2nd International Conference on Dance and Digitalization

25 September 2026

Hungarian Dance University

PROGRAM AND ABSTRACTS

Hungarian Dance University
BUDAPEST | 2026

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The conference is organized by the Department of Art Theory, the Department of Pedagogy and Psychology of the Hungarian Dance University
together with Vályi Rózsi Library, Archives and Research Centre of Dance Science

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CONFERENCE PROGRAM

Hungarian Dance University

2nd INTERNATIONAL CONFERENCE ON DANCE AND DIGITALIZATION

25. 09. 2026

	Building B / 1st Floor Zoltán Nagy Jr. Theatre Auditorium & foyer	
08:30-09:00	**Registration**	
09:00-09:10	**Welcome Greeting**	
09:10-09.55	**Plenary Session - Keynote Speech** ***Henrik Lillin:*** The Human Future of the Digital Archive: Building Dance Memory at Dutch National Opera & Ballet Archivist of the Dutch National Opera and Ballet ***Moderator: Mariann Gaál*** Conference Chair	
10.00-11.30	**Workshops 1 & 2** ***Session Chair: Henrik Kovács*** ***Márton Zsolt Kiss:*** *LabanDSign – for Educational and Research Purposes* ***Eszter Petrány:*** *Expanding Scores – A Multi-layered Craft of Archiving Contemporary Dance*	
11.30-12.00	Break	
	Building D Ground Floor / Room 2	**Building D Ground Floor / Room 3**
12.00-13.30	**Session 1** **Dance & Digital Resources** ***Session Chair: Katalin Lőrinc*** **Rose Breuss, Claudia Jeschke, & Anja Arend:** *Movement Machines – A digital Dance Archive* ***Nóra Lőrincz-Oláh:*** *Digitization of Mária Szentpál's Manuscript Legacy* ***Naoto Hieda:*** *card.glitches.me/deck* ***Magdolna Peták:*** *Identifying Figure Connections in Ballroom Dance Figure Catalogues Using a Structured Data Model* **Building D Ground Floor / Room 2**	**Session 2** **Digital Tools and Dance Education** ***Session Chair: Anita Lanszki*** ***Péter Lévai:*** *Digitized Exercises to Develop Rhythmic Skills at the Hungarian Dance University 2. Exercises by Péter Lévai* ***Irena Mikec & Normela Krešić-Vrkljan:*** *Soft Skills through digital tools and media* ***Réka Asztalos, Ágota Tongori & Anita Lanszki:*** *Artificial Intelligence in Motion: A Qualitative Study of Dance Students' Academic Communication* **Building D Ground Floor / Room 3**
13:30-14:00	Break	
14:00-15:30	**Session 3** **Bridging the Physical and Digital – New Tools and Art Forms (1)** ***Session Chair: Noémi Kulcsár*** ***Xindi Cao:*** *Dancing in Another Body: The Avatar-Body Relationship in Social VR* ***Diviane Helena:*** *Sensorygraphy and Motherhood: Micro-Embodied Practice across Domestic, Public, and Online Spaces* ***Miléna Eliza Marinkovits:*** *Examining the Integration of Artificial Intelligence in Choreographic Creative Processes Through the Analysis of Contemporary Case Studies – The Role of Artificial Intelligence in Supporting Human Creativity in Contemporary Dance Art* **Building D Ground Floor / Room 2**	**Session 4** **Bridging the Physical and Digital – New Tools and Art Forms (2)** ***Session Chair: Melinda Szitt*** ***Svebor Sečak:*** *Digimodernism in Dance Video Hamlet Revisited and Ballet Snow Queen Choreographed by Svebor Sečak* ***Diogo Angeli Theotonio; Daniela Gatti, & Francisco Modesto Andrade Neto:*** *Interactivity, Relationality, and the Expanded Body in Contemporary Dance: Reflections from the Creative Experiment "Estação #Hud"* ***Lili M. Rempre:*** *Trained for Legibility: Sensing Infrastructures and the Future of Movement in Dance* **Building D Ground Floor / Room 3**
15:30-16:00	Break	
16:00-17:30	**Session 5** **Dance Education and AI as a Creative Partner** **Session Chair: Réka Asztalos** ***Jasna Čižmek Tarbuk & Gábor Papp:*** From Hand-Painted Scenography to Generative Animation: Negotiating Analog and Digital Spaces in the Dance Performance Labyrinth ***Laura Kalmar:*** Human-AI Collaboration in Dance Creation ***Ján Dubravčák:*** Thinking in Motion: Embodied Criteria for Evaluating GenAI Outputs ***Kálmán Tarr & Renáta Dezső:*** From Somatic improvisation to Reflective Robotics: Embodied Methods for Human-Robot Interaction **Building D Ground Floor / Room 2**	**Session 6** **The Future of Dance: Ethics & Redefining Dance & Digital Compositional Thinking** ***Session Chair: Attila Kalmár*** ***Nóra Lezó:*** *Dance and Social Media from the Perspective of Intellectual Property Law* ***Patrick Juranyi:*** *Montage as Choreographic Thinking – The Relationship between Dance, Camera and Digital Composition* ***Pál Csillag:*** *Dance + Photography = Dance Photography?* ***János Lakatos*** *(guest presenter): Behind the Scenes of Dance Campaign Photoshoots* **Building D Ground Floor / Room 3**
Break	**Building B / 1st Floor Zoltán Nagy Jr. Theatre Auditorium**	
18:00-19:00	**Roundtable Discussion** ***Moderator: Mariann Gaál*** ***An Insider's Eye: Former Dancers Behind the Camera:*** ***Pál Csillag, Vica Dányi, Balázs Delbó, János Eifert, János Lakatos, Andrea Paolini Merlo & Zoltán Tarnavölgyi***	
19:00-19:10	**Conference Closing** ***Mariann Gaál*** ***Conference Chair***	
Meanwhile	Live music by **Salamon Kálmán** and **Balázs Kishonti** (piano, guitar & violin) accompanied by modern dance improvisation from HDU students (depending on the weather: outdoors, on the campus's green space near building D, or indoors, in front of building D's 1st floor studios) — also live streamed on campus; Screenings and projection of dance photography across common areas and TV displays. Interactive QR code-guided fun activities related to dance and digitalization.	

The organizers reserve the right to make changes.

Venues of ICDD 2026
Building B – Zoltán Nagy Jr. Theatre Auditorium & foyer – Registration; Plenary Session; Workshops & Roundtable Discussion. ***Building D*** – Ground Floor Rooms 2-3 – Sessions 1-6; ***Building D*** – across from 1st floor studios or outdoors – Live music accompanied by modern dance improvisation — also live streamed on campus. Screenings and projection of dance photography across common areas and TV displays; interactive QR code-guided fun activities related to dance and digitalization.

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KEYNOTE ADDRESS

HENRIK LILLIN
Archivist of the Dutch National Opera and Ballet

THE HUMAN FUTURE OF THE DIGITAL ARCHIVE: BUILDING DANCE MEMORY AT DUTCH NATIONAL OPERA & BALLET

Keywords: cultural memory, archive as resistance, digital memory infrastructures, preserving the ephemeral, future of archiving

As the first theatre archivist in the Netherlands, I often describe archival work within a performing arts institution as one of the most punk things one can do. In a world driven by premieres, production schedules, and the constant pressure toward the next production, archival practice insists on something different: to pause, to look back, and to ask what deserves to remain. Inspired by Derrida & Prenowitz's (1995) *Archive Fever*, and Theo Thomassen's conception of archival records as "process-bound information" (2001), I see theatre archiving not as neutral preservation, but as a fundamentally human practice shaped by absence, presence, and shifting cultural and organizational values. In the performing arts — where so much disappears the moment a curtain falls — archival work becomes an act of resistance against forgetting, creating space for fragile memories, embodied knowledge, and voices that might otherwise vanish. I argue that archival work in the performing arts remains structurally undervalued, despite being essential to historical and digital infrastructures, and to the operational infrastructures that enable daily practice, future productions, and the restaging of existing work.

This keynote will explore that tension through my work at Dutch National Opera & Ballet. I will discuss the development of a digital performance database documenting nearly 30,000 performances: the infrastructural heart of the archive and the foundation on which other forms of memory can be organized. From there, I will turn to the digitization and metadata structure of extensive photo and video collections, showing how visual materials become searchable, contextualized, and connected to performance history. I will then examine how these archival structures are activated through interactive timelines for Dutch National Ballet and Hans van Manen, where archival data becomes a public-facing narrative tool. Finally, I will reflect on an oral history project with dancers, which addresses what databases and images alone cannot preserve: embodied knowledge, working memories, and testimonies that have often remained outside official institutional memory.

While digital transformation and AI promise access, automation, and discoverability, they can also obscure the uneven ground on which cultural memory is built. As the Dutch government invests in digitalization and interconnectivity, many theatres still struggle with analogue preservation, fragmented infrastructures, and unprocessed collections. The risk is not merely inefficiency, but the structural loss of cultural memory. The growing investment in digital systems makes one thing clear: accessibility does not begin with technology, but with carefully structured, reliable metadata. Names, productions, performances, works, and documents must be consistently described and connected if they are to remain discoverable and meaningful over time. Without this archival foundation, digital transformation risks producing vast quantities of information without creating sustainable knowledge.

Rather than replacing the archivist, AI highlights the continuing necessity of human judgement and care: archivists create contextual frameworks that allow information to be connected, interpreted, and reused. Only through this work can archives become durable knowledge infrastructures for research, artistic practice, institutional memory, and future innovation. Ultimately, the question is not whether technology can preserve cultural memory, but what forms of cultural memory we are willing to invest in – and what we are prepared to lose.

Literature

Derrida, J., & Prenowitz, E. (1995). Archive Fever: A Freudian Impression. *Diacritics*, *25*(2), 9–63. https://doi.org/10.2307/465144

Thomassen, T. (2001). A first introduction to archival science. *Archival Science, 1*(4), 373–385. https://doi.org/10.1007/BF02438903

SESSION PRESENTATIONS

DIOGO ANGELI THEOTONIO
Professor / Doctor (PhD)
Unicamp – Universidade Estadual de Campinas

DANIELA GATTI
Professor / Doctor (PhD)
Unicamp – Universidade Estadual de Campinas

FRANCISCO MODESTO ANDRADE NETO
Professor / Doctor (PhD)
Unicamp – Universidade Estadual de Campinas

INTERACTIVITY, RELATIONALITY, AND THE EXPANDED BODY IN CONTEMPORARY DANCE: REFLECTIONS FROM THE CREATIVE EXPERIMENT "ESTAÇÃO #HUD"

Keywords: dance and technology, interactivity, expanded body, relationality, contemporary dance

This article examines the concepts of interactivity, relationality, and the expanded body in contemporary dance through a dialogue between theoretical frameworks and the creative-interactive experiment "Estação #Hud," developed at the Universidade Estadual de Campinas (Unicamp, Brazil) in November 2025. The study draws on the contributions of Ivani Santana, Johannes Birringer, Cecília Salles, and Steve Dixon, particularly regarding the relationships among body, technology, digital mediation, audience participation, and interactive choreography in contemporary performance practices. Developed in collaboration with the Graduate Program in Performing Arts at Unicamp, "Estação #Hud" investigated interactive environments in which movement, digital interfaces, image, drawing, and audience engagement generated expanded modes of embodiment and performance. The originality of the research lies in its articulation of artistic practice and theoretical reflection, proposing the expanded body not merely as a technologically augmented body, but as a relational field continuously constituted through interactions among performers, technological systems, spatial configurations, and spectators. Methodologically, the study combines practice-based artistic research, bibliographic analysis, and reflective documentation of the creative process. Preliminary findings suggest that interactive choreographic environments can reconfigure notions of presence, spectatorship, relationality, and embodiment in contemporary dance, opening new possibilities for artistic creation, audience engagement, and the co-construction of performative experiences.

Literature

Birringer, J. (2008). *Performance, technology, and science.* PAJ Publications.
Dixon, S. (2007). *Digital performance: A history of new media in theater, dance, performance art, and installation.* MIT Press.
Salles, C. A. (2006). *Redes da criação: Construção da obra de arte*. Horizonte.
Santana, I. (2006). *Dança na cultura digital.* EDUFBA.

SESSION PRESENTATIONS

RÉKA ASZTALOS
Associate Professor
Hungarian Dance University

ÁGOTA TONGORI
Associate Professor
Hungarian Dance University

ANITA LANSZKI
habil. Associate Professor
Hungarian Dance University

ARTIFICIAL INTELLIGENCE IN MOTION: A QUALITATIVE STUDY OF DANCE STUDENTS' ACADEMIC COMMUNICATION

Keywords: dance higher education, GenAI, academic writing

The rapid rise of generative AI (GenAI) is creating significant new opportunities for both students and educators in higher education (HE), while placing educators and institutions in unfamiliar territory. The key challenge is to evaluate, adopt, and regulate these technologies in ways that enhance learning without diminishing its essential human elements (Illingworth & Forsyth, 2026). AI is present in the everyday life of universities (Zürcher Hochschule der Künste (ZHdK), 2025). Based on earlier quantitative research on art and dance students' AI use and attitudes across 5 art disciplines at 7 art universities in the authors' country and then 2 further dance HE institutions in foreign countries to the authors (Tongori et al., 2025, 2026), the demand emerged that a deeper insight into the reasons behind the numbers should be gained. The authors were interested in the processes of GenAI use among dance HE students in their academic communication and thesis in particular. Consequently, a qualitative study using semi-structured interviews involving dance students (n=<20) was devised. The planned administration of the research is June 2026. The data will be analyzed using qualitative data analysis software and manually. The expected results will reveal the actual reasons behind the relatively high frequency of GenAI use among authors' institution's students compared to that of the foreign institutions' students. Also, other, hypothetically regional differences, such as GenAI type preferences, are expected to be revealed.

Literature

Illingworth, S., & Forsyth, R. (2026). GenAI in higher education. In *Bloomsbury Publishing Plc eBooks*. Bloomsbury Academic. https://doi.org/10.5040/9781350535824

Tongori, Á., Asztalos, R., Lanszki, A., & Bényei, J. (2025). A Survey on Art Students' Use of, and Attitudes towards Artificial Intelligence (AI). In *EERA Abstracts 2025*. https://eera-ecer.de/ecer-programmes/conference/30/contribution/60758

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Zürcher Hochschule der Künste (ZHdK). (2025, December 15). *«KI an der ZHdK»: Drei Data Stories | 180 Stimmen | ZHdK.ch*. ZHdK. https://www.zhdk.ch/meldung/ki-an-der-zhdk-drei-data-stories-180-stimmen-8979

SESSION PRESENTATIONS

ROSE BREUSS
Associate Professor
Anton Bruckner University, Linz

CLAUDIA JESCHKE
Dr. Phil. habil. Professor emerita
Salzburg University

ANJA AREND
Lecturer
Folkwang Unversity of Arts, Essen

MOVEMENT MACHINES – A DIGITAL DANCE ARCHIVE

Keywords: praxeology, modernities in dance, research based, user centered

Movement Machines refer to a research-based, multimodal web platform (https://movementmachines.org/) exploring the intersection of dance, historical archives, and media. It uses digital tools and micro-studies to reimagine dance historical approaches and explore their potential for actualization. The web platform documents contemporary choreography and dance by foregrounding artistic production processes that increasingly unfold (beyond conventional models) in highly diverse and individualized ways. It shows how working with varied media and materials — dance notation and texts, video, photography, sketches, and drawings — has become integral to choreographic practice. These resources not only inform creation; they also constitute the core of dance archives as digitally adaptable knowledge, making the material traces of dance visible as cultural repertoire and heritage beyond the live performance. The web platform — collaboratively curated, academically annotated database — presents case studies. A team of contemporary performers explores largely unknown archival material by V. Nijinsky, G. Bodenwieser, D. Günther, O. Szentpál, A. Jerschik, and in preparation for *Les Sacharoffs*. All participating dancers are characterized by an idiosyncratic intertwining of dancing, choreographing, notating, and theorizing. The core idea of these digitized micro-studies is the presentation of the operative, artistic-compositional processes using the specific archival materials that function as “movement machines.”

Literature

Arend, A. K., Thorausch, Th., & Viviani, R. (2022). Sharing the Material is Sharing the Knowledge: Tanzwissen teilen im Verbund. In Bayraktar, S., Diagne, M., Hardt, Y., Karoß, S., & Krauß, J. (Eds.), *Tanzen/Teilen – Sharing/Dancing* (pp. 341–354). Transcript.

Breuss, R., Cortés Alberti, D., & López Morales, M. M. (2023). Atlas of Smooth Spaces, Notating, Communicating and Composing Spaces in Audio-Corpereal Practices. In M. Althammer, A. K. Arend, & A. Wieczorek (Eds.), *Scores: Zwischen Dokumentation, Vermittlung und Kreation* (pp. 114–143). epodium.

López Morales, M. M. (2025). Invisible Narratives of Isolde Klietmann. In M. Althammer, A. K. Arend, & E. Wittrock (Eds.), *Moderner Tanz — revisited* (pp. 231–237). Transcript.

SESSION PRESENTATIONS

XINDI CAO
M.A. in Dance Knowledge, Practice and Heritage
Mozarteum University

DANCING IN ANOTHER BODY: THE AVATAR-BODY RELATIONSHIP IN SOCIAL VR

Keywords: dance, social VR, avatar, body, bodily knowledge

VR is a possible field to explore to what extent the dance is attached to the body. Two bodies can be formulated in VR dancing: the physical body and the avatar. The avatar cannot be reduced to the movement of the physical body. While there is a vital integration of the avatar and the physical body, the inconsistency between them cannot be ignored. I broke down the body-avatar relationship into three modes of understanding: first, the dancer manipulates the avatar; second, the dancer unifies with the avatar; and third, the dancer allows and takes advantage of the inconsistency. While each gets deeper into the complexity of the question than the previous one, all three of the hypotheses are partially true. Different dancers may have different modes as their priority, either according to their level of mastery of VRChat or their personal preference. Moreover, a dancer can switch between the three modes at different times of their play, which potentially creates more fulfilment. The research is based on hybrid fieldwork via virtual and in-person meetings. The in-VR field is VRChat, a virtual reality social platform that allows users to immerse themselves in virtual worlds through the use of VR headsets, hand controllers, and trackers. Among the research participants I met in VRChat, four of them living in France and Germany collaborated with me in person.

Literature

Geniusas, S. (2022). What Is Immersion? Towards a Phenomenology of Virtual Reality. *Journal of Phenomenological Psychology*, *53*(1), 1–24. https://doi.org/10.1163/15691624-20221396

SESSION PRESENTATIONS

JASNA ČIŽMEK TARBUK
Master Teacher of Dance Arts
Art School Franje Lučića, Velika aGproc

GÁBOR PAPP
Creative Technologist

FROM HAND-PAINTED SCENOGRAPHY TO GENERATIVE ANIMATION: NEGOTIATING ANALOG AND DIGITAL SPACES IN THE DANCE PERFORMANCE *LABYRINTH*

Keywords: dance digitalization, generative visuals, butō, scenography, interactive performance

Labyrinth explores the relationship between physical and digital space through choreography, scenography, lighting, and generative visual environments. Developed with choreographer Valeria Geremia, the performance combines butō-inspired movement with traditional hand-painted scenography and real-time digital animation. Using silhouette tracking and particle-based visual systems, dancers' movements influence projected imagery, creating a dynamic dialogue between body and digital space. The research employs practice-based artistic methods, choreographic analysis, and visual media design to investigate digital animation as an active dramaturgical element rather than a passive backdrop. Particular attention is given to the different affordances of analog and digital scenography. While traditional scenography provides material presence and visual depth, digital environments offer flexibility, adaptability, and future possibilities for interactivity. The study demonstrates that the integration of embodied movement and responsive visual media creates a hybrid performance environment in which movement, image, and audience perception become closely interconnected. The project contributes to current discussions on dance digitalization by proposing an accessible and reproducible model for integrating computational visual media into contemporary dance.

Literature

Birringer, J. (2008). *Performance, technology, & science.* PAJ Publications.

SESSION PRESENTATIONS

PÁL CSILLAG
Master Instructor
Hungarian Dance University

DANCE + FOTOGRAPHY = DANCEPHOTOGRAPHY?

Keywords: artistic photography, dance photography, from analog to digital photography, manipulative editing, immoral images

The answer to the question in the title in short is *no*. Dance photography is a special field of applied photography, like technical, architectural, portrait or sports photography, and many others. Even today, when we use digital cameras and enjoy all the benefits of digital photography, besides possessing the knowledge to use the necessary technical tools, it is necessary to have some connection to dance as well. If we have a vision of it, we are almost there. In my presentation, I am going to guide the audience through the procedures of dance photography, mainly through examples of my own dance photos of such artists as Katalin Volf, András Lukács, Tamás Juronics, Angéla Kövessy, Tamás Nagy, and others. However, for contrasting purposes, I am also borrowing photos of other artists, for example, Ansel Adams's silver bromide negatives from 1963 and 1938. Also, examples of images from websites are given to illustrate how different political and journalistic photos are from artistic photography. Manipulative editing – when, for example, the lighting and framing might make an actual event look exactly the opposite of what happened in reality – is used in media *(Boot on Kid's Head,* 2023; *An Immoral Image*, n.d.) rather than in artistic dance photography.

Literature

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Adams, A. (1938). *Half Dome, Merced River, Winter*. The Ansel Adams Gallery. https://www.anseladams.com/products/explore-half-dome-merced-river-winter

Boot on Kid's Head. (2023, September 21). Medium. https://medium.com/@robert.k.starr/why-do-you-want-to-be-a-victim-so-badly-3bf470f2c694

An Immoral Image. (n.d.). Photography Stack Exchange. https://photo.stackexchange.com/questions/110039/is-it-moral-to-remove-hide-certain-parts-of-a-photo-as-a-photographer

SESSION PRESENTATIONS

JÁN DUBRAVČÁK
External teacher
Academy of Performing Arts in Bratislava

THINKING IN MOTION: EMBODIED CRITERIA FOR EVALUATING GenAI OUTPUTS

Keywords: GenAI, embodied cognition, folk dance, student-centered learning

This study investigates a pedagogical innovation: integrating generative artificial intelligence (GenAI) into a learning process grounded in embodied knowledge, thereby shaping students' ability to evaluate GenAI outputs critically. The research is situated in the Folk Dance Technique course at the Academy of Performing Arts in Bratislava, where learning emerges through bodily experience, reflection, and movement practice. In this context, GenAI is used to support analytical thinking. Drawing on embodied cognition and student-oriented learning, the study examines how students develop criteria to evaluate GenAI outputs in terms of physical feasibility, logical coherence, and compositional usefulness. Using qualitative thematic analysis of observation fieldnotes, peer-observation feedback and students' reflections, the research aims to show how GenAI can support learning in dance education. In summary, reflections suggest that GenAI can enhance critical thinking, support collaborative and student-centered learning, and deepen students' awareness of movement knowledge. It does so without displacing bodily experience as the primary mode of learning.

Literature

Araya, R. (2017). Complexity, emergence, and embodied cognition in education. *Innoeduca International Journal of Technology and Educational Innovation 3*(2), 159–170.

Hanna, J. L. (2015). *Dancing to Learn. The Brain's Cognition, Emotion, and Movement*. Rowman & Littlefield.

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Matthews, M. R. (1998). *Constructivism in Science Education: A Philosophical Examination*. Kluwer Academic Publishers.

UNESCO (2022). *Recommendation on the Ethics of Artificial Intelligence.* https://unesdoc.unesco.org/ark:/48223/pf0000381137

SESSION PRESENTATIONS

DIVIANE HELENA
PhD Researcher
Irish Academy of Music and Dance, University of Limerick

SENSORYGRAPHY OF MOTHERHOOD: MICRO-EMBODIED PRACTICES ACROSS DOMESTIC, PUBLIC AND ONLINE SPACES

Keywords: sensorygraphy, digital performance, motherhood, embodied practices, poetic instants

Sensorygraphy (sensóriografia in Brazilian Portuguese) is my ongoing artistic research. It is a sensory-choreographic and poetic practice grounded in embodied perception, where movement, words, attention, affection, relational presence, and sensory experience become creative material. This presentation emerges from my sensorygraphy practice during early motherhood, a time marked by care, interruption, fragmented attention, invisibility, and constant movement between intimacy and exposure. Through dance, writing, micro-video recordings, and embodied presence, I investigate how artistic practice can continue within everyday life when time is no longer stable or self-directed. In this work, sensorygraphy combines reflection, live presence, and micro-video fragments created across domestic, public, and online spaces. Many of these materials emerge from small and often unnoticed moments: brief dances at home, walking through the city, caring for a child, pauses between tasks, and subtle shifts in perception and affection. This presentation explores motherhood as a lived condition that reshapes the quality of dance and its role in a new mother's life through the complexities of the postpartum period. It also questions what online presence means within contemporary artistic and relational life, exploring how sharing micro-video practices online can become part of an ongoing sensory and choreographic investigation during invisible times. Through these micro-practices, choreography expands beyond performance into everyday life, where poetic instants bring together care, love, movement, and sensory attention.

Literature

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SESSION PRESENTATIONS

NAOTO HIEDA
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Tallinn University

CARD.GLITCHES.ME/DECK

Keywords: contemporary dance, creativity support tool, online collaboration, ideation

Online collaboration has been an interest in contemporary dance, which has especially become more relevant since the outburst of the COVID-19 pandemic. Nevertheless, the embodied nature of dance is an obstacle to remote collaboration. I have been developing a workshop for in-studio and online collaboration focusing on the ideation process; participants receive a set of physical cards and write a title and description. Through meditation and listening to the body, the workshop invites the participants to connect body, mind and other participants' ideas, drawing on a somatic practice by Nancy Stark Smith (Karreman, 2015). In addition to generating ideas, archiving and reviewing the ideas are crucial for the subsequent processes of dance making, which can be seen in online dance resources (Cuykendall & Schiphorst, 2022). Therefore, in this workshop proposal, I demonstrate a custom-built website (https://card.glitches.me/) where participants create and upload their cards so that the collectively created cards can be viewed on the website. The cards may be arranged with cards made by other participants in the workshop or by previous participants of a past workshop. This website remains online after the workshop and can be referred to in the future process of their dance making, supporting both in-studio and online collaboration.

Literature

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SESSION PRESENTATIONS

PATRICK JURANYI
MA Degree
Hungarian Dance University

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MONTAGE AS CHOREOGRAPHIC THINKING – THE RELATIONSHIP BETWEEN DANCE, CAMERA, AND DIGITAL COMPOSITION

Keywords: dance film, choreography, digital composition, montage

This presentation explores the relationship between choreography, film editing, and digital compositional thinking through the author's artistic and research practice in contemporary dance and dance film. The focus of the research is the transformation of movement material through cinematic montage, repetition, fragmentation, and digital manipulation. The presentation investigates how the camera and editing process can function not only as documentation tools, but also as active choreographic partners that reshape spatial perception, rhythm, temporality, and bodily presence. Drawing inspiration from montage theory, experimental film language, and contemporary digital practices, the research examines how movement can be reorganized into new narrative and emotional structures. Special attention is given to the relationship between physical movement and digital transformation. Through selected examples from the author's dance film works, including the award-winning short film Parallel Tracks, the presentation demonstrates how digital media can extend choreographic thinking beyond the stage and create hybrid forms between cinema, performance, and installation. The presentation proposes that digital tools should not be understood merely as technical extensions, but as creative environments that fundamentally influence the perception, construction, and dramaturgy of movement itself.

Literature

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SESSION PRESENTATIONS

LAURA KALMAR
Assistant
Hungarian Teacher Training Faculty in Subotica, Serbia

HUMAN–AI COLLABORATION IN DANCE CREATION

Keywords: dance, artificial intelligence, choreography, digital art, dance pedagogy

The development of artificial intelligence has had a significant impact on contemporary dance art and choreographic creative processes. This study examines the possibilities of collaboration between humans and AI systems in dance creation, with particular attention to creativity, improvisation, and the pedagogical application of digital technologies. The aim of the research is to explore how AI-based tools support movement generation, choreographic decision-making, and the creation of interactive performances. The study is based on theoretical analysis, including the examination of contemporary literature and dance projects utilizing artificial intelligence. The results indicate that artificial intelligence should not be considered a replacement for human creativity, but rather an innovative creative partner that opens new artistic and pedagogical opportunities in the field of dance. The research contributes to the scientific discourse on the relationship between digital technologies and dance art.

Literature

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SESSION PRESENTATIONS

JÁNOS LAKATOS[1]

Master educator / Multidisciplinary artist / Accredited professional photographer
CEO Yolone Art Group Inc.

BEHIND THE SCENES OF DANCE CAMPAIGN PHOTOSHOOTS

Keywords: campaign photography, photo sessions, problem solving, creative thinking, BTS

This presentation offers insight into the creative and technical challenges behind a couple of my dance campaign photography projects. These photo sessions exist at the intersection of choreography, visual storytelling, careful planning, and rapid problem-solving — where improvisation often plays a key role. Translating kinetic energy into still frames, we constantly adapt to real-time variables and technical or environmental limitations. When planned concepts meet practical obstacles, flexibility and inventive thinking become essential. We balance control and spontaneity as we embrace uncertainty and "lucky accidents" when they enhance the narrative. Through a selection of final campaign images, I will highlight the challenges faced on location: impossible backgrounds, tight time schedules, and unconventional angles that require some acrobatic skills from the photographer's side. In this 15-minute talk, I demonstrate the benefit of a playful mindset beyond the technical precision, as we transform our unexpected challenges into opportunities on the go.

Literature

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[1] guest presenter

SESSION PRESENTATIONS

PÉTER LÉVAI
Master Teacher
Hungarian Dance University

DIGITIZED EXERCISES TO DEVELOP RHYTHMIC SKILLS AT THE HUNGARIAN DANCE UNIVERSITY 2 – EXERCISES BY PÉTER LÉVAI: PART 2 OF THE DIGITAL RECORDING OF HAND AND FOOT TECHNICAL EXERCISES IN THE BA FOLK DANCE DEPARTMENT

Keywords: rhythmic skills, task bank creation, digitalization, body part expansion

For 10 years, the Folk Dance Department of the Hungarian Dance University developed a curriculum that approached the interpretation and teaching method of the rhythmic-acoustic and technical tasks of individual (folk) dances in a different way. As folk dance has apparently left the traditional path that peasant culture has followed for many centuries, it is now used almost exclusively for stage performances and to some extent to satisfy urban mass culture. Furthermore, folkloric research only supports the exploration of isolated aspects of folk dance, and we do not find a comprehensive 21st century interpretation of its meaning. It is likely that only education, its methods, and content can make a difference, since its function has also been completely transformed due to the changed social environment and needs. This is also why this curriculum was developed, which places a much greater emphasis on general dance technique training, which can then be more easily incorporated into different types of dance. In my talk, I would like to continue presenting the digitalization process of this work, which we started 2 years ago, which – in our opinion– can contribute to the technical development not only of folk dance, but also of other dance genres.

Literature

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SESSION PRESENTATIONS

NÓRA LEZÓ
Lawyer
University of Debrecen, Faculty of Law

Latin dancer
Dance Universe Dance Sport Association

DANCE AND SOCIAL MEDIA FROM THE PERSPECTIVE OF INTELLECTUAL PROPERTY LAW

Keywords: copyright, misappropriation, intellectual property law, dance, social media

The connection between dance and social media is inevitable. Dancers, teachers, choreographers, and pupils are using social media to teach, to learn, to share their products, make challenges, or draw inspiration from others. No limits, no need to wait lots of time to know the news. That's right. But, like everything else, this connection has its downsides: copyright infringement, misappropriation. Unfortunately, nowadays that misconception still persists; everything on the internet is free. Of course, it isn't right. It's a tiny line between misappropriation, and inspiration, and, because of that, especially important to protect the creator's rights and enable, for users, the lawful use. The presentation examines the legal aspects of the issue, taking into account domestic and international regulations, and established judicial practice.

Literature

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SESSION PRESENTATIONS

NÓRA LŐRINCZ-OLÁH
Assistant lecturer
Hungarian Dance University

DIGITIZATION OF MÁRIA SZENTPÁL'S MANUSCRIPT LEGACY

Keywords: digitization, legacy, dance research

As a dance researcher and dance notator, Mária Szentpál contributed significantly to the development of dance research through numerous national and international publications. A short biography of her can be found in Dienes's article (2008, 193). To date, however, no comprehensive overview of her work has been published, and dance scholarship still lacks a thorough evaluation of her oeuvre. In my doctoral research, I examine Szentpál's activities related to folk dance collection, as well as the notation, analysis, and publication of folk dances. The research is primarily based on Szentpál's legacy, which consists of 26 boxes of manuscripts and an additional 20 boxes of printed publications. I am currently processing these materials. My aim is to place the sources found in the manuscript boxes into an archive, and I am preparing the documents accordingly: I remove metal clips and plastic folders in order to prevent further deterioration. Documents that belong together are wrapped in acid-free paper to indicate that they were originally attached to one another by Szentpál. My goal is for these documents to be catalogued, assigned inventory numbers, and preliminarily processed before being incorporated into a dance archive, where they will become accessible for future dance research. In my presentation, I would like to introduce both the archival arrangement of this legacy and the related digitization process.

Literature

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Dienes, G. (2008). *Magyar Táncművészeti Lexikon.* Planétás kiadó

Mária Szentpál's manuscript legacy (26 boxes).

SESSION PRESENTATIONS

MILÉNA ELIZA MARINKOVITS
Choreography BA Student
Hungarian Dance University

EXAMINING THE INTEGRATION OF ARTIFICIAL INTELLIGENCE IN CHOREOGRAPHIC CREATIVE PROCESSES THROUGH THE ANALYSIS OF CONTEMPORARY CASE STUDIES – THE ROLE OF ARTIFICIAL INTELLIGENCE IN SUPPORTING HUMAN CREATIVITY IN CONTEMPORARY DANCE ART

Keywords: Artificial Intelligence (AI), human creativity, contemporary dance, choreographic processes, dance and technology

The paper examines how Artificial Intelligence (AI) is integrated into contemporary choreographic processes and supports human creativity in dance. The research explores AI as a creative collaborator rather than a replacement for the choreographer, focusing on technologies such as machine learning, motion capture, and movement-generation systems. Using a qualitative methodology based on literature review and case study analysis, the study investigates projects such as Wayne McGregor's Living Archive and AISOMA, Merritt Moore's Baryshnibot, and WhoLoDancE. The interdisciplinary framework combines dance studies, creativity research, digital performance theory, and ethical analysis. The findings show that AI currently functions mainly as a supportive and inspirational tool. While it can analyze movement patterns and generate choreographic suggestions, artistic meaning, emotional expression, and final creative decisions remain human responsibilities. The research concludes that the most effective relationship between AI and choreography is collaborative, with technology expanding rather than replacing human creativity.

Literature

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SESSION PRESENTATIONS

IRENA MIKEC
Dance education consultant, member of the board/ BA, MA Dance educator
Croatian Institute for Movement and Dance (HIPP)

NORMELA KREŠIĆ-VRKLJAN
Dance education consultant, member of the board/ BA, MA Dance educator
Croatian Institute for Movement and Dance (HIPP)

SOFT SKILLS THROUGH DIGITAL TOOLS AND MEDIA

Keywords: soft skills, dance practice, interactive, digital media, online learning

The dance workshop supported by visual stimuli is a result of participation in the EU project EMPOWERING DANCE 2*. It emerged from recognizing dance practice as a framework for the development of personal, social, and emotional skills (lifelong learning competencies), or rather soft or transversal skills essential for personal and professional development in the 21st century. *Empowering Dance 2 (Empowering Dance — The Soft Skills Teaching and Learning Approach) is a European project carried out with the financial support of Erasmus+ as part of the exchange of good practices. The two-year research determines ways in which we identify soft skills within dance practice, how we articulate them, and how we exchange them with others, as well as how these skills positively impact those actively engaged in dance activities. As a result of the project, a digital publication called the Soft Skills Guidebook has been created, based on the analysis of soft skills in dance practice, primarily intended for dance artists (choreographers, educators, dancers) but also beneficial for other artistic and educational practices The project builds upon the experiences and results of previous initiatives: Communicating Dance and Empowering Dance. The workshop would shortly introduce the Digital Handbook and invite participants to recognize their own soft skills as a start point. We will share the experience of watching digital version of 30 minutes workshop that was made as one of possible materials coming from digital handbook. Through this video stimuli we would like to give the opportunity of embodiment of the soft skills. In the end we will ask the participants to examine and share their experiences, and recognize some other soft skills, perhaps new to them, as a conclusion of our process.
Project partners include B-Motion Festival, Bassano del Grappa, Italy; Dansatelier, Rotterdam, Netherlands; Roehampton University, London, UK; La Briqueterie, Paris, France; K3, Hamburg, Germany; Croatian Institute for Movement and Dance, Zagreb, Croatia; Academy of Fine Arts, Zagreb, Croatia

Literature

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SESSION PRESENTATIONS

MAGDOLNA PETÁK
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Hungarian Dance University

IDENTIFYING FIGURE CONNECTIONS IN BALLROOM DANCE FIGURE CATALOGUES USING A STRUCTURED DATA MODEL

Keywords: ballroom dance, choreography, figure catalogue, precedes and follows, database model

The rules governing choreography in competitive ballroom dancing are defined by the Hungarian Dance Sport Association and supported by internationally recognized technique manuals. Figure catalogues describe allowable transitions between figures through "precedes and follows" references. However, these references often rely on generalized starting positions, making all possible figure connections difficult to identify explicitly. This study investigates whether figure connections can be systematically identified through a structured data model. The novelty of the research lies in interpreting dance figures as state transitions characterized by their starting and ending positions. A custom database model was developed to record and compare these positions across ballroom dance figures. The model applies conjunctive logic, requiring all relevant technical conditions to be satisfied simultaneously before a connection is accepted. During the analysis, the ending state of a selected figure serves as a reference against which all other figures are compared. The system then identifies technically compatible subsequent figures. The results indicate that the proposed model can reveal valid figure connections that are not explicitly listed in official figure catalogues. The findings support the use of structured data analysis as a complementary tool for choreography design and demonstrate that dance figure connectivity can be examined through a formal, reproducible framework.

Literature

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SESSION PRESENTATIONS

LILI M. REMPRE
PhD Candidate
Cergy University, France

TRAINED FOR LEGIBILITY: SENSING INFRASTRUCTURES AND THE FUTURE OF MOVEMENT IN DANCE

Keywords: epistemic infrastructure, capture regimes, cyborg condition, movement constitution, sensing typology

Dance has always been shaped by its capture regimes (notation, technique, camera, sensors). Each regime does not merely record movement but reorganizes what counts as movement, producing distinct and often incompatible ontologies. A platform algorithm deciding which dance goes viral, or a rehabilitation system defining what counts as recovered gait, does not merely record movement. It determines what movement is worth repeating, rewarding, or correcting. What distinguishes contemporary computational regimes from their predecessors is not this constitutive fact, but the mechanism: evaluation is no longer episodic, external to movement, and institutionally negotiated. It is now embedded within the action itself, operating continuously and without the possibility of stepping outside it. Bodies adapt toward machine legibility, learning to move in ways that satisfy evaluation criteria they cannot access or contest. This is the cyborg condition: a present asymmetric co-constitution in which humans and machines shape each other through sensing, on the machine's terms. This paper proposes a typology of sensing regimes through the lens of dance practice and traces how each type differently organizes what movement can be known and felt. Drawing on artistic and empirical research developed within this doctoral project, it investigates what movement knowledge gets lost as computational regimes increasingly dominate dance training, evaluation, and transmission. To explore that question further, it examines the architecture of a generative movement system, specifically what movement gets encoded in its latent space, what gets generated, and what becomes unthinkable as movement. It concludes by asking what dance practice and education might look like if sensing infrastructures were designed to make their constitutive logic visible and contestable rather than opaque.

Literature

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SESSION PRESENTATIONS

SVEBOR SEČAK
Dean, Full professor, PhD
Alma Mater Europaea Dance Academy, Slovenia

DIGIMODERNISM IN DANCE VIDEO *HAMLET REVISITED* AND BALLET *SNOW QUEEN* CHOREOGRAPHED BY SVEBOR SEČAK

Keywords: ballet, digimodernism, dance video, transmodernism, digital performance

This paper examines the transformation of contemporary ballet within the post-postmodern paradigm, focusing on the emergence of digimodernism as a defining framework in choreographic and audiovisual practice. The study explores the transition from the neoclassical ballet *Hamlet* to the dance video *Hamlet Revisited*, highlighting how digital mediation generates a new artistic form — edited dance — that exists exclusively within the filmic medium. The research further analyses the integration of virtual digital environments in the staging of the ballet *Snow Queen*, demonstrating the fusion of live performance and digital scenography. The novelty of this research lies in positioning dance video as an autonomous artistic medium shaped by participatory and interactive digital culture, moving beyond documentation toward creative reconfiguration. Methodologically, the study employs comparative choreographic analysis, media analysis, and theoretical contextualization within metamodern, transmodern, and digimodern paradigms. The main results indicate that digimodernism enables an eclectic synthesis of styles, techniques, and media, redefining authorship, spectatorship, and the ontology of dance. The findings confirm that contemporary ballet increasingly operates as a hybrid form, merging physical and virtual realities and expanding the boundaries of performance.

Literature

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SESSION PRESENTATIONS

KÁLMÁN TARR
Researcher
Moholy-Nagy University of Art and Design

RENÁTA DEZSŐ
Lecturer
Moholy-Nagy University of Art and Design

FROM SOMATIC IMPROVISATION TO REFLECTIVE ROBOTICS: EMBODIED METHODS FOR HUMAN–ROBOT INTERACTION

Keywords: somaesthetics, reflective robotics, human–robot interaction

This presentation explores how somatic improvisation and movement-based experimentation can function as generative methods in robotics education and creative human–robot interaction research. Through teaching and research activities at the MOME Robotics Studio, we investigate how practices from dance improvisation, somaesthetics, and reflective design can support alternative robotic systems and interaction models. Our pedagogical approach emerged through interdisciplinary collaborations between designers, artists, and robotics researchers, including exchanges with Aalborg University and engagement with Elizabeth Jochum's work on performance, HRI, and embodied design. These pedagogical experiments fed directly into research shaped by Budapest Dance Hack and studio practices combining movement research, physical computing, and performative experimentation. Rather than treating robotics primarily as engineering, the work positions bodily awareness, kinesthetic perception, improvisation, and reflective making, as tools of inquiry. Experiments with body-worn sensors translate human movement into robotic motion, creating systems based on mirrored movement, shared tension, and relational dynamics. The main result is the development of adaptive "parallel robotic" systems that move beyond anthropomorphic models and frame robotics as an embodied, sensory, and performative medium.

Literature

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WORKSHOPS

MÁRTON ZSOLT KISS
MA Student in Folk Dance
Hungarian Dance University

PhD Student
Doctoral School of History, University of Szeged

LabanDSign – FOR EDUCATIONAL AND RESEARCH PURPOSES

Keywords: dance notation, kinetogaphy Laban, digital dance education, movement documentation, layer-based editing

The presentation introduces the conceptual foundations of LabanDSign, an educational and research software under development and optimized for tablets and desktop computers. The software aims to support the technological renewal of dance notation, with a particular focus on Kinetography Laban. Its novelty lies in combining vector graphic visualization with layer-based editing principles — commonly found in professional image editing software — for movement notation. This approach enables entirely new forms of movement documentation, making notation practices more transparent and interactive for both researchers and educators. The objective of the research and development phase is to create an integrated, networked digital platform that unifies scientific and pedagogical processes within a single shared interface. As an anticipated outcome, knowledge transfer will significantly accelerate: the latest scientific findings in movement analysis can be directly integrated into the teaching process, thereby supporting and dynamizing the renewal of educational methodologies in the digital age. Furthermore, thanks to its cloud-based network database capabilities, LabanDSign facilitates broad, interdisciplinary collaboration for other scientific disciplines concerned with structured human movement.

Literature

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WORKSHOPS

ESZTER PETRÁNY
PhD Candidate
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EXPANDING SCORES — A MULTI-LAYERED CRAFT OF ARCHIVING CONTEMPORARY DANCE

Keywords: archiving, contemporary dance, embodied knowledge, heterogeneous scores, multi-layered notation

Dancers must interpret internal functions such as somatosensory activations, muscle memory, imagery, in order to express them through their bodies, their gazes and through presence. The challenge of documenting this expertise in a form that can be accessible to the practitioner is the topic of this research. Embodied knowledge has to be preserved for present and future dance artists and choreographers, therefore there must be room for the internal, invisible layers of knowledge within the archived choreographic material. Existing notation systems, new media and motion capture are explored to investigate their potentials and limitations. The core methods used in this research are case-studies, in-depth interviews and specific practice-based experiments. Because contemporary dance poses some of the great challenges to the development of notation, I invite you to a research project where heterogeneous scores are systematized relevant to contemporary dance choreographies, which can ultimately serve as layered notation for dancers.

Literature

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