

# IntegrART

## IntegrART Symposium 2019

# It's a Matter of Perspective

Thursday, 2<sup>nd</sup> May 2019, Gessnerallee Zürich and Tanzhaus Zürich  
Friday, 3<sup>rd</sup> May 2019, Gessnerallee Zürich

Concept and  
realisation

**MIGROS**  
culture percentage

**TANZHAUS**  
**ZÜRICH**

**GESSNERALLEE**  
**ZÜRICH**

stiftung **corymbo** 

 Schweizerische Eidgenossenschaft  
Confédération suisse  
Confederazione Svizzera  
Confederaziun svizra

Eidgenössisches Büro für die Gleichstellung  
von Menschen mit Behinderungen EBGB



## Theme

# It's a Matter of Perspective

The perspectives of disabled people change the art world. Every day disabled people are confronted with an environment that is not made for them, and thus develop alternative strategies, techniques and 'life hacks' in order to demand their space.

Art offers possibilities to use this creative potential of disability in many different and varied ways. The focus of this year's symposium is to demonstrate and experience strategies resulting from the potential of disability inclusion. These strategies include 'access aesthetics', a technique that perceives the use of features that increase accessibility as a creative opportunity, and humour fuelled by personal experiences of disability.

This creative potential also generates questions that affect culture on a more general level: How can diverse perspectives challenge existing systems and structures off, on and behind the stage? How do they change our understanding of the (im)possible? What hierarchies exist in the realm of the audience, the art world and the cultural sector? How can these hierarchies be broken?

The seventh edition of the IntegrART symposium invites participants to change and exchange perspectives on many levels: discussion panels, table talks, performances, an exhibition and a workshop offer the opportunity to participate actively and to dive into perspectives of and on disability interplaying with art.

**Project Leader IntegrART:** Isabella Spirig

**Co-direction Symposium:** Nina Mühlemann and Tanja Erhart

**Production Manager:** Gerda Tremli

## Programme

# Thursday, 2 May 2019

15:30 Arrival	Arrival at Stall 6, Gessnerallee Zürich	Stall 6
16:00 Welcome	<p><b>Kerstin Klauser</b>, Cultural Operations Manager, Directorate of Cultural and Social Affairs of Federation of Migros Cooperatives</p> <p><b>Andreas Rieder</b> Head of the Federal Office for Equality of People with Disabilities EBGB</p> <p><b>Roger Merguin</b> Artistic director Gessnerallee Zürich</p> <p><b>Isabella Spirig</b> Project Manager Dance, Directorate of Cultural and Social Affairs Federation of Migros Cooperatives</p> <p><b>Nina Mühlemann and Tanja Erhart</b> Co-directors IntegrART symposium 2019</p>	Nordflügel
16:30 Comedy Performance	<b>Edwin Ramirez</b> (CH)	Nordflügel
16:45 Break		Nordflügel
17:00 Panel discussion	<p><i>The creative potential of disability: How does it affect our approaches towards art and art making?</i></p> <p>with <b>Jo Bannon</b> (GB), <b>Amelia Cavallo</b> (USA/GB), <b>Edwin Ramirez</b> (CH), moderators: <b>Tanja Erhart</b> und <b>Nina Mühlemann</b></p>	Nordflügel
18:00 Apéro riche		Stall 6
19:00 Change to Tanzhaus	We make our way from Gessnerallee to Tanzhaus together by foot and level access public transport. As an alternative there is an accessible shuttle for those attendees who require it.	
20:00 Performance	<p><i>The Way You Look (at me) Tonight</i></p> <p><b>Claire Cunningham</b> (GB), <b>Jess Curtis</b> (USA)</p> <p>duration: 100 Min.</p> <p>English with German surtitles, audio description in German (spoken word in English) and German sign language</p>	Tanzhaus

Moderators: **Nina Mühlemann, Tanja Erhart**

16:30-16:45

Comedy Performance

Swiss German and English

## **Edwin Ramirez (CH)**

Edwin Ramirez is a comedian from Zurich who uses his eloquent charm and self-irony to talk on stage about his everyday experiences as a wheelchair user who is queer and Afro-Latinx. How does he respond to inappropriate questions or comments without losing his nerves? Comedy gives him the opportunity to process his frustrations in a humorous way and to show his audience a different life perspective.

**Edwin Ramirez** is a stand-up comic and performance artist based in Zurich. He was nominated for Best Newcomer of the Swiss Comedy awards in 2017. His biggest performances so far include two television appearances for 'Stand Up!' at the Bernhard Theater, a live Radio Show for the SRF3 Comedy Talent Stage, as well as performances at the Bierhübeli in Bern and the Club Joy in Baden.

17:00-18:00

Panel discussion

English, translation into French and German

## The creative potential of disability: How does it affect our approaches towards art and art making?

with Jo Bannon (GB), Amelia Cavallo (USA/GB), Edwin Ramirez (CH),  
moderators: Tanja Erhart, Nina Mühlemann

Disabled people are diverse and approach and live disability in many different ways. How their own experiences affect their working process can vary greatly. We will discuss some of the strategies the invited artists have in order to use disability's creative potential. One example of these strategies is access aesthetics, where access tools such as audio description, subtitles projections etc. are used as creative and aesthetic layers and are already part of the creative process from the beginning.

**Jo Bannon** is a UK artist making live art and performance. She has presented work in the UK, Europe, South America, USA, China and Australia. Jo's work is concerned with identity, sensory perception and human encounters and her work attempts to unpick the ways we look, hear and sense our immediate environment in order to rethink or make unfamiliar these intrinsic human behaviours.

**Amelia Cavallo** is a blind, USA born theatre practitioner and works as a multi-disciplinary performer, musical director, lecturer and consultant on access and audio description. She is currently a PhD candidate at the Royal Central School of Speech and Drama in London. She has performed with disability led theatre companies such as Extant, Graeae and Birds of Paradise as well as with regional theatres such as The New Wolsey, Theatre Royal Stratford East and The Royal Ex-change Manchester.

**Edwin Ramirez** is a stand-up comic and performance artist based in Zurich. He was nominated for Best Newcomer of the Swiss Comedy awards in 2017. His biggest performances so far include two television appearances for 'Stand Up!' at the Bernhard Theater, a live Radio Show for the SRF3 Comedy Talent Stage, as well as performances at the Bierhübeli in Bern and the Club Joy in Baden.

20:00-21:40

Performance

English with German surtitles, audio description in German (spoken word in English) and German sign language

## The Way You Look (at me) Tonight

with Claire Cunningham (GB), Jess Curtis (USA)

How do we look at each other? How do we allow others to look at us? How do our bodies determine the ways we perceive the world around us? 'The Way You Look (at me) Tonight' is a sensual journey for two performers and an audience. The Scottish artist Claire Cunningham and the the American choreographer and performer Jess Curtis dance, sing, tell stories and ask questions through music, video art and performance. In their duet they interrogate their own perception: As man and woman of different ages, differing corporealities and different origins. The audience, too, is asked to experiment with their own perspective and to experience the piece in a highly individual way.

**Claire Cunningham** is a performer and creator of multi-disciplinary performance and lives in Glasgow, Scotland. One of the UK's most acclaimed and internationally renowned disabled artists, Cunningham's work is often rooted in the study and use/misuse of her crutches with a conscious rejection of traditional dance techniques. Her current works 'Give Me a Reason to Live', 'Guide Gods' and 'The Way You Look (at me) Tonight', a collaboration with Jess Curtis, have toured extensively across the globe. In July 2019 her new ensemble piece 'Thank You Very Much' will premiere at the Manchester International Festival.

**Jess Curtis** is an award-winning choreographer and performer. He has created and performed multidisciplinary works with the radical SF performance groups Contraband and CORE and the experimental French Circus company Cahin-Caha. In 2000, he founded his trans-continental performance company, Jess Curtis/Gravity. He is a researcher, writer, teacher, advocate and community organiser in the fields of contemporary dance and performance and holds a PhD in Performance Studies from the University of California at Davis.

## Programme

# Friday, 3 May 2019

09:30	Arrival	Arrival at Nordflügel, Gessnerallee Zürich	Nordflügel
	Art installation	<b>Jenni-Juulia Wallinheimo-Heimonen</b> (FIN) <i>Disrupting Purity</i>	Nordflügel
10:00	Panel discussion	<i>Different perspectives on disability: How do theory and lived experience inform each other?</i> with <b>Colette Conroy</b> (GB), <b>Tanja Erhart</b> (A/GB), <b>Nina Mühlemann</b> (CH)	Nordflügel
10:40	Break		Nordflügel
11:00	Table talks	<b>1 Your body determines how you experience art.</b>  <b>1a</b> with <b>Jess Curtis</b> (USA), in English <b>1b</b> with <b>Alex Oberholzer</b> (CH), in German	
		<b>2 Disabled people make more exciting art!</b>  <b>2a</b> with <b>Claire Cunnigham</b> (GB), in English <b>2b</b> with <b>Nina Mühlemann</b> (CH), in German and French	
		<b>3 Positions of cultural leadership are not meant for disabled people.</b>  <b>3a</b> with <b>Kate Marsh</b> (GB), in English <b>3b</b> with <b>Tanja Erhart</b> (A/GB), in German	
12:00	Presentation with everyone	Outcomes of table discussions	Nordflügel
12:30	Lunch		Stall 6
14:00	Panel discussion	<i>The Way You Look (at me) Tonight: Moving Perspective</i> with <b>Colette Conroy</b> (GB), <b>Claire Cunnigham</b> (GB), <b>Jess Curtis</b> (USA), <b>Sandra Umatham</b> (D), moderator: <b>Nina Mühlemann</b>	Nordflügel

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14:50	Active participation in three formats	<b>1 Jo Bannon</b> (GB) <i>Describing Mystery</i> Workshop, English only	Backstage
		<b>2 Jenni-Juulia Wallinheimo-Heimonen</b> (FIN) <i>Disrupting Purity</i> Interactive guided tour through the art installation	Nordflügel
		<b>3 Theater HORA</b> (CH) <i>Freie Republik HORA – And what are you talking?</i> Workshop with <b>Gianni Blumer</b> (CH), <b>Nele Jahnke</b> (D/CH), <b>Sarah Marinucci</b> (CH)	Stall 6
16:30	Break		Nordflügel
16:50	Panel discussion	<i>Embodied Perspectives And Decision-Making in Choreography And Dance</i> with <b>Marc Brew</b> (USA), <b>Kate Marsh</b> (GB), <b>Alessandro Schiattarella</b> (CH), moderator: <b>Tanja Erhart</b>	Nordflügel
17:40	Farewell		Nordflügel
17:50	Burlesque Performance	<b>Amelia Cavallo</b> (USA/GB)	Stall 6
18:00	End		

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Moderators: **Nina Mühlemann, Tanja Erhart**

10:00-10:40

Panel discussion

English, translation into French and German

## **Different perspectives on disability: How do theory and lived experience inform each other?**

with Colette Conroy (GB), Tanja Erhart (A/GB), Nina Mühlemann (CH)

The theoretical discourse around disability and the lived reality of disabled people are highly interdependent: Disability Studies have emerged out the lived experience of self-advocates, and at the same time models which position disability as a social, cultural and political phenomenon help us to understand disability different in everyday life, and can also strongly impact on the way we understand our own identities. Even so, a perceived gap seems often to exist between theory and practice, and in this three-way discussion we would like to address and hopefully to an extent bridge this gap.

**Colette Conroy** is an Associate Dean at the University of Hull. She is the author of *Theatre & The Body* (Palgrave, 2010), editor of *Research in Drama Education* and publishes on the connections between politics, bodies and performance, including disability cultures and sport. She has a background as a theatre maker and was an Associate Director at Graeae Theatre Company during the 1990s. She is currently working on a book project about the philosopher Jacques Rancière.

**Tanja Erhart** grew up in Tirol and studied Cultural- and Socialanthropology in Vienna. As a contemporary dancer she trained with Adam Benjamin, Sonja Brown, Vera Rebl, Michael Turinsky, ImPulsTanz, AXIS Dance Company and Candoco Dance Company, which she joined from 2014 to 2017. Currently she shares her experiences and dance practice in Advisory Panels, Workshops and Conferences and performs in Farah Saleh's 'Brexit means Brexit' - touring Scotland in May 2019 - as well as in Claire Cunningham's first ensemble piece about the impersonation of Elvis Presley - premiering in July 2019.

**Nina Mühlemann** grew up in Zurich and studied English literature in Basel and London. At the end of 2017 she completed her doctoral thesis in the fields of performance and disability studies at King's College London, where she also worked as a teaching assistant. Since summer 2018 until spring 2020 she is co-directing the Future Clinic for Critical Care together with the artist Jeremy Wade, a socio-culturally animated performance project about the politics of care and disability.

11:00-12:00

## Table Talks

This format enables discussion rounds in smaller groups so that all attendees have the space to express themselves. On a list, attendees can check which topic they were allocated to, and each topic will be discussed in English or German (with French translation where needed). Each table talk will be lead by a host who will then present the findings to the whole symposium audience.

11:00-12:00

Table Talk 1

## Your body determines how you experience art.

How we experience and perceive performance as audience members does not only depend on the performance itself. The experience is also affected by our own body, our surroundings and the before and after effects of a show. Why is it important to be aware of these factors?

Table Talk 1a with Jess Curtis (USA), English

Table Talk 1b with Alex Oberholzer (CH), German

**Jess Curtis** is an award-winning choreographer and performer. He has created and performed multidisciplinary works with the radical SF performance groups Contraband and CORE and the experimental French Circus company Cahin-Caha. In 2000, he founded his trans-continental performance company, Jess Curtis/Gravity. He is a researcher, writer, teacher, advocate and community organiser in the fields of contemporary dance and performance and holds a PhD in Performance Studies from the University of California at Davis.

**Alex Oberholzer** studied mathematics, literature and history of art (MA). He works as the editor for film at Radio 24 in Zurich. He is the president of the international short film festival 'Look & Roll', which focuses on disability, and is part of the programme committee of the Allianz cinemas Zurich and Basel. He is also a member of the board of theatre Hora and is on the advisory board of the Cybathlon (ETHZ). Once a month he is a guest at Moritz Leuenberger's Bernhard matinee.

11:00-12:00

Table Talk 2

## Disabled people make more exciting art!

The term 'access aesthetics' means that features which increase accessibility (such as audio description, sign language etc.) are used as creative strategies and are part of the artistic process from its very beginning. This technique has been developed out of the lived experience of disabled artists and is different from 'regular' access, where finished works are made accessible last minute. Is one thing better than the other?

Table Talk 2a with Claire Cunningham (GB), English

Table Talk 2b with Nina Mühlemann (CH), German and French

**Claire Cunningham** is a performer and creator of multi-disciplinary performance and lives in Glasgow, Scotland. One of the UK's most acclaimed and internationally renowned disabled artists, Cunningham's work is often rooted in the study and use/misuse of her crutches with a conscious rejection of traditional dance techniques. Her current works 'Give Me a Reason to Live', 'Guide Gods' and 'The Way You Look (at me) Tonight', a collaboration with Jess Curtis, have toured extensively across the globe. In July 2019 her new ensemble piece 'Thank You Very Much' will premiere at the Manchester International Festival.

**Nina Mühlemann** grew up in Zurich and studied English literature in Basel and London. At the end of 2017 she completed her doctoral thesis in the fields of performance and disability studies at King's College London, where she also worked as a teaching assistant. Since summer 2018 until spring 2020 she is co-directing the Future Clinic for Critical Care together with the artist Jeremy Wade, a socio-culturally animated performance project about the politics of care and disability.

11:00-12:00

Table Talk 3

## **Positions of cultural leadership are not meant for disabled people.**

The arts sector and the cultural sector are built in a way that makes holding positions of power harder for disabled people. In Switzerland, for example, disabled people hold next to no positions of cultural leadership. What is behind this? Are there no qualified people? What needs to change?

Table Talk 3a with Kate Marsh (GB), English

Table Talk 3b with Tanja Erhart (A/GB), German

**Kate Marsh** is a disabled dance artist with over 20 years' experience of performing, teaching and making. Her interests are centred around perceptions of the body in the arts and notions of corporeal aesthetics. Specifically, she is interested in each of our lived experiences of our bodies, and how this does (or doesn't) inform our artistic practice. Her recently completed PhD focusses on leadership in the context of dance and disability and draws strongly on the voices of artists to interrogate questions around notions of leadership, perceptions and the body.

**Tanja Erhart** grew up in Tirol and studied Cultural- and Socialanthropology in Vienna. As a contemporary dancer she trained with Adam Benjamin, Sonja Brown, Vera Rebl, Michael Turinsky, ImPulsTanz, AXIS Dance Company and Candoco Dance Company, which she joined from 2014 to 2017. Currently she shares her experiences and dance practice in Advisory Panels, Workshops and Conferences and performs in Farah Saleh's 'Brexit means Brexit' - touring Scotland in May 2019 - as well as in Claire Cunningham's first ensemble piece about the impersonation of Elvis Presley - premiering in July 2019.

14:00-14:50

Panel discussion

English, translation into French and German

## **The Way You Look (at me) Tonight: Moving Perspective**

with Colette Conroy (GB), Claire Cunningham (GB), Jess Curtis (USA), Sandra Umatham (D), moderator: Nina Mühlemann

This discussion about the performance 'The Way You Look (at me) Tonight' gives us the opportunity to process impressions of the night before and to hear from Claire Cunningham and Jess Curtis about the development process of this piece. Additionally, disability and performance scholar Colette Conroy and theatre scholar Sandra Umatham each will give a short response to the piece. What traditions and developments of disability performance have come before and let a piece like that emerge? What theatre practices and performance strategies does it reflect, and what happens to them when disability is brought into the mix?

**Colette Conroy** is an Associate Dean at the University of Hull. She is the author of *Theatre & The Body* (Palgrave, 2010), editor of *Research in Drama Education* and publishes on the connections between politics, bodies and performance, including disability cultures and sport. She has a background as a theatre maker and was an Associate Director at Graeae Theatre Company during the 1990s. She is currently working on a book project about the philosopher Jacques Rancière.

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**Jess Curtis** is an award-winning choreographer and performer. He has created and performed multidisciplinary works with the radical SF performance groups Contraband and CORE and the experimental French Circus company Cahin-Caha. In 2000, he founded his trans-continental performance company, Jess Curtis/Gravity. He is a researcher, writer, teacher, advocate and community organiser in the fields of contemporary dance and performance and holds a PhD in Performance Studies from the

University of California at Davis.

**Sandra Umathum** is a theatre and performance studies scholar and works as a dramaturg. From 2013 to 2018, she was Professor of Theatre Studies and Dramaturgy at the Ernst Busch Academy of Dramatic Art in Berlin. From 1998 to 2002, she worked for various productions by Christoph Schlingensiefel. She received her PhD with her thesis *Kunst als Aufführungserfahrung* (a book on intersubjective experiences in exhibition art) in 2008. She co-edited the book, *Disabled Theater*, with Benjamin Wihstutz in 2015. Her new book on *Postdramaturgien* (co-edited with Jan Deck) will be published in 2019.

14:50-16:30

## Active participation in three formats

In these interactive formats attendees have the opportunity to engage with three different artistic works and working processes in a more personal setting, under the guidance of the invited artists. A list indicates who is part of which group. Active participation in these formats is desired and will be supported. How this will be implemented depends on the specific format and on the attendee themselves.

14:50-16:30

Active participation 1: Workshop with Jo Bannon (GB)

English only

## Describing Mystery

In this workshop we will explore the creative possibilities of Audio Description as a generative tool for making and experiencing performance. We will look at singularities of how we individually see, what we believe, and the imaginative gap between what we see and what we can say. Participants will work with materials, improvisation, text and description to complicate perspective, unpick illusion, and produce mystery. This workshop forms part of Bannon's early research into a new project around vision, mystery and faith.

**Jo Bannon** is a UK artist making live art and performance. She has presented work in the UK, Europe, South America, USA, China and Australia. Jo's work is concerned with identity, sensory perception and human encounters and her work attempts to unpick the ways we look, hear and sense our immediate environment in order to rethink or make unfamiliar these intrinsic human behaviours.

14:50-16:30

Active participation 2: Interactive guided tour through the art installation with Jenni-Juulia Wallinheimo-Heimonen (FIN)

English, translation into French and German

## Disrupting Purity

The Finnish multimedia artist Jenni-Juulia Wallinheimo-Heimonen brings a part of her exhibition 'Disrupting Purity' to the IntegrART symposium, and attendees have the opportunity to engage with these works during breaks. Wallinheimo-Heimonen's short films and installations position disability not as a defect, but as a part of human variety and they celebrate an unconventional beauty and aesthetic. Decorative prosthetics, a lavishly laid table that addresses sexual violence against disabled women, planted wheelchairs, a film in which the artist has created a care robot and more invites attendees to experience disability in an imaginative, playful and empowered way.

Jenni-Juulia Wallinheimo-Heimonen also leads the audience through the exhibition as a part of the format 'active participation'. The audience gets the opportunity to physically experience some of the works such as the 'Parasitic prostheses', intricately decorated prosthetics and outfits made to raise prostheses envy, and the 'magic glove' which responds with sounds to its surroundings. In conversation with Nina Mühlemann and the audience, Wallinheimo-Heimonen discusses how disability activism has informed her artwork.

**Jenni-Juulia Wallinheimo-Heimonen** is a textile and conceptual artist. She has exhibited in Finland and abroad and her short films have been screened at international film festivals. In 2016 she received the Municipal Art Award of Nurmijärvi and in 2009, the Finnish Disability Culture Award. Her film *Reflector of Living Will* won Best Screenplay at the 2018 Pisa Robotics Film Festival. From 2019 to 2021 she will make *Empathy Objects* with three years of funding by the Arts Promotion Centre Finland.

14:50-16:30

Active participation 3: Workshop with Theater HORA

German only

## Freie Republik HORA – And what are you talking?

with Gianni Blumer (CH), Nele Jahnke (D/CH), Sarah Marinucci (CH)

The focus of the workshop is the ongoing project 'Freie Republik HORA' of the Zurich theatre HORA. A short introduction and some performed scenes, staged by HORA performer Gianni Blumer, give insight into the different phases of this theatre experiment. This short performance will also provide the basis to try out different formats of interactive audience talks developed as part of 'Freie Republik HORA' and in cooperation with the SNF research project 'DisAbility on Stage' at the Institute for the Performing Arts and Film of ZHdK. The following questions will be addressed: How do we talk about what we see? Who is talking? Who leads the discussion? And what non-language-based formats can shape the discourse?

**Theater HORA** is the only professional theatre in Switzerland of which all ensemble members have a 'learning disability' certified by the Federal Disability Insurance. Besides the theatre ensemble, HORA also employs a band. At the centre of the current artistic practice is the long term project 'Freie Republik HORA', a laboratory for 'learning disabled' artists to direct, choreograph and perform their own works. On top of projects by the artistic co-directors Michael Elber and Nele Jahnke, there are regular co-productions with prestigious exponents of the national and international dance, theatre and performance world.

**Gianni Blumer** is an actor at Theater HORA. He performs together with Tiziana Pagliaro in the music video 'Morgefrüh' by the Swiss reggae singer Dodo Jud. He took part in various HORA productions, amongst them 'Disabled Theater' (2012), 'Freie Republik HORA' (2013) and 'Egotopia' (2018). He also directs his own work, for example 'SOLO: HUNGERSPIEL VON DER HÄLFTE VOM THEATER HORA' (2014) on the central stage of the Zurich theatre spectacle (part of FRH2) and 'HUNGER GAMES' (2015) (a collaboration with Das Helmi).

**Nele Jahnke** is the artistic co-director of Theater HORA, the only professional theatre company with learning disabled actors in Switzerland. She produced several of HORA's works and, together with Michael Elber and Marcel Bugiel, conceived and manages the long-term experiment Freie Republik HORA (2013-?). From 2016 to 2018 she was a research assistant of the SNF project 'DisAbility on Stage' at the Institute for Performing Art and Film.

**Sarah Marinucci**, MA, is writing her PhD in theatre studies at the University of Bern (Switzerland) and is a research assistant at the Zurich University of the Arts, Institute for the Performing Arts and Film. Her dissertation, which is part of the SNF research project 'DisAbility on Stage' at the Zurich University of the Arts in collaboration with other Swiss universities and theatre and dance ensembles, explores the reception of works by learning disabled artists in Switzerland.

16:50-17:40

Panel discussion

English, translation into French and German

## Embodied Perspectives And Decision-Making in Choreography And Dance

with Marc Brew (USA), Kate Marsh (GB), Alessandro Schiattarella (CH), moderator: Tanja Erhart

In this round experts discuss what is needed in order to choreograph a piece with dancers who have differing corporealities and requirements. It's all about real life experiences: What structural forces influence this process? Who are the decision makers, where are compromises made and what are practical tools to create an accessible environment in the dance studio?

**Marc Brew**, artistic director of AXIS Dance Company, is an acclaimed International choreographer and trained at the Victorian College of the Arts Secondary School and The Australian Ballet School. For over 20 years he has been a director, choreographer, dancer, teacher and speaker and has worked with the Australian Ballet Company, State Theatre Ballet Company of South Africa, Infinity Dance Theatre, CandoCo Dance Company and AXIS Dance Company. Since 2008 Marc has been dedicating time to his own choreography with Marc Brew Company.

**Kate Marsh** is a disabled dance artist with over 20 years' experience of performing, teaching and making. Her interests are centred around perceptions of the body in the arts and notions of corporeal aesthetics. Specifically, she is interested in each of our lived experiences of our bodies, and how this does (or doesn't) inform our artistic practice. Her recently completed PhD focusses on leadership in the context of dance and disability and draws strongly on the voices of artists to interrogate questions around notions of leadership, perceptions and the body.

**Alessandro Schiattarella** was born in Napoli, Italy. In 2000 he graduated from the Rudra Béjart School, Lausanne. During the next 15 years he worked with several internationally renowned dance companies. His last creations 'ALTROVE' (AEROWAVES TWENTY 17 selection), 'TELL ME WHERE IT IS', 'STRANO' and 'ONE AT A TIME', focus on the theme of disability under different perspectives. Alessandro is currently following a master's in fine arts at the FHNW Basel and in 2019 he will be artist in residence with the support of ProHelvetia Johannesburg.

17:50-18:00

Burlesque Performance

## **Amelia Cavallo (USA/GB)**

This performance by UK-based artist Amelia Cavallo uses a playful and collaborative approach to audio description to challenge preconceptions of sensuality and the disabled body. Developed with Extant, the UK's leading theatre company of blind and visually impaired people, this piece explores how burlesque performance can be made accessible for blind audiences while calling attention to normative assumptions of the female body.

**Amelia Cavallo** is a blind, USA born theatre practitioner and works as a multi-disciplinary performer, musical director, lecturer and consultant on access and audio description. She is currently a PhD candidate at the Royal Central School of Speech and Drama in London. She has performed with disability led theatre companies such as Extant, Graeae and Birds of Paradise as well as with regional theatres such as The New Wolsey, Theatre Royal Stratford East and The Royal Ex-change Manchester.

## Welcoming words and moderators

**Kerstin Klauser** has been Cultural Operations Manager at the Directorate of Cultural and Social Affairs of the Federation of Migros Cooperatives since January 2019 and is a member of the Directorate's four-strong management team. She heads the group of specialists in the performing arts, literature, pop, classical music and jazz,. After gaining a degree in Business Administration from Vienna University of Economics and Business, Kerstin Klauser spent several years working internationally as a management consultant for strategic planning and organisational development. She joined the Corporate Development division of the Federation of Migros Cooperatives in 2011, where she assisted with the development of the cultural affairs strategy of the Directorate of Cultural and Social Affairs from 2017 onwards.

**Andreas Rieder** has been at the head of the Federal Bureau for the Equality of People with Disabilities FBED since 2004. He is a qualified jurist and worked at Berne University's Institute for Public Law and at Freiburg University's Institute for European Law. Andreas Rieder is married and has two sons.

**Roger Merguin** has been the artistic director and executive director of Gessnerallee Zürich since 2012. From 2005 until 2012 he was the co-director of the Berne-based theatre Dampfzentrale, which he made into a new centre for contemporary dance and music. He also founded the festival TANZ IN.BERN which has taken place annually from 2008 onwards. His other projects include France Danse, which he organised in 2008, hosting the Swiss Contemporary Dance Days (2011 Berne and 2015 in Zurich) and he's a member of numerous juries and commissions. Roger Merguin trained as a dancer and worked as a dancer, choreographer, manager and production manager for different projects and completed a Master of Advanced Studies NDS Cultural Management.

**Isabella Spirig** is the Project Leader Dance at the Directorate of Cultural and Social Affairs of the Federation of Migros Cooperatives and has vast experience of working as a dance educator, dancer and production manager. In 1995 she founded the all-female tango group 'Las Tangueras' and they toured in Switzerland, Germany and France. In 1993 she joined the Migros Cultural Percentage of the Federation of Migros Cooperatives. She became the Project Leader of the department dance in 1998 and thus also became the artistic director of the Migros Cultural Percentage dance festival Steps. In 2005 she founded the project IntegrART. She holds different seats in expert panels and judging panels.

**Nina Mühlemann** grew up in Zurich and studied English literature in Basel and London. At the end of 2017 she completed her doctoral thesis in the fields of performance and disability studies at King's College London, where she also worked as a teaching assistant. Since summer 2018 until spring 2020 she is co-directing the Future Clinic for

Critical Care together with the artist Jeremy Wade, a socio-culturally animated performance project about the politics of care and disability.

**Tanja Erhart** grew up in Tirol and studied Cultural- and Socialanthropology in Vienna. As a contemporary dancer she trained with Adam Benjamin, Sonja Brown, Vera Rebl, Michael Turinsky, ImPulsTanz, AXIS Dance Company and Candoco Dance Company, which she joined from 2014 to 2017. Currently she shares her experiences and dance practice in Advisory Panels, Workshops and Conferences and performs in Farah Saleh's 'Brexit means Brexit' - touring Scotland in May 2019 - as well as in Claire Cunningham's first ensemble piece about the impersonation of Elvis Presley - premiering in July 2019.

## Symposium working group

The symposium is supported by a working group:

**Anneli Binder** (commercial and artistic director, dramaturge, programme director dance and performance at Dampfzentrale Bern)

**Joëlle Jobin** (dramaturge and production manager at Wildwuchs Festival Basel)

**Brian McGowan** (diversity officer at ZHAW Zurich University of Applied Sciences)

**Tim Zulauf** (author and theatre director; lecturer for Fine Arts at Bern University of the Arts HKB)