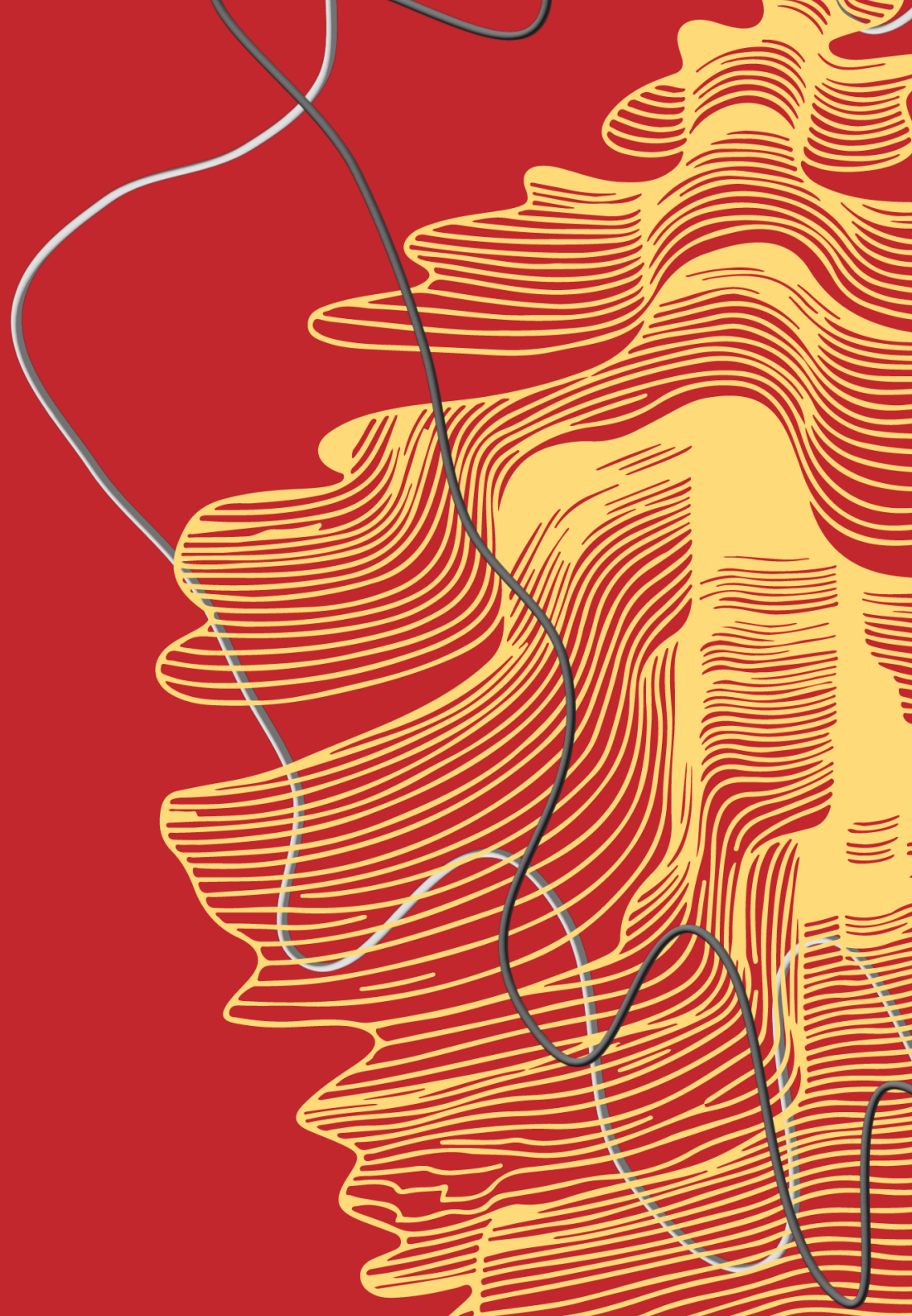


CONFERÊNCIA
LABAN
2026

SCHEDULE



ABOUT THE SCHEDULE

The schedule is divided by room location – **Ground Floor** and **Mezzanine**.

The **first block** features the **Ground Floor** schedule (Cinemateca, Room 1 of the School Block, and External Area), where most of the lectures, academic papers in different formats, performances, and 1 workshop are located.

The **second block**, the **Mezzanine** (Baía Room and Cidade Room), is where you can find most of the workshops, a few other activities in other formats (academic and performances), and the closing of the event.

ABSTRACT BOOK

Click on the links for direct access to the content

SCHEDULE **GROUND FLOOR**

FRIDAY 31 JULY

SATURDAY 01 AUGUST

SUNDAY 02 AUGUST

SCHEDULE **MEZZANINE**

FRIDAY 31 JULY

SATURDAY 01 AUGUST

SUNDAY 02 AUGUST

GROUND FLOOR Cinematca, Room 1 of the School Block, and External Area

FRIDAY, 31 JULY 2026

	CINEMATECA (WITH SIMULTANEOUS TRANSLATION)	ROOM 1 SCHOOL BLOCK	OUTDOOR SPACE
10H – 10H30	REGISTRATION		
10H30 – 11H	Welcome		
11H – 12H	Keynote Lecture: “The Divine Comedy” with Dr. Marco Lucchesi (UFRJ / Brazilian Academy of Letters - Rio de Janeiro/Brazil) Moderator: Regina Miranda, MA, CMA (FAV / Laban Center-Rio, Rio de Janeiro/Brazil)		
12H – 12H30	Performance The Prankquean (CMA. Bruna Fiuza, Rio de Janeiro/Brazil; CMA. Ellen Goldman Shapiro/USA)		
12H30 – 14H		Lunch	

CINEMATECA
(WITH SIMULTANEOUS TRANSLATION)

14H – 15H

ROOM 1
SCHOOL BLOCK

Panel 1 (PT)

Labanian articulations in K-12 education

(Dr. CMA Flávia Valle, UFRGS Porto Alegre /Brazil)

Layered strategies: Laban in basic school

(MA Rosane Campello, FAETEC, Rio de Janeiro/
Brazil)

**Effort Theory: weight, time, space, and flow
analyzed in the teaching-learning process in
Early Childhood Education**

(Dr. Marta Scarpato - UNIP São Paulo/Brazil)

Moderator: Dr. Alba Vieira (UFV)

OUTDOOR SPACE

CINEMATECA
(WITH SIMULTANEOUS TRANSLATION)

15H – 16H

ROOM 1
SCHOOL BLOCK

OUTDOOR SPACE

Panel 2

River that Flows in Me: Connections between the Flow Factor of the Laban/Bartenieff System and Waters as Image and Matter of Experimentations in Dance

(MA Beatriz Vizon and Dr. CMA. Lígia Tourinho - UFRJ, Laban Center-Rio, Rio de Janeiro/ Brazil);

Women are like rivers, they grow when they meet: artistic practices among waters

(Dr. CMA Cibeles Sastre - UFRGS and MA CMA Juliana Vicari, Porto Alegre/ Brazil)

Situated Choreography: a study of the body-space relationship from a research internship at Université Paris 8 (France)

(Lais Breyton; Dr. CMA Marisa Lambert and Dr. Ana Terra - UNICAMP, Campinas/ Brazil).

Moderator: Dr. CMA Ciane Fernandes, UFBA, Salvador/Brazil

CINEMATECA
(WITH SIMULTANEOUS TRANSLATION)

ROOM 1
SCHOOL BLOCK

OUTDOOR SPACE

16H – 17H

Panel 4 (PT)

The infinitude of the Basic Six in the Laban-Bartenieff System: a somatic-affective investigation in the DEF context

(Dr. Laban/Bartenieff Specialist (FAV) Graziela Andrade - UFMG, Belo Horizonte/ Brazil);

Investigating Labanian scales (Dr. Laban/Bartenieff Specialist

(FAV) Neila Baldi - UFMS, Santa Maria/Brazil)

Flows of Crossings: LMA as a Practice in Creative Dance Laboratories

(Dr. Fatima Wachowicz, Salvador UFBA /Brazil)

Moderator: MA Laban/Bartenieff Specialist (FAV)
Luciana Carnout (FAETEC/ UFRJ)

GROUND FLOOR Cinemateca, Room 1 of the School Block, and External Area

SATURDAY, 01 AUGUST

CINEMATECA
(WITH SIMULTANEOUS TRANSLATION)

ROOM 1
SCHOOL BLOCK

OUTDOOR SPACE

10H – 11H

Panel 3 (PT)

A collective experience of time: pedagogical practices with Laban Kinetography in a school context (MA Notator CNSMD-Paris, Carolina Vilela, UFMG, Belo Horizonte /Brazil)

Dance Language: Pedagogies and Notational Practices in Dialogues among School, University, and Non-Formal Educational Settings

(Dr. Laban/Bartenieff Specialist (FAV) Adriana Liza, Dr. Laban/Bartenieff Specialist (FAV) Adriano Pinheiro, Dr. Laban/Bartenieff Specialist (FAV) Lilian Vilela, UNESP, São Paulo/Brazil)

Learning how movement occurs in the body as a common basis for education: a proposal based on teaching experiences of the Laban/Bartenieff System for a public recently graduated from High School

(Dr. Lenine Guevara - FUNARTE, Brasília/Brazil)

Moderator: Dr. CMA Marisa Lambert (UNICAMP)

Panel 13 (PT)

Body, memory, and creation: an approach from Rudolf Laban's movement theory based on Tórtola Valencia

(MA Luana Dias, Brazil/ Spain)

The rescue of the sacred in belly dance based on the laban/bartenieff system

Laban/Bartenieff Specialist (FAV) Vanessa Mahamud

Moderator: MA Ronábio Lima

CINEMATECA
(WITH SIMULTANEOUS TRANSLATION)

ROOM 1
SCHOOL BLOCK

OUTDOOR SPACE

11H – 12H

Panel 5 (PT)
Laban Analysis and Creative Articulation Process (CAP) as a research methodology in artistic research contexts (practice as research)
(MA Master in Labanálise Gabriela González - Universidad Nacional del Centro de la Provincia de Buenos Aires/ Argentina)

Mapping memory: Effort, voice, and body as a territory of the lived experience
(Dr. CMA Ana Patrícia Farfan - UDLAP /México)

Moderator: Dr. CMA Lúcia Tourinho (UFRJ)

Panel 6 (PT)
The exchanges of the turnaround: body-spatial cartographies in circus gestures
(Dr. CMA Júlia Franca - UFRJ Rio de Janeiro/ Brazil)

Flourish in capoeira: a study of movement factors
(Dr. Livia Pasqua -UFRJ, Rio de Janeiro /Brazil)

Shape- a pedagogical application in the circus
(Gabrielle Lei Polizzelli, FAV, São Paulo, SP/Brazil)

Moderator: MA Laban/Bartenieff Specialist
Helena Bevilaqua (UFBA)

12H – 13H

Keynote Lecture **Our bodies in Space: Understanding our past to shape our socially somatic futures**
(Dr. CMA Martha Eddy/ USA)

Moderator: MA CMA Regina Miranda (FAV/ Laban Center-Rio, Rio de Janeiro/ Brazil)

CINEMATECA
(WITH SIMULTANEOUS TRANSLATION)

ROOM 1
SCHOOL BLOCK

OUTDOOR SPACE

13H – 13H30

Lunch

Performance

Dances Whispered in the Ear

(Dr. Laban/Bartenieff Specialist (FAV)

Carolina Carret Höfs, Brasília, DF/Brazil)

13H30 – 14H

Lunch

Clown-performance for John Lennon

(Roberto Carlos Ribeiro da Silva, FAV,

Caxias do Sul, RS/Brazil)

CINEMATECA
(WITH SIMULTANEOUS TRANSLATION)

ROOM 1
SCHOOL BLOCK

OUTDOOR SPACE

14H – 15H

Panel 7 (PT)

Vocal corpographies: Laban in Voice within contemporary stage creation

(MA Angélica Ertel, FAV and PPGAC/UFRGS, São Paulo, SP/ Brazil)

To permeate: the Laban/Bartenieff system as a link between body and space

(Rosa Morena Oliveira and Dr. CMA Marisa Lambert - UNICAMP, Campinas/Brazil)

Dances for whom? Cartographies of reception and in-ex-corporation as a body-spatial crossing

(Dra. Flávia Marques - UFMG, Belo Horizonte and Dr. Alba Vieira - UFV, UFMG and UFOP, Viçosa/Brazil)

Moderator: Dr. Laban/Bartenieff Specialist (FAV)
Graziela Andrade (UFMG)

CINEMATECA
(WITH SIMULTANEOUS TRANSLATION)

ROOM 1
SCHOOL BLOCK

OUTDOOR SPACE

15H – 15H30

Communication (PT)
On embodyable objects: poetics of materialities in the study of Labanian categories
(MA Laban/Bartenieff Specialist (FAV) Luciana Carnout - FAETEC and UFRJ, Rio de Janeiro, RJ/Brazil)

Moderator: Dr. Laban/Bartenieff Specialist (FAV) Lilian Vilela (UNESP)

15H30

Communication (PT) **15H30 – 16H**
Studies in Laban/Bartenieff in the creative processes of Capstone Projects at Unicamp
(Ana Luíza Silva, Laís Breyton, Rafaela Tonela, Rosa Oliveira, Silvia Honório, Dr. CMA Marisa Lambert - UNICAMP Campinas, SP/Brazil)

Moderator: Dr. CMA Marcus Vinícius Machado (UFRJ)

(MAM gardens) **15H30 – 17H**

Workshop (EN with consecutive translation into PT)
Global Water Dances
(MA CMA Vannia Ibarguen, Artistic Director Global Water Dances, USA)

Translation: MA CMA Ana Bevilaqua (FAV/ Laban Center-Rio)

CINEMATECA
(WITH SIMULTANEOUS TRANSLATION)

ROOM 1
SCHOOL BLOCK

OUTDOOR SPACE

16H – 16H30

Lecture demonstration (PT with consecutive translation into EN)

Rudolf Laban's Art of Movement and the English School: A Journey from the Laban Center for Movement and Dance to Trinity Laban

(Dr by Trinity Laban Denise Telles Hofstra, LABAN CENTRE FOR MOVEMENT AND DANCE Londres/ atual TRINITY LABAN. UNIRIO. UFRJ. UFF. FAV. Rio de Janeiro, Brasil)

Moderator: Dr. CMA Marcus Vinicius Machado (UFRJ)

CINEMATECA
(WITH SIMULTANEOUS TRANSLATION)

ROOM 1
SCHOOL BLOCK

OUTDOOR SPACE

16H30 – 17H30

Panel 8 (PT)

Insurgent Corporealities: dialogues between subjectivity, bodily preparation, and authorial creation in contemporary dance

(MA Laban/Bartenieff Specialist (FAV) Cibele Ribeiro, Rio de Janeiro, RJ/Brazil)

Practices of approach and alterity: Photography, performance, and the Laban/Bartenieff system as a practical approach to attuning, entering, displacing, and corrupting

(Rafaela Tonela, Dr. CMA Marisa Lambert and Dr. Matteo Bonfitto - UNICAMP, Campinas/Brazil)

Laban of the Dark: Laban/Bartenieff System as an expansive field in Butoh Dance pedagogy

(MA Caio Picarelli PPGAC/UNIRIO Rio de Janeiro/ Brazil)

Moderator: Fabiano Nunes

GROUND FLOOR Cinemateca, Room 1 of the School Block, and External Area

SUNDAY, 02 AUGUST

CINEMATECA (WITH SIMULTANEOUS TRANSLATION)

ROOM 1 SCHOOL BLOCK

OUTDOOR SPACE

11H – 12H

Panel 10
Initial uses of the name Laban in Rio de Janeiro: between hygiene, technique, and movement pedagogy (1923–1950)
(Dr. Guilherme Hinz, Campinas, SP/Brazil and France)

Regina Miranda Company and ActorsBailarinos of Rio de Janeiro – Artistic-formative processes in the Laban/Bartenieff System
(MA CMA Ana Bevilaqua - PPGAC-UNIRIO/ FAV/ Laban Center-Rio, Rio de Janeiro/Brazil)

Moderator: CMA Angela Loureiro
(Laban Center-Rio)

Workshop **11H – 12H30**
(PT with consecutive translation into EN)
Laban/Bartenieff and the art of moving backward, inward, and toward the floor
(Dr. CMA Marisa Lambert and Laís Breyton - Université Paris VIII / FRANÇA e UNICAMP/Brazil)

12H – 12H30

The labanian field in the global south
(Dr. CMA Lígia Tourinho UFRJ - Laban Center-Rio, Rio de Janeiro/Brazil)

CINEMATECA
(WITH SIMULTANEOUS TRANSLATION)

ROOM 1
SCHOOL BLOCK

OUTDOOR SPACE

12H30 – 13H30

Communication **12H30 – 13H**
Cradle choreography: between babies, educators, and the potential of Pikler and Laban approaches

Dr. Laban/Bartenieff Specialist (FAV) Adriana Liza, São Paulo, SP/ Brazil.

Moderator: Dr. Marta Scarpato (UNIP and PUC/SP)

Panel 11 (PT) **12H30 – 13H30**
The Green Table - Movement, Performer, Sound, and Place

(MA Ronábio Lima FAV, Rio de Janeiro/Brazil)

Rememoring: creation and ancestry in dialogue with the categories of the Laban/Bartenieff System

(MA Laban/Bartenieff Specialist (FAV) Helena Bevilaqua and MA Lilian Lima - UFBA Salvador/Brazil)

Dancing as less of oneself among themselves
(MA Fernanda Maciel - UFMG and MA Renatha Maia, Belo Horizonte, MG/Brazil)

Moderator: Dr. Laban/Bartenieff Specialist Elisa Abrão (UFG)

MEZZANINE Room 2 - Baía and Room 3 - Cidade

FRIDAY, 31 JULY

ROOM 2 BAÍA

14H – 15H30

Workshop (PT)
**Game, memory, and improvisation:
approximations between the Laban/Bartenieff
System and the Methodology of the Event
(Guimarães, 2017, 2024)**
(Helena Bevilaqua, MA, Specialist in
Laban/Bartenieff (FAV) and
Dr. Daniela Guimarães (UFBA - Salvador/Brazil)

15H30 – 17H

Workshop + Performance (EN with consecutive
translation into PT)
**LMA/BF Movement Exploration: Exploring
Intension, Curiosity and Relationships
Supporting Contemporary Movement Forms**
(MA CMA Bala Sarasvati/ USA)

Translation: MA Debora Oliveira

16H – 17H30

ROOM 3 CIDADE

Workshop (PT with consecutive translation into
EN)
**Bodily Preparation with a Focus on Prevention
and Power in Movement**
(CMA. Bruna Fiuza, Rio de Janeiro/Brazil)

Workshop (PT)
Interlace
(MA Certified by Laban Centre, London Andrea
Jabor, Rio de Janeiro, RJ/Brazil)

MEZZANINE Room 2 - Baía and Room 3 - Cidade

SATURDAY, 01 AUGUST

ROOM 2

BAÍA

10H – 11H30

Workshop (EN with consecutive translation into PT)
Supporting Disco-based Jazz Dancing Through Bartenieff Methods

(MA CLMA Jeffrey Peterson, Winona State University, USA)

Translation: MA Débora Oliveira

ROOM 3

CIDADE

Lecture Performance **10H – 10H30**

Water

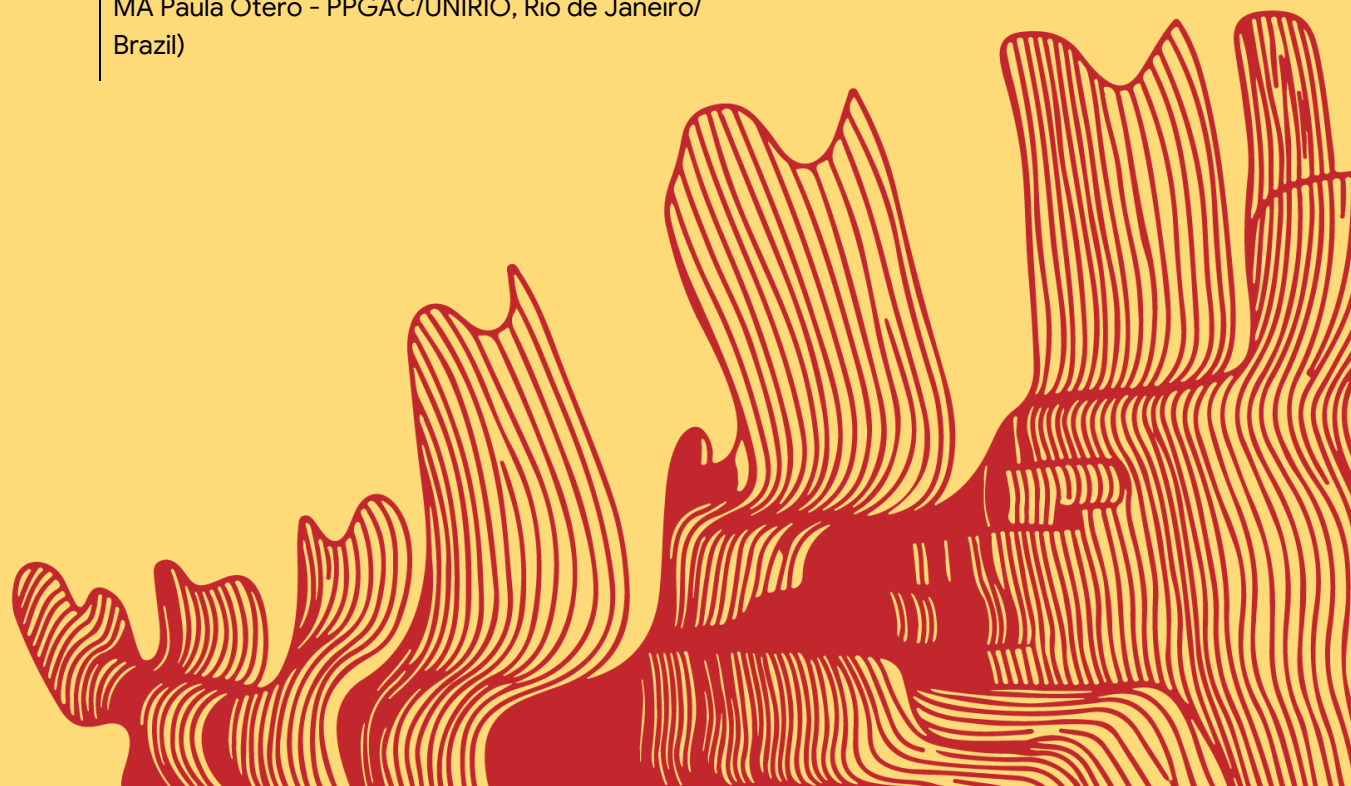
(MA Caio Picarelli,

MA Laban/Bartenieff Specialist (FAV) Isabella

Duvivier,

Dr. Nara Keiserman and

MA Paula Otero - PPGAC/UNIRIO, Rio de Janeiro/
Brazil)



	ROOM 2 BAÍA	ROOM 3 CIDADE
10H30 – 12H		Workshop (PT) MANY WATERS - irrigating channels of self-perception (Dr. CMA Cibebe Sastre, Fabiano Nunes and MA CMA Juliana Vicari, Porto Alegre and São Paulo/Brazil)
11H30 – 12H	Poem Chrysalis Laban/Bartenieff Specialist (FAV) Luisa Fedrizzi, Caxias do Sul/Brazil)	
13H – 14H	Lunch	Lunch
14H – 15H30	Workshop (PT) Contradance and Contraband (Henrique Schuller, Recife/Brasil)	Workshop (PT) Dancing avatars in crossings: motion capture challenged by the Laban/Bartenieff system (Dr. Mônica Dantas, Dr. Suzane Weber - UFRGS, Porto Alegre and Dr. Lisandro Bellotto, UFSM, Santa Maria; and Dr. CMA Adriana Bonfatti - UNIRIO / Laban Center-Rio, Rio de Janeiro /Brazil)

ROOM 2
BAÍA

15H30

Workshop **15H30 – 17H**
(PT with consecutive translation into EN)
Dancing with an ancestor
(Dr. Giselle Ruzany, USA and
Tatyana Paiva, Rio de Janeiro, RJ/Brazil)

16H – 16H30

ROOM 3
CIDADE

Performance **15H30 – 16H**
**Small support dances: experimental dances
for internal space**
(MA Laban/Bartenieff Specialist (FAV)
Isabella Duvivier PPGAC/UNIRIO Rio de
Janeiro/Brazil)

Communication
(EN with consecutive translation into PT)
**Interactive Body: Integration of LBMS into the
Psychoanalysis**
(Sandra Sok, Croatia)

Moderator: Dra. CMA Flávia Valle (UFRGS)
Translation: MA Debora Oliveira

ROOM 2
BAÍA

16H30 – 17H30

ROOM 3
CIDADE

Panel 9 (PT)

**Bodies that meet in the Dancidade Project:
choral dance and in-exbodied experience with
women 60+ in Viçosa/MG**

(Dr. Maristela Lima,
Dr. Alba Vieira - UFV, UFMG and UFOP,
Viçosa/Brazil)

**Choreographic creation in the expanded field
with the research Mesomorfa**

(Dr. Certified by Laban Centre London,
Cláudio Lacerda - UFPE, Recife/ Brazil)

**From the danced event to pedagogy: mobility
as an operative concept in the constitution of
a dance discipline**

(Dr. Laban/Bartenieff Specialist (FAV)
Elisa Abrão - UFG - Goiânia/Brazil, UFG)

Moderator: Dr. CMA Adriana Bonfatti (UNIRIO/
Laban Center-Rio)

MEZZANINE Room 2 - Baía and Room 3 - Cidade

SUNDAY, 02 AUGUST

ROOM 2 BAÍA

10H – 11H

Keynote Lecture Demonstration
Corpo-cosmological Dynamics of the Dancing Body
(CMA Rajyashree Ramesh, Alemanha/India)

Moderator: MA CMA Regina Miranda (FAV / Laban Center-Rio)

11H – 11H30

Panel (ES)
The body as an embodied experience in performing arts training: pedagogical practices for the construction of presence and recognition of bodily diversity
(Karla Denise León Aguilera - Universidad de Cuenca / Ecuador)

Moderator: Dra. Júlia Tourinho

ROOM 3 CIDADE

Keynote Lecture Demonstration
(EN with simultaneous translation into PT)
Corpo-cosmological Dynamics of the Dancing Body
(CMA Rajyashree Ramesh, Alemanha/India)

Moderator: MA CMA Regina Miranda (FAV / Laban Center-Rio)

Homenagem Laban Guild (EN)

ROOM 2
BAÍA

11H30 – 13H

Workshop (EN with consecutive translation into PT)
Sonic kinesthetic forest: exploring our relationships to trees through movement, sound, and drawing
(Dr. CMA Lisa Sandlos, York University, Canada)

Translation: MA Debora Oliveira

13H – 13H30

Performative Communication
Aquatic crossings: Immersion as Research in the Waters of Kalunga
(Dr. CMA Ciane Fernandes,
Dr. Cristina Rosa - UFPB, Brazil and
Dr. Livia Pasqua - UFRJ, Rio de Janeiro, Brazil)

Moderator: Dr. Certified by Laban Centre London
Cláudio Lacerda (UFPE)

13H30

Official Closing

ROOM 3
CIDADE

Workshop **12H – 13H30**
(EN with consecutive translation into PT)
Mapping memory: Effort, voice, and body as a territory of the lived experience
(Dr. CMA Ana Patrícia Farfán, México, UDLAP)

Translation: Dra. Júlia Tourinho

CONFERÊNCIA
LABAN
2026

Coordination: Regina Miranda and Lígia Tourinho

Organization: Regina Miranda, Lígia Tourinho, and Adriana Bonfatti

Scientific and Artistic Committee / LABAN Rio Center:

Adriana Bonfatti (UNIRIO), Ana Bevilaqua (FAV), Lígia Tourinho (UFRJ),
Marina Salomon (CAL), and Regina Miranda (FAV)

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Production: Escudero Produções

Production Management: Denise Escudero

Executive Production: Roy Peres

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Giulia Lopes Soares, Isabela Santos Novaes, Isis Gadelha e Silva, João Victor Rezende Silva, Jordan Balbino Kokama,
Marina Woolley Magalhães, Miguel Alves de Andrade, Noah Carvalho Brasil, Paulo Gabriel Pires Freitas,
Rafaeli Mattos Bastos, Raphaella Oliveira Silva, Rayssa Ribeiro Rodrigues, Paula Mori, Vitória Terra Cambra,
Lucas Medeiros, Gabriel Damasceno, and Louise Anibal

Visual Identity: William Gomes

Social Media: Limbos Produções (Rafael Telles and Alice Matta)

Presented by: Centro LABAN Rio, Cia Regina Miranda e AtoresBailarinos,
and Graduate Program in Dance (PPGDan/UFRJ)

ABSTRACT BOOK

FRIDAY, JULY 31

Cinemateca

11h-12h

Lecture: "The Divine Comedy" Dr. Marco Lucchesi

Poet, essayist, historian, and former president of the Brazilian Academy of Letters, **Marco Lucchesi** will deliver the opening lecture of the LABAN 2026 Conference. Full Professor at UFRJ, President of the National Library, and recipient of three Jabuti Awards as well as the National Order of Scientific Merit, Lucchesi has had his work translated into over twenty languages and is renowned for his remarkable dedication to the studies of Dante Alighieri. His participation in the conference offers a unique opportunity to bridge literature, philosophy, and art, reflecting his vast and distinguished intellectual career.

12h-12h30

Performance: The Prankquean

Created by: Ellen Goldman and Sook Kim

Performer: Bruna Fiuza

Synopsis: The Prankquean is the female spirit of James Joyce's boog "Finnegan's Wake". She is Anna Liva Pleurabelle, who enters the book in the first chapter and sets the tone of joyful spirit of a running away wife, taking her children, traveling through time and history. She is the evolving spirit, the mother, the wife, until the very end of the book when she is the river and the river returns to the beginning, as life is a cycle in time and history.

Bruna Fiuza is a dancer, creator, physical therapist (IBMR), and Certified Movement Analyst (CMA) from LIMS in New York, with experience in physical rehabilitation in the US. Working at the intersection of art and health as a movement trainer and physical therapist, she has been a lecturer in the Laban/Bartenieff Movement Studies postgraduate program at LABAN-Rio since 2010.

Room 1

14h-15h

Panel 1

Title: LABANIAN ARTICULATIONS IN K-12 EDUCATION

Authorship: Flavia Pilla do Valle

Summary: This article reports on the introduction of dance in public schools in Porto Alegre using the Laban system to bring dance language closer to students. The author describes two practices: creating movement sequences based on variations of everyday gestures at the desk, and exploring pathways and formations in general space. Laban's concepts serve as a concrete and accessible foundation for integrating dance into the school routine.

Flavia Valle is an Associate Professor at UFRGS, teaching in the Undergraduate Program in Dance and the Graduate Program in Performing Arts, having completed a Visiting Professorship at Coventry University (C-DaRE/UK) via Capes/PRINT. She holds a PhD in

Education from UFRGS and a Master's degree in Dance from NYU. She specializes in Movement Analysis from the Laban/Bartenieff Institute of Movement Studies (LIMS/NY).

Title: Layered strategies: Laban in basic school

Authorship: Rosane Laudano Campello Wanderley

Summary: The article presents proposed pedagogical strategies for teaching Rudolf Laban's approach in basic education through creative dance. Utilizing resources such as concept maps, photographs, and testimonials, the research highlights how practical bodily experience develops awareness, creativity, and collaboration from childhood. It concludes that this prior experience makes learning meaningful, facilitating the identification of Labanian theory when students enter higher education.

Rosane Campello holds a Master's degree in Performing Arts Teaching (UNIRIO) and a Teaching Degree in Physical Education. She is the author of books and founder of the Centro Carioca de Pesquisa em Dança Educação. She has worked in public and associative dance management in Rio de Janeiro, in addition to creating the first Technical Program in Dance in the FAETEC Network. She is the artistic director of Cia. de Atores Bailarinos Adolpho Bloch and a lecturer in the postgraduate program in Dance Didactics and Teaching.

Title: Effort Theory: weight, time, space, and flow analyzed in the teaching-learning process in Early Childhood Education

Authorship: Marta Scarpato

Summary: This study investigates the fragmentation in teaching and learning within early childhood education, which prioritizes the cognitive domain over the affective and motor domains. By intersecting Laban's Effort factors (time, space, weight, and flow) with Wallon's concept of affectivity, the research highlights the need to reform teacher training to ensure the integral development of students.

Marta Scarpato holds a PhD and a degree in Pedagogy from PUC/SP, a Master's degree in Motor Education from Unicamp, and is a specialist in teacher training. She works as a university professor in graduate and undergraduate programs, as well as a pedagogical advisor in Integral Education at the Municipal Secretariat of Education of São Paulo (SME-SP). She is a researcher in Didactics and Expressiveness and a postgraduate student in the Laban/Bartenieff System at Faculdade Angel Vianna.

15h-16h

Panel 2

Title: River that Flows in Me: Connections between the Flow Factor of the Laban/Bartenieff System and Waters as Image and Matter of Experimentations in Dance

Authorship: Beatriz Vinzon Guimarães, Lígia Losada Tourinho

Summary: This article presents a performative writing that invites the reader to listen to the body's waters, connecting them to the flows that pass through it to feed dance research. Drawing from the planet's water dynamics, the author relates images of water to the Flow factor (free and bound) of the Laban/Bartenieff system and its 6 Basic Exercises. This poetic and somatic journey uses the pathways of water to move the body and explore new movement qualities.

Bia Vinzon is a dance artist, teacher, and researcher holding a Master's degree in Performing Arts and a Bachelor's degree from Faculdade Angel Vianna. Trained in contemporary dance at the School of Performing Arts (GAU), she works in creating stage works. Her research and practice articulate contemporary dance, floorwork, contact improvisation, and somatic education.

Title: Women are like rivers, they grow when they meet: artistic practices among waters

Authorship: Cibele Sastre and Juliana Vicari

Summary: The text articulates the relationship of Rio Grande do Sul with water and the impact of the 2024 flood tragedy alongside the trajectory of two researchers in the Laban/Bartenieff field. Grounded in a two-decade partnership, the work connects Movement Studies to performative practices, movement choirs, and academic research. In doing so, the authors investigate the connections between bodily and environmental flows in the face of the emerging climate crisis.

Cibele Sastre is a dance artist, specialist in Body Awareness – Dance from FAP-PR, and Certified Movement Analyst (CMA) from LIMS/NY, completed with a grant from the Brazilian Ministry of Culture. She is an Adjunct Professor in the Dance Program at UFRGS and Site Leader for Global Water Dances in Porto Alegre.

Juliana Vicari is a dancer, choreographer, and dance teacher. She holds a Master's degree in Performing Arts from UFRGS, a CMA from LIMS/NY (2010), a Specialization in Body, Art, and Education from UFRGS, and a Teaching Degree in Dance from UERGS.

Title: Situated Choreography: a study of the body-space relationship from a research internship at Université Paris 8 (France)

Authorship: Laís Julie Brasil Breyton, Marisa Lambert, Ana Terra

Summary: The article articulates the concept of situated choreography and Movement Analysis (Laban) through a research internship at Université Paris 8. The study addresses space as a relational production of the moving body, applying this theoretical framework to investigate the memory of the former Carandiru pavilions (São Paulo) and to create a performative card deck with local students.

Laís Breyton is a dance artist, researcher, and undergraduate student (Bachelor's and Teaching Degree) at Unicamp, with expanded training through international mobility at the London Contemporary Dance School and Université Paris 8. Her work articulates the study of Laban Movement Analysis with the "Practice as Research" group, integrating the research group coordinated by Prof. Dr. Marisa Lambert. She is currently conducting research funded by FAPESP focused on choreographic processes and the relationship between movement and space.

16h-17h

Panel 4

Title: The infinitude of the Basic Six in the Laban-Bartenieff System: a somatic-affective investigation in the DEF context

Authorship: Graziela Corrêa de Andrade

Summary: The article investigates Somatics as Research practices within the Disability/Crip context and Affect Theory through the Laban-Bartenieff System. The study analyzes the encounters of the Laboratório Arte e Diferença (UFMG) with children with cerebral palsy, atypical mothers, and university students, articulating Bartenieff's Basic Six and Spatial Intention to develop "somatic-affective investigations."

Graziela Andrade is a multi-artist, adjunct professor in the Dance Teaching Degree Program at UFMG, and a postdoctoral researcher at UNIRIO, holding a PhD under joint supervision between UFMG and Paris-Est. A specialist in the Laban-Bartenieff System through Faculdade Angel Vianna, she is completing her capstone research in this area. Prompted by atypical motherhood, she directs her artistic and investigative projects toward accessibility and children with disabilities.

Title: Investigating Labanian Scales

Authorship: Neila Cristina Baldi

Summary: This article discusses the project "Labanian Studies for an Other Artistry" (UFSM), which investigates artistic-pedagogical procedures in Dance through the Laban/Bartenieff System. Based on Practice as Research and decolonial perspectives, the exploration of Labanian scales generated the work (Des)Pedir-se. The study demonstrates that the scales function both as a pedagogical resource and as generators of choreographic cells.

Neila Baldi is an Adjunct Professor in the Dance Program and the Graduate Programs in Education and Performing Arts at UFSM. She holds a PhD and a Master's degree in Performing Arts from UFBA and is a specialist in the Laban/Bartenieff System through Faculdade Angel Vianna, researching the articulation between the Laban/Bartenieff System and classical ballet.

Title: Flows of Crossings: LMA as a Practice in Creative Dance Laboratories

Authorship: Fatima Wachowicz

Summary: The research addresses choreographic composition as an ongoing political and aesthetic transformation, integrating LMA, Viewpoints, and real-time improvisation. Triggered by readings on race, gender, and ancestry, dance becomes a cartography of resistance and spatial reconfiguration.

Fatima Wachowicz is a dancer, actress, researcher, associate professor at UFBA, and holds a postdoctoral degree from Western Sydney University (Australia). Her research investigates cognitive processes in dance creation, integrating cognitive psychology, Viewpoints, and the Laban Movement System. She is the leader of the ARTE Research Group: Dance, Cognition, and Creation (CNPq) and has a solid background in Laban Movement Analysis.

Room 2

14h-15h30

Workshop 11. Game, memory, and improvisation: approximations between the Laban/Bartenieff System and the Methodology of the Event (Guimarães, 2017, 2024)

Helena Paim Bevilaqua Cavalcante and **Daniela Bemfica Guimarães**

Grounded in the Methodology of the Event and the concept of the "itinerant-body," this workshop structures its somatic journey through three stages: Ignition (Margin), Middle (Bridge), and Future Pointing (Crossing). Utilizing Laban/Bartenieff themes—such as Inner-Outer and Function-Expression—alongside a deep focus on the Effort factor of Time, participants progress from individual awareness to improvisational games using customized card decks. The experience culminates in a real-time composition performance (Crossing), where collective memories and spatio-temporal connections weave together into a dynamic artistic display.

Helena Bevilaqua is a dancer, movement educator, and Ph.D. candidate in Dance at UFBA, specializing in the Laban/Bartenieff System at Faculdade Angel Vianna. She works as a Contemporary Dance teacher in Salvador and co-created the Coletivo Rememorar, researching memory processes, somatic approaches, and dance for older adults.

Daniela Bemfica Guimarães holds a Ph.D. in Performing Arts, is a professor at UFBA, and leads the research group CORPOLUMEN. A dancer, filmmaker, and former director of BTCA, she works at the intersection of dance, real-time improvisation, and cinema, with a solid international career in stage creations, festivals, and screendance.

15h30-17h

Workshop 2. LMA/BF Movement Exploration: Exploring Intension, Curiosity and Relationships Supporting Contemporary Movement Forms

Bala Sarasvati

This advanced workshop integrates Bartenieff Fundamentals (BF) and Laban Movement Analysis (LMA) to help movement practitioners deepen their somatic awareness and elevate their artistic expression. Participants will progress from foundational floorwork and dynamic body alignment to complex, three-dimensional contemporary dance sequences like spiraling and looping. By combining anatomical, sensory, and kinetic awareness with concepts like Effort and Space Harmony, the session aims to cultivate authentic expressivity, inner energy connections, and a sophisticated understanding of contemporary dance artistry.

For more information:

<https://www.corecontemporaryandaerialdance.com/labán-international-2026>

Bala Sarasvati is a Certified Movement Analyst (CMA), holds a Master of Fine Arts (MFA), and is Professor Emerita at the University of Georgia (USA), a pioneer in introducing the Laban/Bartenieff System in Costa Rica. Founding director of CORE Contemporary and Aerial Dance, she works internationally as an educator, researcher, and creator, distinguishing herself through the integration of the Laban System into aerial, contemporary, and multimedia dance. <https://www.corecontemporaryandaerialdance.com>

Room 3

14h30-15h30

Workshop 9: Bodily Preparation with a Focus on Prevention and Power in Movement

Bruna Fiuza

This workshop addresses body preparation for performance through an integrative approach combining dance techniques, the Laban/Bartenieff System, physiotherapy, and strength training. Focused on a global-segmental-global movement organization, participants will explore the Laban "Body" category from a musculoskeletal standpoint to build a strong, potent physique while preserving internal connectivity and kinetic energy flow. Muscular dysfunctions or asymmetries will be treated as alerts rather than errors, guiding movers from pre-movement concepts to complex forms. The session offers scalable movement routines ranging from basic patterns to high performance, preparing dancers to move freely without defensive physical habits.

Bruna Fiuza is a dancer, creator, physical therapist (IBMR), and Certified Movement Analyst (CMA) by LIMS in New York, with experience in physical rehabilitation in the USA. Working at the interface between art and health as a movement trainer and physical therapist, she has been a professor in the postgraduate program in Laban/Bartenieff Movement Studies at LABAN-Rio since 2010.

16h-17h30

Workshop 8: Interlace

Andrea Jabor Hugueney

Designed for intermediate and advanced movers, this workshop invites participants to explore the poetics of space through improvisational exercises focused on weight, counterweight, flow, and rhythm. By incorporating elastic bands and tension-based games, the session builds spatial structures that evoke poetic interpretations of the body-time-space trinity, aiming to awaken deeper perceptions of the relational nature of movement.

Andrea Jabor is a dancer and researcher specializing at the Laban Centre (London) and graduated from the School for New Dance Development (Amsterdam). With a career that began in the 1980s with Lenora Lobo and is marked by partnerships with Regina Miranda, she bases her research and workshops on the relationship between the body, the poetics of space, and the Laban/Bartenieff System.

SATURDAY, AUGUST 1

Cinemateca

10h-11h

Panel 3

Title: A collective experience of time: pedagogical practices with Laban Kinetography in a school context

Authorship: Carolina Vilela Abrão

Summary: The article reflects on the project Danses sur papier, which applied Labanotation with children from a public school on the outskirts of Paris. Through the integration of movement, graphic art, and photography, the project explored the representation of gesture and memory in dance, culminating in a collective creation. Beyond artistic learning, the collaborative methodology strengthened the students' self-confidence, empathy, and body awareness within the school environment.

Carol Vilela is a body artist, researcher, Yoga teacher, and cultural producer with extensive academic and artistic background in France, and a PhD candidate at UFMG. Her research and creation investigate movement, memory, and body technologies through dance, performance, video, and photography. As a producer, she conceptualizes exchange projects in dance and music and works in international circulation between Brazil, France, and Africa.

Title: Dance Language: Pedagogies and Notational Practices in Dialogues among School, University, and Non-Formal Educational Settings

Authorship: Adriana Liza, Adriano Pinheiro, Lilian F. Vilela

Abstract: This paper reports an exchange between Unesp and The Language of Dance® Center (USA) for training in Motif Notation. Conducted in Early Childhood Education, Elementary Education, and Higher Education, the workshops utilized the notation system for dance literacy, fostering creation, improvisation, and the articulation between different educational contexts.

Title: Learning how movement occurs in the body as a common basis for education: a proposal based on teaching experiences of the Laban/Bartenieff System for a public recently graduated from High School

Authorship: Lenine Guevara Oliveira e Salvador

Summary: The text proposes integrating Somatic Education and the Laban/Bartenieff System into the Dance curriculum within Basic Education, driven by new CNE guidelines and aligned with Ana Mae Barbosa's approach. Overcoming mechanistic views and body/mind dualism, the author advocates for "body literacy" to develop students' self-perception and critical awareness, justifying somatic practice as an educational right in Middle and High School education.

Lenine Guevara is a professor at UFRA, holds a PhD and a Master's degree in Performing Arts (UFBA), and is an artist, researcher, and cultural manager. She currently works at Funarte in Brasília coordinating public policies for the arts, articulating somatic-performative approaches, creative movement processes, and Practice as Research throughout her academic and artistic trajectory.

11h-12h

Panel 5

Title: Laban Analysis and Creative Articulation Process (CAP) as a research methodology in artistic research contexts (practice as research)

Authorship: Gabriela González

Summary: This article reflects on the integration of the Laban System and the Creative Articulation Process (CAP) protocol as a research methodology through practice itself. Drawing from experiences in the Master's Program at the University of Villa María, the proposal addresses artistic practices as a field of embodied and subjective knowledge. In this context, Laban Analysis offers a movement semantics that deepens the questions of practice itself, while CAP structures somatic and process-based inquiry.

Gabriela González holds a degree in Theater from UNICEN (Argentina), a Master's degree in Contemporary Theatre Practice (Lancaster University, England), and a Master's degree in Somatic Studies and Laban Analysis (University of Surrey/Labanotation Institute, England). She is a Full Professor and researcher at UNICEN (Argentina), a founding member of GIAPA, and has training in Dance Movement Therapy.

Title: Mapping memory: Effort, voice, and body as a territory of the lived experience

Authorship: Ana Patricia Farfán Briseño

Abstract: This paper proposes a model for mapping Mexican contemporary dance through Laban/Bartenieff Movement System (LBMS) across four emblematic works. Articulating body image and movement language under the theory of Deleuze and Guattari, the study traces choreographic becomings and tensions, contributing tools to study Latin American dance as situated knowledge.

Bio: **Ana Patricia Farfán** holds a Ph.D. in Cartographies of Contemporary Art (INBAL), a Master's degree from the University of Maryland, and is a Certified Movement Analyst by LIMS. With an award-winning career and international publications, she currently coordinates the Bachelor's Degree in Dance at UDLAP (Mexico), researching the intersections among dance, performance, theory, and practice.

12h-13h

Conference Our bodies in Space: Understanding our past to shape our socially somatic futures

Martha Eddy

An international benchmark in Somatic Movement, creator of Dynamic Embodiment®, and founder of Moving For Life. A pioneer in integrating dance, neurodevelopment, and social justice, she has taught at universities such as Columbia and NYU and served as director of LIMS. As an author and researcher, she connects movement science, wellness, and the arts through lectures, books, and global projects.

Room 1

10h-11h

Panel 13

Title: Body, memory, and creation: an approach from Rudolf Laban's movement theory based on Tórtola Valencia

Participant: Luana Caldas Dias

Summary: The research investigates choreographic creation through Laban Movement Analysis, articulating body, memory, and experience. By reinterpreting the movements of dancer Tórtola Valencia from visual records, the study demonstrates that movement is not neutral, but a subjective practice shaped by identity and context.

Luana Caldas Dias is a Brazilian dancer, teacher, and researcher residing in Spain. She holds a Master's degree in Live Performing Arts from the University of Seville. Her work focuses on choreographic creation and movement analysis based on Laban.

Title: The Rescue of the Sacred in Belly Dance based on the Laban/Bartenieff System

Authorship: Vanessa Ramos da Cunha Mahamud

Summary: This research investigates the application of the Laban/Bartenieff System in teaching Belly Dance to overcome improvisation challenges and reclaim the sacred essence of the practice. By integrating the Arab worldview—centered on the connection between inner and outer space—the methodology contrasts with Western dualistic views, promoting a more conscious, fluid, and expressive movement.

Vanessa Mahamud holds a Bachelor's degree in Dance from UFRJ, a postgraduate degree in the Laban/Bartenieff System from Faculdade Angel Vianna, and is an Integral Yoga instructor and Physical Education undergraduate. A former Belly Dancer, she currently works as a Belly Dance teacher. Her pedagogical practice seeks to enhance the teaching of Belly Dance through the principles of the Laban/Bartenieff System.

11h-12h

Panel 6

Title: The exchanges of the turnaround: body-spatial cartographies in circus gestures

Authorship: Júlia Coelho Franca de Mamari

Summary: This study investigates the circus gesture from a cartographic perspective, defining it as a dynamic relationship of adaptation among body, space, and objects. Rather than repeating rigid forms, the body maps instabilities and organizes myofascial and expressive chains in action, culminating in the "trick" as a relational intensification. The study concludes that circus practices constitute a field of sensitive knowledge in which the gesture acts as a creator and transformer of the world.

Julia Franca is a Certified Movement Analyst (CMA), artist-researcher, and professor in the Department of Body Art at UFRJ. Holding a PhD from UERJ and a Master's degree from UFF, she trained at Faculdade Angel Vianna and the National Circus School, having taught at both and within the circus-theater community. Her current research investigates the hybrid perspective among performing arts, dance, and circus based on the Laban/Bartenieff System.

Title: FLOURISH IN CAPOEIRA: A STUDY OF MOVEMENT FACTORS

Authorship: Livia de Paula Machado Pasqua

Summary: The research investigates the movement factors of the Laban/Bartenieff System in dialogue with the aesthetics of Capoeira (ginga, cool, and the floreio diagram). Using Practice as Research methodology, it explores the floreio within the dimensions of identity, allegory, and mandinga in the poetic play of kinespheres. Building on acrobatic and rhythmic-melodic dynamics, the study generated movement families (such as aús, handstands, and spirals), highlighting the richness and continuity of this bodily experimentation.

Livia Pasqua is an artist-researcher, holds a PhD from Unicamp, and is the first woman to occupy the Capoeira tenure track position at EEFD-UFRJ, where she coordinates the LABCAPO, CAPOUFRJ, and PIBID projects. A practitioner in the ABADÁ-Capoeira group since 2000, she articulates Laban Movement Analysis with aesthetic approaches to capoeira in her performances and academic research.

Title: SHAPE- A PEDAGOGICAL APPLICATION IN THE CIRCUS

Authorship: Gabrielle Lei Polizzelli

Summary: This study investigates the application of the Shape category (Laban/Bartenieff) in circus arts, analyzing the relationship between the body and objects such as juggling equipment, aerial silks, and hula hoops. Through accounts involving groups of various age ranges, the author adapts technical concepts using playfulness, trajectory drawings, and imagery-based stimuli. The research highlights how props redefine movement in space and enrich body awareness. It concludes that Shape expands pedagogical possibilities and artistic creation within circus practices.

Gabi Polizzelli is a circus artist and educator with a degree in Performing Arts Education (UNESP) and a postgraduate student in the Laban/Bartenieff system. Her career unites practice and academic research, with an emphasis on investigating creative processes in hula hoop instruction. Currently, she works as a circus cultural educator at Fábrica de Cultura de Vila Curuçá and at Ateliê Casa Quintal.

14h-15h

Panel 7

Title: VOCAL CORPOGRAPHIES: Laban in Voice within contemporary stage creation

Authorship: ANGÉLICA GARDIN ERTTEL

Summary: The research investigates the Laban in Voice Method as an original approach in the contemporary scene, articulating the Laban/Bartenieff System with vocal expressiveness. Grounded in practice as research, it integrates autoethnography and voice science to establish vocal corpographies—the voice as bodily writing in movement. The proposal expands body-voice integration in teaching and scenic creation, promoting an embodied, sensitive, and spatially mapped presence.

Angélica Gardin Ertel is an actress, director, singer, and researcher with a 20-year career in the Performing Arts, holding a Master's degree from Célia Helena, currently pursuing a PhD at UFRGS, and a postgraduate degree in the Laban/Bartenieff System from Faculdade Angel Vianna. Author of the book and creator of the Laban in Voice Method, she investigates the relationship between body, voice, and scene through the concept of vocal corpographies and the integration of movement into vocal expressiveness.

Title: To permeate: the Laban/Bartenieff system as a link between body and space

Authorship: Rosa Morena Zito de Oliveira and Marisa Martins Lambert

Summary: The article articulates the undergraduate research project Anatomias Líquidas (Unicamp) with the Laban/Bartenieff System to investigate moving in flow and the notions of fluency. Grounded in practical-reflective laboratories, the study explores the permeable relationship between body and space, questioning divisions between internal and external. The investigation proposes diluting bodily boundaries, expanding sensitive perception and presence in dance.

Rosa Morena is a body artist, art educator, cultural producer, and holds a Bachelor's degree and is pursuing a Teaching Degree in Dance from UNICAMP. Her practice and creation investigate somatic practices, improvisation, and the Klauss Vianna Technique, using the Laban/Bartenieff System as the foundation of her movement research. She conducts undergraduate research (CAPES/CNPq) on flow and fluency in movement and is a member of the Laban/Bartenieff Study Group at UNICAMP.

Title: Dances for whom? Cartographies of reception and in-ex-corporation as a body-spatial crossing

Authorship: Flávia Brassarola Borsani Marques and Alba Pedreira Vieira

Abstract: This paper investigates the tensions in the reception of contemporary dance based on the research project "Dance for Whom?". The study maps strategies of urban mediation and addresses the concept of In-ex-corporation, arguing for mediation as a sensitive literacy that transforms the spectator into a co-creator and dance into a political force of inclusion.

Bio: Flavia Marques is an artist, dance researcher, and art teacher in formal education. She holds a Ph.D. in Physical Education from Unicamp, a Master's in Arts and Education from Unesp, and a Bachelor's degree and Teaching License in Dance from UFV. She also completed a postdoctoral fellowship in Arts at UFMG.

Alba Pedreira Vieira is a full professor, researcher at UFMG and UFOP, and artistic director of Mosaico Cia de Dança Contemporânea. She holds a Ph.D. in Dance from Temple University (USA) with postdoctoral research at UFBA and UNIRIO, and is the leader of the Transdisciplinary Research Group in Dance (CNPq/UFV). She serves on the coordination committee of the Forum of Performing Arts Journal Editors and has an extensive academic and artistic trajectory presented in Brazil and across 12 countries.

15h-15h30

Title: On embodyable objects: poetics of materialities in the study of Labanian categories

Authorship: Luciana Carnout

Abstract: This work investigates "embodied objects" (objetos encorpáveis) as pedagogical resources in teaching the Laban/Bartenieff System at FAETEC/RJ. Aligned with the Meaningful Dance Methodology (Metodologia Dança Significativa) and performative pedagogy, the research utilizes these sensory materialities to explore the Body-Effort-Space-Shape categories, driving experimentation, collaboration, and authorial creation in dance.

Bio: Luciana Carnout is a Ph.D. candidate in Performing Arts (UFRJ), holds a Master's degree in Science of Art (UFF), and completed postgraduate studies in the Laban/Bartenieff System

at Faculdade Angel Vianna. She is the coordinator and professor of the Technical Course in Dance at ETEAB/FAETEC, and also works as an actress-dancer at Cia. Adolpho Bloch, movement director, body coach, and member of the Artistic Commission of SPDRJ.

15h30-16h

Title: Studies in Laban/Bartenieff in the creative processes of Capstone Projects at Unicamp

Authors: Ana Luíza de Magalhães Rocha Silva, Laís Breyton, Rafaela Tavares Tonela, Rosa Morena Zito de Oliveira, Sílvia Rama Santos Honorio, Marisa Martins Lambert

Summary: This article examines the application of the Laban/Bartenieff System in the Undergraduate Thesis Projects (TCCs) of the Dance Program at Unicamp (2025), stemming from a study group led by Prof. Dr. Marisa Lambert. The study analyzes the works "Entre o diafragma e o poste mais próximo" (Grupo Trama), focused on visceral and spatial tensions using elastic bands, and "Ensaio para as Ruínas" (Grupo Desmonte), which explores the abandonment of the campus through materialities such as clay and concrete. Grounded in Regina Miranda's geophilosophy, the research demonstrates how Labanian concepts underpinned the creation of gestural vocabularies and the scenic composition of the performances.

Ana Luíza de Magalhães Rocha Silva is a dance artist, researcher, arts educator, and graduate of UNICAMP, where she is currently pursuing a Teaching Degree in Dance. She developed Undergraduate Research (PIBIC) on creative processes in dance and the work of Lygia Clark, in addition to researching the relationship between dance education and politics in her Undergraduate Thesis. She has in-depth training in Labanian studies and is a member of the Laban/Bartenieff Study Group at UNICAMP.

Laís Breyton is a dance artist, researcher, and undergraduate student (Bachelor's and Teaching Degree) at Unicamp, with expanded training through international mobility at the London Contemporary Dance School and Université Paris 8. Her work articulates the study of Laban Movement Analysis with the "Practice as Research" group, integrating the research group coordinated by Prof. Dr. Marisa Lambert. She is currently conducting research funded by FAPESP focused on choreographic processes and the relationship between movement and space.

Rafaela Tonela is a body artist, researcher, and arts educator holding a Bachelor's degree and pursuing a Teaching Degree in Dance at Unicamp. Her Undergraduate Research project (CAPES/CNPq-AF) investigates performance and dance creation via Practice as Research, improvisation, and somatics, as part of the Laban/Bartenieff Study Group. In 2024, she completed an academic exchange at the London Contemporary Dance School – The Place, in the United Kingdom.

Rosa Morena is a body artist, arts educator, cultural producer, and undergraduate student (Bachelor's and Teaching Degree) in Dance at UNICAMP. Her work and creation investigate somatic practices, improvisation, and the Klauss Vianna Technique, using the Laban/Bartenieff System as the foundation of her physical research. She is conducting Undergraduate Research (CAPES/CNPq) on flow and fluency in movement and is a member of the Laban/Bartenieff Study Group at UNICAMP.

Sílvia Rama is a dance artist, arts educator, and undergraduate student in Dance at Unicamp, with a focus on arts education, cinema, and childhoods. She is a PIBID/Dance scholarship

holder and a member of the OLHO-Cartografias and Laban/Bartenieff research groups at the same institution. Her artistic and academic career includes mentorship projects, teaching support, and international performances in Brazil, Chile, and China.

16h-16h30

Lecture demonstration A Arte do Movimento de Rudolf Laban e a Escola Inglesa: uma trajetória do Laban Center for Movement and Dance ao Trinity Laban

Denise Telles Hofstra.

16h30-17h30

Panel 8

Title: Insurgent Corporealities: dialogues between subjectivity, bodily preparation, and authorial creation in contemporary dance

Authorship: Cibele Ribeiro

Summary: The article analyzes an approach to teaching contemporary dance that integrates somatic education, improvisation (inspired by Laban), and the student's subjectivity. Based on eight years of experience at the Escola de Artes Augusto Boal (Hortolândia/SP), the author opposes traditional and silencing methods by encouraging autonomy, ancestral knowledge, and collective creation. The practice demonstrates how technique and the developing artist's cultural background strengthen their agency on stage.

Cibele Ribeiro is a dance artist, director, and cultural producer with a Master's degree from UFRN and academic training from Angel Vianna and UNICAMP. Awarded by cultural grants such as PROAC and Viva o Talento!, she has created and directed over 30 shows throughout her career. She has an extensive background in dance education and training, working in institutions such as Faculdade Angel Vianna, São Paulo Escola de Dança, and SESC.

Title: Practices of approach and alterity: Photography, performance, and the Laban/Bartenieff system as a practical approach to attuning, entering, displacing, and corrupting.

Participants: Rafaela Tavares Tonela, Marisa Martins Lambert, Matteo Bonfitto Júnior

Summary: The article investigates how the Laban/Bartenieff system refines bodily listening in the creation of a dance performance guided by Performative Programs and photography. Developed at Unicamp, the research explores notions of spiral time and memory in public space interventions. The author uses Movement Factors and Expressive Phrasing to capture and displace environmental temporalities, transforming this experience into scenic dramaturgy.

Rafaela Tonela is a body artist, researcher, and arts educator holding a Bachelor's degree and pursuing a Teaching Degree in Dance at Unicamp. Her Undergraduate Research project (CAPES/CNPq-AF) investigates performance and dance creation via Practice as Research, improvisation, and somatics, as part of the Laban/Bartenieff Study Group. In 2024, she completed an academic exchange at the London Contemporary Dance School – The Place, in the United Kingdom.

Title: Laban of the Dark: Laban/Bartenieff System as an expansive field in Butoh Dance pedagogy

Authorship: Caio Picarelli

Summary: The article proposes "Dark Laban" as a pedagogical poetics, intersecting the Laban/Bartenieff System with Tatsumi Hijikata's Butoh Dance. The author uses Labanian categories (especially the Function-Expression relationship) to provide rigor and technical support for Butoh's subjective excavation, freeing the body from automatisms without reducing it to rigid structures.

Caio Picarelli is a PhD candidate and holds a Master's degree in Performing Arts (UNIRIO), is a specialist in the Laban/Bartenieff System and Body Conditioning (FAV/Laban Rio), and is pursuing a Teaching Degree in Philosophy. He is the director of Companhia Vestígio de Dança, the first Butoh Dance company in Rio de Janeiro, and creator of the research group Butô: Filosofia da Carne. He works as a researcher in several academic groups and is a guest researcher at the Experimental Center for Butoh (NEB-SP).

External area

13h-13h30

Performance: Dances Whispered in the Ear

Created by / Performer: Carolina Carret Höfs

Synopsis: Brief choreographic installations occupy the MAM during the Laban Conference 2026, inviting the audience to feel the encounters between body, movement, and space. Grounded in ethnographic-choreographic practices, the artist activates perceptions of flows, matter, and presences that pass through us. Each intervention awakens sensitivity to everyday choreographies. An invitation to experience, with the body, new ways of inhabiting the world.

Carolina Höfs is an anthropologist with a PhD from the University of Lisbon, holding specializations in Movement Analysis (Laban/Bartenieff) and Culture and Education. She works as a dance artist in Brasília, collaborating with ASQ Cia de Dança, companhia dança pequena, and various independent artists.

13h30-14h

Performance: Clown-performance for John Lennon

Created by / Performer: Roberto Carlos Ribeiro da Silva

Synopsis: This clown-performance reacts to current wars, reactivating memories of past conflicts and questioning today's utopia. With a clown state of mind, the song Imagine, a portable turntable, and a movement vocabulary inspired by the Laban/Bartenieff System, the artist creates a brief and incisive improvisation.

Roberto Carlos Ribeiro da Silva is an actor, federal public servant, cultural producer, and coordinator of Ponto de Cultura Teatro do Encontro. He holds bachelor's degrees in History (UCS) and Dance (UERGS), as well as a postgraduate degree in the Laban/Bartenieff System from Faculdade Angel Vianna. In his artistic practice, he researches the art of clowning based on Sue Morrison's Clown Through Mask methodology.

15h30-17h (MAM gardens)

Workshop 1: Global Water Dances: A Laban Inspired worldwide dance project

Vannia Ibarguen

This experiential workshop introduces the four key pillars of the Global Water Dances (GWD) project: Ritual, Local, Global, and Participatory Dance. Led by the Artistic Director and co-founders, participants will learn a 5-minute Movement Choir focused on water connectivity and a playful 4-movement score based on Laban's Space Harmony designed to unite performers and audiences. Envisioned as a beach session for the ISMETA community, the workshop blends somatic practice with environmental awareness, providing attendees with practical tools, dance curricula, and online research resources.

Bio: Vannia Ibarguen is a Certified Movement Analyst (CMA), holds a Master of Fine Arts (MFA) from the University of Maryland, and is the artistic director of the VIDA company and the international event Global Water Dances. Internationally award-winning, she works as a faculty member at Cerritos College (USA), integrating technology, somatic practices, and the Laban System into creation, teaching, and socio-environmental awareness.

Room 2

10h-11h30

Workshop 4: Supporting Disco-based Jazz Dancing Through Bartenieff Methods

Jeffrey Peterson

This vibrant workshop bridges African diasporic dance and Laban/Bartenieff studies by fusing disco-based jazz with Bartenieff Fundamentals (BF). Participants will physically explore the cultural history of disco—born in the 1970s queer and African-American urban nightlife—moving from floorwork to standing and traveling sequences rhythmically aligned with disco music. By using inventive variations of the heel rock pre-fundamental and emphasizing Upper-Lower connectivity and Yield-Push phrasing, the session somatically prepares the body for joyful, grounded dancing, encouraging participants to view themselves as sites for rich cultural expression and future creative interplay.

Bio: Jeffrey Peterson is a Certified Laban/Bartenieff Movement Analyst (CLMA), holds a Master of Fine Arts (MFA) from the Tisch School of the Arts (NYU), and is an assistant professor and director of the Dance program at Winona State University (USA). His research focuses on the intersections between the Laban/Bartenieff System and Jazz Dance, presenting his work at various international dance and somatic conferences.

11h30-12h

Poem CHRISALYS

Created by / Performer: Luísa Fedrizzi

Synopsis: "Chrysalis" summons a dive into female ancestry and metamorphosis, articulating poetry, movement, and images inspired by the Laban/Bartenieff System. The performance reveals a body breaking cocoons, expanding the Kinesphere, and rediscovering its Internal Space to affirm strength and transformation. At the Laban Conference 2026, the poem-performance unfolds into a round table discussion that awakens shared memories, sensations, and narratives.

Luísa Fedrizzi is an artist, researcher, and dance teacher with over 13 years of experience. She holds a degree in Dance from ULBRA and is a specialist in Laban/Bartenieff System of Movement Analysis (FAV-RJ). For five years, she has been investigating creative writing as a form of artistic expression, and in 2026, she is publishing her first book of poems through the Culture Incentive Law.

14h-15h30

Workshop 13: Contradance and Contraband

Henrique Schuller

It is a theoretical-practical workshop that investigates the relationships between body, movement, and space through the principles of the Laban/Bartenieff System and the topology of the Möbius strip. Combining body awareness practices, hands-on construction of the Möbius strip, and guided individual and collective improvisations, this session invites participants to explore bodily connectivity, spatial organization, continuity, and transformation, concluding with a shared reflection on the creative process.

15h30-17h

Workshop 7: Dancing with an ancestor

Giselle Ruzany and Tatyana Paiva

Based on a doctoral research project, this workshop introduces Embodied Digital Storytelling (EDS) with ancestral legacy—a research methodology combining Gestalt therapy, dance, filmmaking, and storytelling. Rooted in post-phenomenological approaches, arts-based research, and Indigenous epistemologies, the session uses the movement of the body as the primary tool to engage in a physical dialogue with an ancestor, inspired by Gestalt's empty chair technique. Participants will record a structured dance sequence on a smartphone and reflect on the footage through writing to uncover cultural meaning, values, and identity, illustrating how knowledge is actively generated through embodied practice, image, and relational presence.

Giselle Ruzany is a psychotherapist (Ph.D., L.P.C.), artist, and dance educator with a degree in Dance/Movement Therapy from Naropa University, where she studied the Laban/Bartenieff System. With clinical practice in Washington, DC, and international academic experience, she integrates somatic practices, Gestalt therapy, technology, and expressive arts in treating transgenerational trauma and embodied inquiry.

Tatyana Paiva is an artist, cultural producer, and manager with a 40-year career in dance and theater, having begun her Laban/Bartenieff training with Regina Miranda. A former culture coordinator at Sesc Rio and creator of award-winning projects in audiovisual and education, she currently serves as the general coordinator of the it ballerina school.

Room 3

10h-11h30

Performance: Water

Created by: Caio Picarelli, Caio Fernando Abreu, Cecília Meireles, Isabela Duvivier, Paula Otero

Dramaturgy: Nara Keiserman

Performers: Caio Picarelli, Isabela Duvivier, Nara Keiserman, and Paula Otero

Synopsis: A scenic experience that celebrates the power of water through poetry, voice, and movement. Dancers improvise based on Labanian States and Drives, creating a vibrant flow of presence. The narrator summons the Yabás and opens up space for multiple sensory layers. The audience is invited to dive into this collective lecture-performance.

10h30-12h

MANY WATERS: irrigating channels of self-perception

Cibele Sastre, Fabiano Nunes and Juliana Vicari

Inspired by the eco-performance "Muita Água"—developed in response to the devastating May 2024 floods in Rio Grande do Sul—this immersion explores water as a vital drive for movement and somatic serenity. The workshop contrasts internal human dryness with external planetary climate crises, guiding participants through the Laban Diagonal Scale immersed in the Effort factor of Flow. Through imagery and actions like gushing, raining, diving, floating, and overflowing, the session fosters body-spatial confluences where movement serves as a site for healing and ecological connection.

Cibele Sastre is a dance artist, specialist in Body Awareness – Dance from FAP-PR, and a Certified Movement Analyst (CMA) by LIMS/NY, achieved through a grant from the Ministry of Culture of Brazil. She is an Assistant Professor in the Dance Program at UFRGS and Site Leader for Global Water Dances in Porto Alegre.

Fabiano Nunes is a performing artist specializing in the Laban/Bartenieff System through the postgraduate program at Faculdade Angel Vianna (FAV/RJ), linked to LIMS/NY, and holds a degree in Contemporary Dance from the same institution (FAV/RJ).

Juliana Vicari is a dancer, choreographer, and dance teacher. She holds a Master's degree in Performing Arts from UFRGS, is a CMA by LIMS/NY (2010), a Specialist in Body, Art, and Education from UFRGS, and holds a Teaching License in Dance from UERGS.

14h-15h30

Workshop 10: Dancing avatars in crossings: motion capture challenged by the Laban/Bartenieff system

Mônica Dantas, Adriana Bonfatti, Suzane Weber da Silva and Lisandro Bellotto

This workshop explores motion capture technology by connecting the Perception Neuron 3 system with the Laban/Bartenieff Movement System to study documentation, memory, and digital technology in Brazilian dance. Divided into three phases, participants will first develop movement scores or improvisations based on bodily memory. Select participants will then record these sequences using mocap technology to generate dancing avatars projected in real time. The session concludes with a group reflection grounded in Laban/Bartenieff concepts, assessing whether these avatars function as true extensions of presence that preserve expressivity and intent or remain mere functional digital skeletons.

Mônica Fagundes Dantas is a full professor at UFRGS, holds a Ph.D. from UQAM (Canada), and completed postdoctoral research at Coventry University (UK). A dancer in the Novos Velhos Corpos project and coordinator of Carne Digital, she trained in Movement Analysis with Sylvie Pinard and engages in international virtual dance collaborations.

Adriana Ferreira Bonfatti is a professor at UNIRIO, holds a Ph.D. in Performing Arts, and is a Certified Movement Analyst (CMA) by LIMS in partnership with New York University. Coordinator of the LABAM Laboratory, she serves as a faculty member in the postgraduate program at Faculdade Angel Vianna and is part of Centro Laban-Rio and the Movement Arts Research Group (Grupo de Pesquisa Artes do Movimento).

Suzane Weber da Silva is an associate professor at UFRGS, holds a Ph.D. from UQAM, and completed a postdoctoral fellowship at Coventry University (UK). An actress, dancer, and director of Coletivo Novos Velhos Corpos, she studied Movement Analysis at UQAM and furthered her studies in Laban/Bartenieff with Regina Miranda and Cibele Sastre.

Lisandro Bellotto holds a Ph.D. in Performing Arts (UFRGS) and is an assistant professor at the Federal University of Santa Maria (UFSM). With a career as an actor and director in companies such as Cia Rústica and Espaço em BRANCO, he works with digital technologies and video mapping in the contemporary scene, including his participation in the Novos Velhos Corpos project.

15h30

Performance: SMALL SUPPORT DANCES: experimental dances for internal space

Created by / Performer: Isabella Duvivier Souza

Synopsis: Small installation-dances that investigate impulses and connections of the internal space through respiratory support. In tactile improvisations open to the public, the gesture gains vitality in the relationship between flow and form. The research activates presence and sensitivity, inviting each person to inhabit the body as a territory of listening.

Isabella Duvivier Souza is a dancer and researcher dedicated to the field of experimental dance and improvisation. She is a master's student and CAPES scholarship holder in the Graduate Program in Performing Arts at UNIRIO, advised by Nara Keiserman. She holds a Bachelor's Degree in Dance Education and a Specialization in the Laban/Bartenieff System from Faculdade Angel Vianna, with a practical emphasis on Bartenieff Fundamentals.

16h-16h30

Title: INTERACTIVE BODY: Integration of LBMS into the Psychoanalysis

Authorship: SANDRA SOK

Abstract: This presentation analyzes interactivity and the body-psyche-space connection by integrating the approaches of Laban, Bartenieff, Jung, and Jaspers into dance improvisation. The study explores how movement factors and somatics reveal unconscious impulses, acting as psychodynamic tools for affective regulation, anxiety, and depression, while promoting the therapeutic integration of the subject.

Bio: Sandra Sok is a somatic movement artist, researcher, performer, and holds a Master's degree from Middlesex University (London). She is the creator of the Experiential Somatic Conscious Movement (ESCM) approach, based on the Laban/Bartenieff System. With international experience across countries such as the United Kingdom, Ukraine, and Brazil, she investigates the connections between dance, psychoanalysis, body, and mind, as well as publishing on the impacts of crisis and war contexts on movement.

16h30

Mesa 9

Title: Bodies that meet in the Dancidade Project: choral dance and in-exbodied experience with women 60+ in Viçosa/MG

Authorship: Maristela Moura Silva Lima, Alba Pedreira Vieira

Summary: The article analyzes Laban's Movement Choir with women aged 60+ in the Dancidade Project (Viçosa/MG), through the lens of In-excorporeality. The research demonstrates that exploring the kinesphere and collective movement combats stigmatized views of aging, promoting belonging, autonomy, and well-being. Thus, the Movement Choir consolidates itself as an artistic practice and a political space for generating knowledge about aging.

Maristela Moura is a retired Full Professor at the Federal University of Viçosa (UFV), where she chaired the committee that created the Undergraduate Program in Dance. She holds a Bachelor's degree in Physical Education (UFMG), a Master's degree from West Chester State University, and a PhD and Postdoctrine in Dance Education from Temple University (USA). She is a reference in Modern Educational Dance instruction, with extensive work in the Theory of Movement Art and the Laban System.

Alba Pedreira Vieira is a Full Professor, researcher at UFMG and UFOP, and artistic director of Mosaico Cia de Dança Contemporânea. She holds a PhD in Dance from Temple University (USA), with postdoctoral research at UFBA and UNIRIO, and is the leader of the Transdisciplinary Research Group in Dance (CNPq/UFV). She coordinates the Performing Arts Journal Editors Forum and has an extensive academic and artistic career presented in Brazil and across 12 countries.

Title: Choreographic creation in the expanded field with the research Mesomorfa

Authorship: Cláudio Marcelo Carneiro Leão Lacerda

Summary: The Mesomorfa research (2024–2026) investigates choreographic creation in the "expanded field" through the investigate-dance methodology (Practice as Research). Intersecting Laban's Choreological Studies with philosophy and architecture, the study unfolds Liquid Dance to continuously transform scenic components (body, movement, space, aural elements, and the relationship with the audience).

Claudio Lacerda is a dancer, choreographer, associate professor at UFPE, and holds a PhD in Performing Arts (UFBA/Coventry University). He trained at the Laban Centre London and has been the director of Grupo Cláudio Lacerda/Dança Amorfa since 1998, accumulating an extensive production of choreographic works and dance films. He is the author of three books on dance, gender, and deconstructivist architecture, receiving awards for his career and artistic productions.

Title: From the danced event to pedagogy: mobility as an operative concept in the constitution of a dance discipline

Authorship: Elisa Abrão

Summary: This article proposes organizing undergraduate Dance courses around operating concepts derived from the practices themselves, making pedagogy and assessment direct extensions of the bodily experience. Taking mobility as a central concept—inspired by the

Laban/Bartenieff System—the approach allows students to embody these concepts. To achieve this, it utilizes three pedagogical devices: a time capsule (for reflection), a mobile image mosaic (for observation), and movement cells (for creation).

Elisa Abrão is a professor in the Dance Program at UFG, coordinator of PIBID-Dance, and a founding member of the CEIVA Collective (CNPq). Holding a PhD in Performing Arts from Unicamp, she is a specialist in the Laban/Bartenieff System through Faculdade Angel Vianna, with international certification equivalence from LIMS/NY.

SUNDAY, 2 AUGUST

Cinemateca

11h-12h

Mesa 10

Title: Initial uses of the name Laban in Rio de Janeiro: between hygiene, technique, and movement pedagogy (1923–1950)

Authorship: **Guilherme Hinz**

Summary: This paper analyzes the initial circulation of the name Laban in Rio de Janeiro (1923–1950). The study highlights three key moments: the connection with hygiene discourses in the 1920s, the analysis of movement and folk dances during the Estado Novo, and the pedagogy of rhythmic education in higher education. It thus reveals a presence built through heterogeneous and situated appropriations, prior to its formal institutionalization in Brazil.

Guilherme Hinz holds a PhD and a Master's degree in Dance and Movement Arts from Université Paris 8, a Bachelor's degree in Performing Arts (UNIRIO), and a Teaching Degree in Dance from Faculdade Angel Vianna. Teaching in higher education in France and Brazil, he conducts research in history, dance historiography, and the Laban System through archival studies, historiographical inquiry, and movement notation.

Title: Regina Miranda Company and ActorsBailarinos of Rio de Janeiro – Artistic-formative processes in the Laban/Bartenieff System

Authorship: **Ana Bevilaqua Penna Franca**

Summary: This doctoral research (UNIRIO) analyzes the four-decade trajectory of Cia. Regina Miranda e AtoresBailarinos do Rio de Janeiro (established in 1979) and its role in the development of contemporary dance. The study investigates how the Laban/Bartenieff System served as technical and expressive support for the group's creative processes, highlighting the choreographer's theoretical contributions and updates to the field of Labanian studies in Brazil and abroad.

Ana Bevilaqua is a dancer, actress, PhD candidate in Performing Arts at UNIRIO, and Certified Movement Analyst (CMA) by LIMS-NY. She has been a member of Cia. Regina Miranda e AtoresBailarinos do Rio de Janeiro for over 30 years. She has been a faculty member at Faculdade Angel Vianna since 2006, where she coordinates the Postgraduate Program (Lato Sensu) in the Laban/Bartenieff System in partnership with Regina Miranda.

12h-12h30

Title: The Labanian Field in the Global South

Authorship: **Ligia Tourinho**

Summary: Drawing on information gathered at Labanian events held over the last two decades, as well as documentary records on the dissemination of Laban and Bartenieff studies in the Americas, this communication aims to map out certain Labanian transits across countries of the Global South and discuss the extent to which the Labanian Field has transformed across generations and through these transits, particularly the transatlantic one.

Ligia Tourinho is an actress, dance artist, and Certified Movement Analyst (CMA), and a member of Cia. Regina Miranda e AtoresBailarinos. She is a Full Professor at the Federal University of Rio de Janeiro (UFRJ), teaching in the undergraduate programs in Dance and Theater Directing, as well as in the Graduate Programs in Dance (PPGDAn) and Scenic Arts (PPGAC). She also teaches in the lato sensu postgraduate programs in Laban/Bartenieff (FAV) and in the Teaching of Classical Dance (Theatro Municipal of Rio de Janeiro).

12h30-13h30

Title: Cradle Choreography: Between Babies, Educators, and the Potential of Pikler and Laban Approaches

Authorship: **Adriana Liza**

Abstract: This study investigates bodily interactions between babies and teachers in an Early Childhood Education Center, integrating Emmi Pikler's approach, the Laban/Bartenieff System, and dance. Through action research supported by artography, the practice involved dance workshops for teachers and spatial exploration for babies. The results indicate that this integration strengthens bonds, humanizes Early Childhood Education, and transforms daily daycare life into a space for sensitive and bodily learning.

Sala 1

11h-12h20

Workshop 6: Laban/Bartenieff and the art of moving backward, inward, and toward the floor

Marisa Lambert and Lais Breyton

Based on Marisa Lambert's postdoctoral research, this workshop uses Practice-as-Research and improvisation to challenge everyday movement habits and renew how we relate to space and others. Grounded in Laban/Bartenieff principles, participants will engage in subtle somatic practices—such as backward walking and alternative conversation forms—to shift focus away from forward, upward, and outward societal demands. By connecting with depth, silence, resting, and sustained time, the session invites participants to re-examine their dimensional habits and embody Irmgard Bartenieff's core idea of coping with the environment through bodily movement.

Marisa Lambert is an associate professor at Unicamp, a researcher with a postdoctoral degree from USP, and a Certified Movement Analyst (CMA) by LIMS/NY since 1996. With 30 years of somatic-expressive and academic practice, she coordinates the research group "Practice as Research," investigating the body as a central agent of knowledge production in dialogue with art, ecology, and presence.

Lais Breyton is a dance artist, researcher, and holds a Bachelor's degree and a Teaching License from Unicamp, with expanded training through international mobility at the London Contemporary Dance School and Université Paris 8. Her work articulates the study of Laban Movement Analysis with the "Practice as Research" group, forming part of the study group coordinated by Prof. Dr. Marisa Lambert. Currently, she is conducting research funded by FAPESP focused on choreographic processes and the relationship between movement and space.

12h30-13h30

Mesa 11

Title: The Green Table - Movement, Performer, Sound, and Place

Authorship: Ronáblio Lima

Summary: This study analyzes Kurt Jooss's anti-war masterpiece The Green Table (1932) through Valerie Preston-Dunlop's choreological perspective and Laban's concepts. The research investigates how the core strands—Movement, Performer, Sound, and Place—construct the dramaturgy and political meaning of dance-theatre. Based on audiovisual recordings from renowned companies, it concludes that the choreological approach reveals the aesthetic, expressive, and communicational layers that maintain the work's historical relevance.

Ronáblio Lima is a dance artist, teacher, and researcher, holding a Master's and a Bachelor's degree in Dance from UFRJ, where he also earned his Teaching Degree. He is a specialist in the Laban/Bartenieff System from Faculdade Angel Vianna and continues his academic background in Performing Arts. Currently, he is pursuing a postgraduate degree in Dramaturgy at Faculdade SESI-SP and a Bachelor's degree in Dance Theory at UFRJ.

Title: Rememoring: creation and ancestry in dialogue with the categories of the Laban/Bartenieff System

Authorship: Helena Paim Bevilaqua Cavalcante and Lilian Isidio de Oliveira Lima

Summary: This research analyzes the artistic-pedagogical investigation of the Coletivo Rememorar through the categories of the Laban/Bartenieff System (Body, Space, Effort, and Shape). The study focuses on the scenic creation "Plantar e depois colher," developed in Salvador (BA) with an emphasis on memory, ancestry, and the sensory experiences of the St. John's Day festival, connecting cartography and the pedagogy of the encounter within the creative process.

Helena Bevilaqua is a dancer, movement educator, and PhD candidate in Dance at UFBA, specializing in the Laban/Bartenieff System through Faculdade Angel Vianna. She works as a Contemporary Dance teacher in Salvador and co-founded Coletivo Rememorar, researching memory processes, somatic approaches, and dance for older adults.

Lilian Lima is a dancer, educator, and PhD candidate in Dance (UFBA) with a Master's degree in Nutrition (UFRJ), researching the intersections among dance, memory, and nutrition. Co-founder of Coletivo Rememorar, she works at the Pierre Verger Foundation and is a member of the NEPAC and Grupo Gira research groups at UFBA.

Title: Dancing as less of oneself among themselves

Authorship: FERNANDA JORGE MACIEL and RENATHA DE CARVALHO MAIA

Summary: The study investigates the performance entre eLLas (Belo Horizonte, 2025), proposing the concept of "dancing as less than oneself" (dançar como si menos) based on the experience of disability. Articulating Crip Theory, psychoanalysis, and the Laban System, the research uses crutches as body extensions to challenge body normativity and affirm disability as an aesthetic and political power in dance.

Fernanda Maciel is a dancer with Kinesis Cia de Dança, a person with a disability, holds a Master's degree in Public Health, and works at the School of Public Health of Minas Gerais

(ESP-MG). A PhD candidate in Education at UFMG, she researches dance improvisation related to disability studies, notions of the body, and health, directing her studies toward her artistic creations.

Renatha Maia is a pedagogue, dancer, holds a Master's degree in Education from UFOP, and is a student of psychoanalysis, working in dance education for children and adults since 2007. Trained in Laban at the Instituto Caleidos, she develops an original methodology that articulates Movement Analysis and psychoanalysis to encourage women and diverse bodies toward artistic improvisation.

Room 2

10h-11h

Lecture Demonstration: Corpo-cosmological Dynamics of the Dancing Body

Rajyashree Ramesh

In her illustrated keynote, performer, CLMA and cultural studies scholar Dr. Rajyashree Ramesh, traces the Indian notion of dance as a moving intervention for embodied knowing that is simultaneously corporeal and cosmological. Her practice-based analysis places the dancing body as a dynamic container in form-space dynamics between these dimensions, as it perpetually recalls and reinvents the primordial and the present, the cultural and social, form and the formless, and more.

Born in India and based in Berlin, **Rajyashree Ramesh** (PhD, CLMA) brings six decades of experience integrating Bharathanatyam dance, Laban/Bartenieff Movement Analysis, and academic research on body-brain processes. As the founder of the Academy of Performing Arts and Rasika Dance Theatre, she developed an intercultural and transdisciplinary approach applied to performance and embodiment. Her doctorate from European University Viadrina connected human movement with gesture studies, emotional neuroscience, and fascia research. From this, she created innovative methods such as "FasciaNāṭya" and "CoreConcepts," which currently ground her global performances, teaching, and publications. (<https://www.rajyashree-ramesh.com>)

11h-11h30

Mesa

Title: The body as an embodied experience in performing arts training: pedagogical practices for the construction of presence and recognition of bodily diversity

Authorship: Karla Denise León Aguilera

Summary: The article proposes rethinking scenic presence as an embodied and relational experience, moving away from normative views focused on visual impact. Grounded in phenomenology and Laban studies, the research analyzes body laboratories in higher education and introduces the concept of embodied cartography. It concludes that performing arts training should prioritize listening and the sensitive organization of movement, respecting the uniqueness of each body.

Karla Denise León Aguilera is a professor and researcher at the University of Cuenca, specializing in performing arts pedagogy and body expression. Her work integrates Laban and Bartenieff approaches to movement and body awareness into training and community processes. She is currently pursuing doctoral research to rethink scenic training through sensitivity and bodily diversity.

11h30-13h

Workshop 5: Sonic Kinesthetic Forest: Exploring our Relationships to Trees through Movement, Sound, and Drawing

Lisa Sandlos

This interdisciplinary workshop explores the deep somatic and ecological connections between humans and trees through movement, soundscape creation, and embodied drawing. Drawing from dance, landscape design, sound art, and Dr. Suzanne Simard's research on forest cooperation, participants will engage with shared physical rhythms such as respiration, fluid flow, and cycles of exertion and recuperation. Concluding with a collaborative group improvisation that combines movement, sound, and abstract drawing, the session seeks to foster environmental resilience and expand perspectives on sustainability through community-building—outdoors, weather permitting.

Bio: Dr. **Lisa Sandlos** is a Certified Movement Analyst (LIMS), a feminist interdisciplinary researcher, and a faculty member at York University (Canada), working in the fields of dance, somatics, and gender studies. Co-creator of the Sonic Kinesthetic Forest project, she leads international research integrating the Laban System, artificial intelligence, motion capture, environmental activism, and technology.

13h-13h30

Title: Aquatic Crossings: Immersion as Research in the Waters of Kalunga

Authors: **Ciane Fernandes, Cristina Rosa, and Livia Pasqua**

Summary: Hydro-Artistic Practice as Research integrates principles of the Laban/Bartenieff System, Bantu-Congo cosmoperception, and Capoeira within aquatic environments to investigate dance and ecoperformance in the sea. Through a transcultural dialogue between somatic practices and the Cognitive Movements approach, the proposal explores fluidity-vibration and the circularity of time-space to destabilize hegemonic bipedalism, reactivating affective impulses and reclaiming corporal polycentricity.

Ciane Fernandes Full Professor at UFBA, founder of the Graduate Program in Performing Arts, and CNPq researcher. She holds a Master's/Ph.D. from NYU, a post-doctorate degree, and is a Certified Movement Analyst (Laban/Bartenieff Institute - NY). Author of several publications and director, since 1997, of the A-FETO Dance-Theater Collective.

Cristina Fernandes Rosa A specialist in Laban/Bartenieff, she developed an Afro-referenced methodology connecting Laban theories and Bantu-diasporic matrices to Capoeira and dance. With international academic experience (UCLA, Roehampton, Trinity Laban), she articulates the Bantu-Congo cosmogram and Cognitive Movements in artistic and somatic practice.

Livia Pasqua Professor Pilha in ABADÁ-Capoeira and Ph.D. from UNICAMP, she was the first woman to hold the tenure chair in Capoeira at EEFD-UFRJ in 2022. She coordinates LABCAPO,

the CAPOUFRJ project, and has performed artistically since 2000. She analyzes movement in Capoeira by combining Laban Movement Analysis with the aesthetics of ginga and floreio.

Sala 3

10h-11h

Lecture Demonstration: Corpo-cosmological Dynamics of the Dancing Body

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11h30-13h

Workshop 3: Mapping memory: Effort, voice, and body as a territory of the lived experience

Ana Patrícia Farfán

Based on a doctoral research on Mexican contemporary dance, this advanced workshop proposes movement cartography as a way to map and produce new somatic territories rather than just recalling the past. Using Laban-Bartenieff Effort categories (Weight, Time, Space, and Flow) alongside Artaudian vocal intensities and graphic registration, participants with previous dance experience will investigate how the body stores and repeats physical, emotional, and cultural intensities. The experience is structured into five stages—ranging from guided improvisation to collaborative mapping—shifting the focus from traditional interpretation toward a shared tracing of lived bodily and cultural memory.

Bio: **Ana Patrícia Farfán** holds a Ph.D. in Cartographies of Contemporary Art (INBAL), a Master's degree from the University of Maryland, and is a Certified Movement Analyst by LIMS. With an award-winning career and international publications, she currently coordinates the Bachelor's Degree in Dance at UDLAP (Mexico), researching the intersections among dance, performance, theory, and practice.

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