

From Primitivism to Transnationalism: Dance as Ethnography in the 1913 Rite of Spring and in Pina Bausch's Cultural Olympiad

Cambridge Interdisciplinary Performance Network Seminar

Monday, February 10, 2014 at CRASSH (Room SG1)

5-7pm. Open to all.

<http://www.crassh.cam.ac.uk/events/25444>

<https://www.facebook.com/events/282853818534637/>

Dr Kate Elswit (Theatre and Performance, University of Bristol)

Dr Lucia Ruprecht (MML, University of Cambridge)

Chair: **Daniel Siekhaus** (Management/Creative Industries, University of Cambridge and University of St. Andrews)

Kate Elswit is an academic and dancer whose research on performing bodies combines dance history, performance studies theory, German cultural studies, and experimental practice. After a PhD at Cambridge (2009) and an Andrew W. Mellon Fellowship at Stanford University she is now Lecturer in Theatre and Performance Studies at the University of Bristol. She won the Gertrude Lippincott Award from the Society of Dance History Scholars for her 2009 essay in *TDR: The Drama Review*, and the Biennial Sally Banes Publication Prize from the American Society for Theatre Research for her 2008 *Modern Drama* essay, and is an editor of *Dance Theatre Journal*. Her book *Watching Weimar Dance* is forthcoming (OUP, 2014) and she is at work on *Movers, Shakers, and Circulators: Structures at Work*. She will talk about Pina Bausch's late style and the Cultural Olympiad.

<http://www.kateelswit.org/about>

Lucia Ruprecht's current research project explores the concept of expression, and its relation to forms of authorship, in the literature, cinema and dance of German Expressionism. Her book *Dances of the Self in Heinrich von Kleist, E.T.A. Hoffmann and Heinrich Heine* (2006) won a Special Citation for the 2007 de la Torre Bueno Prize. She is co-editor of *Performance and Performativity in German Cultural Studies* (2003), *Cultural Pleasure* (2009), and *New German Dance Studies* (2012). She has completed a project on charisma and virtuosity which was carried out from 2005 to 2010 in collaboration with the research centre *Kulturen des Performativen* at the Free University Berlin. This resulted in a series of articles on virtuosity, especially in Vaslav Nijinsky's choreography, and the work of Robert Walser and W.G. Sebald.

<http://www.mml.cam.ac.uk/german/staff/lr222/>

Daniel Siekhaus is a final-year PhD candidate in Management Studies at Judge Business School, Cambridge, and an Associate Researcher of the Institute for Capitalizing on Creativity at St Andrews, Scotland. His research project involved a one-year comparative ethnographic study of four European Opera Houses in London, Lyon, Munich, and St Petersburg. Trained as a choreographer at the Ernst Busch Academy of Drama in Berlin, Daniel has a keen interest in dance and recently choreographed the Marlowe Festival's opening production, *Dido Queen of Carthage*.

<http://www.st-andrews.ac.uk/icc/research/researchers/visitingscholars/>
<https://www.jbs.cam.ac.uk/programmes/research-mphils-phd/phd-phd-students-a-z/daniel-siekhaus/>