

CHOREO/GRAPHICS: TRACING THE SOCIAL BODY

28.10.2025 **10:00–18:00**
WORKSHOP OBERLICHTSAAL

10:00–10:30 Welcome **PROGRAMME**

10:30–11:00 Introduction by Marlon Miguel,
Johannes Muselaers, Stéphane Symons and, Elena Vogman

11:00–13:00 SESSION 1:
LABORATORIES OF THE AVANT-GARDES

"Signs in Motion. Motion in Signs."
(Giedion 1982:133): Choreographic Ecologies
at the Threshold of Body and Architecture
Mats Werchohlad (Weimar)

Where "The Pencil Marked the Rhythm with
Squares," or Recording the Movement at the GAKhN
Sofia Michel (Göttingen)

Documenting Expressive Movement
in the 1920s: Labour and Theater
Aleksandra Selivanova (Weimar)

Notation of Attraction: Eisenstein and
the Senses of Audio-Visual Montage
Elena Vogman (Weimar)

14:00–15:00 Workshop: Embodied Practice
Carla Petzolt (Berlin)

15:30–18:00 SESSION 2:
CONTEMPORARY RADICALIZATIONS

Performance: If you could see traces of your everyday
movements, there would be drawings everywhere
Gwendolyn Lootens (Brussels)

Performance: Livre d'images sans images
Mette Edvardsen (Oslo)

Panel Discussion: Drawing and/as
expanded choreography
Mette Edvardsen, Gwendolyn Lootens,
Mona Mahall, and Jonas Rutgeerts

While choreography is commonly understood as the organisation of movement in time and space, it originally emerged as dance notation—the art of describing danced movement on paper. The workshop "Choreo/graphics: Tracing the Social Body" revisits the notion of choreography through the lens of drawing and its social potential. Using case studies from the Soviet and Weimar Republic avant-gardes, as well as from contemporary practices of "expanded choreography," the workshop explores the emancipatory and transformative power of drawing when dance notation engages the social body. In this context, choreographic drawing—simultaneously prescribing gesture and opening up movement's potential—becomes the site where individual tracings (as inscription, drawing, or writing) intersect with collective spatial imagination, reshaping the Umwelt of moving forms. The workshop unfolds through three interconnected strands:

1. LABORATORIES OF THE AVANT-GARDES examines early modernist attempts to formalise embodied knowledge—from Proletkult theatre and the biomechanics of Sergei Eisenstein (1898–1948) and Aleksei Gastev (1882–1939) to the experimental spatial systems of Gertrud Grunow (1870–1944) and Rudolf Laban (1879–1958). It reveals how these projects transposed bodily knowledge to remediate, re-socialise, and re-experience the relations between body, environment, and technology. The Oberlichtsaal of the Bauhaus-Universität Weimar will be structured into thematic sessions, guiding participants on a movement-based journey through successive themes, each introduced by a speaker.

2. EMBODIED ACTIVATIONS: Through participatory drawing-movement exercises, this strand tests how marks on paper can reconfigure spatial relationships. It turns the paper into a milieu where social bodies negotiate the space between prescription and possibility.

3. CONTEMPORARY RADICALIZATIONS explores how today's practitioners treat choreographic drawing as an open system. It analyses expanded choreography that reimagines notation as tracing—a dynamic practice suspended between archival impulse and emancipatory gesture.

IMAGE CREDIT: Wassily Kandinsky,
"Tanzkurven: Zu den Tänzen der
Polucca," Das Kunstblatt, Potsdam,
vol. 10, no. 3 (1926), pp. 117–121.

