea for her famous Hexentanz was born on Monte Verità and from Suzanne Perrottet, the other central female figure on the Monte, and moving us towards works of contemporary dance, we aim to consider the various aspects of being a woman artist, or someone who identifies with the female gender today. The encounter will feature the participation of international guests including women artists, curators and scholars and will be divided into three currents: an introduction to the experience of the Monte Verità, an initial discussion will revolve around key words, bodies and heterotopias while a second debate will be about spaces, tools and policies.

**Clothilde Cardinal**

Is the Head of Programming at Place des Arts (Montréal, Canada) since 2014, a state society of the Government of Quebec. She has been active in the arts milieu for over the past 30 years in art managing and international dissemination namely as the General and Artistic Co-director of the renowned contemporary series Danse Danse (2000-2015). She sat on several Board of Directors in culture, education and social fields and is a frequent member on peers, selection and consultative committees and arts conferences in more than 20 countries. Among her realizations include a major event Printemps Nordique in 2018 on creativity and culture of the Nordic countries and innovative community programs. Clothilde was appointed in 2016 Chevalier de l'Ordre des Arts et des Lettres by the French Government.

**Monica Gillette**

Is a dramaturg, choreographer and facilitator with expertise in participatory projects, transdisciplinary research and artist driven networks. She is the project dramaturge for the EU funded projects *Empowering Dance* and *Dancing Museums – The Democracy of Beings*. Monica was the editor of the digital publication for the EU funded project *Migrant Bodies – Moving Borders*, identifying and developing inclusive practices for migrants and refugees through dance. In recent years Monica collaborates with choreographer Gary Joplin at Theater Freiburg in creating works with non-professionals that take on societally urgent topics – *Die Krone an meiner Wand* (2017), *Grenzland* (2019) and *The 3rd Box* (2020-22). Since 2019 she collaborates with Yasmeen Godder Company on the Practicing Empathy project, which grew from their co-artistic direction of *Störung/Hafra'ah*



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(2015-16), bringing together people living with Parkinson's Disease, professional dancers and scientists to collaboratively research movements.

### **Marisa C. Hayes**

is a Franco-American interdisciplinary scholar and curator. Her research focuses on the intersections between dance and the visual arts (notably, dance in museum spaces and screendance). She is editor in chief of the French dance research journal *Repères, cahier de danse* published by La Briqueterie - National Choreographic Development Center and founding co-director of the International Video Dance Festival of Burgundy, an annual screendance platform created in 2009. Since 2016, she has been an invited curator in the dance department of Theatre Freiburg (Germany) and has initiated numerous screendance projects at La Briqueterie (production residency, education & outreach), with Numeridanse.TV, and in collaboration with the Lyon Dance Biennale. In 2015, she co-edited the book *Art in Motion: Current Research in Screendance*. She regularly writes for *Dance Magazine* (USA), *Dance International* (Canada) and *Alternatives Théâtrales* (Belgium), among other print and electronic publications. Initially trained in dance under Merce Cunningham and Kazuo Ohno (Japan), she holds degrees in dance history and visual studies from La Sorbonne.

### **Joanna Lesniewska**

Is a choreography curator, visual dramaturge and performance-maker; In years 2004-2020 she run first regular dance space/choreographic development center in Poznan, Poland, within Art Stations Foundation by Grażyna Kulczyk. Here she's been featuring international avant-garde choreographers and intensively supporting the development of Polish dance artists. Since 2019 Joanna curates *Acziun Susch – Muzeum Susch* program dedicated to choreographic reflection and research. Parallel to her curatorial work, Joanna pursues practice as visual dramaturge and performance maker. She co-operates with several Polish and international choreographers as well as conceives own works and engages in international collaboration projects in Europe and North and South America.

### **Catja Loeffle**

She was born in Zurich / Switzerland. She studied cultural anthropology (focus on theatre anthropology). During her studies she started as a freelance curator for art exhibitions and as organizer of theater and dance workshops for the International Theatre Institute. 1999 she took over the direction of the Rote Fabrik Fabriktheater in Zurich. 2007-2012 she worked for Gessnerallee Zurich, first as dramaturg responsible for the dance program and in her final year as interimistic director. In August 2012 she was appointed as director of ZÜRICH TANZT, a three days festival of dance and performances in public space. Besides that she was a member of the artistic board of the festival Zürcher Theater Spektakel 2012-2014. She became the artistic director of Tanzhaus Zürich in August 2014.

### **Nicoletta Mongini**

After completing her classical studies she graduated from the State University of Milan in political science. She has worked in the fields of communication and marketing for various multi-national companies and for the Fondazione Bussolera Branca. In 2013 she moved to Canton Ticino and collaborated with the Percento Culturale Migros and with the Museo Comunale di Arte Moderna di Ascona. She has been involved with cultural events like the Festival di Cinema Giovane Castellinaria, the Food In Film Festival, Letteratura and Piazzaparola. She is currently member of the Board and head of Culture of the Fondazione Monte Verità.

### **Katja Vaghi**

is research expertise rests on her theoretical and practical background. A Swiss Italian choreographer, somatic teacher and dance researcher, during her education in modern dance and ballet at Ballet Arts in NYC, she experienced different modern dance techniques (in particular Horton and Limón) together with urban and traditional dances (Hip hop and funk, Bharatanatyam and African dance). Her education was then complemented with a MA in literature and linguistics from Zurich University (English, Italian and Contemporary Norwegian) and a PhD in dance

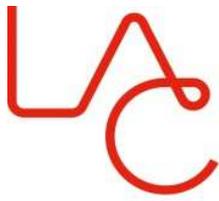


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philosophy on the works of Jiří Kylián at the University of Roehampton (UK) under the supervision of Dr Anna Pakes and Dr Gerladine Morris. She has been associated lecturer at the University of Northampton (UK) and at the Rambert School for Ballet and Contemporary Dance, where she still is a visiting lecturer specialized in dance history and philosophy for BA and MA programs. She is now lecturer in dance history, theory, improvisation and composition at DIE ETAGE, school for performing and visual arts in Berlin. She is also visiting lecturer at the University of Roehampton (UK), school of the arts, dance section, and at the University of applied Sciences and Arts in Coburg, where she teaches embodiment and spatial experiences to architects, interior and integrated designers.

### **Elizabeth Waterhouse**

Is a dancer and postdoc at the Institute of Theatre Studies where she is part of the research project *Auto\_Bio\_Graphy as Performance. A Field of Dance Historiographic Innovation* funded by the Swiss National Science Foundation. Her research as a dance scholar focuses on choreographic practices and aesthetics, ethnographic and oral history methodology, as well as digital techniques for research and documentation of dance practices. Waterhouse's viewpoint within dance studies makes use of her methodological competences across 'research' and 'creative' practices in the arts, the humanities and the natural sciences: an education comprising of a BA in Physics from Harvard University, an MFA in dance practice from The Ohio State University and a PhD in dance studies from the Universität Bern/Hochschule der Künste Bern. Between 2015-2018 she was a research fellow at the Free University of Berlin and leader of the project *Motion Together*, funded by the Volkswagen Stiftung, a 'research-creation' project on entertainment in the arts and daily life. As a performer, she danced from 2004-2012 in Ballett Frankfurt/The Forsythe Company. Since that time, in parallel and often nurturing her scholarly work, she has continued to develop performances and artistic research projects, including with the groups HOOD, tō, and Movement Forum Bern.



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28.05  
Sat, 9:30 am  
Lido Riva Caccia

**A coffee**  
with **Virginie Brunelle**  
conducted by Marisa Hayes

29.05  
Sun, 9:30 am  
Lido Riva Caccia

**A coffee**  
with **Annie Hanauer**  
conducted by Lorenzo Conti

29.05  
Sat, 4:30 pm  
Lido Riva Caccia

**A coffee**  
with **Lea Moro**  
conducted by Katja Vaghi

The Caffes d'artiste conducted by Marisa Hayes, Lorenzo Conti e Katja Vaghi are a special opportunity to meet the three choreographers featured in the projects produced and co-produced for the first edition of Lugano Dance Project between Switzerland, Europe and Canada. This is space for thinking about the dramaturgical themes of the works and for comparing different aesthetics and poetics while starting the day with a good cup of coffee.