

Einladung zur Vortragsreihe *Oral History*

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**The Latin European/The European Latin:**

**Social Tensions in the Construction of Cultural History in Buenos Aires**

Argentinean choreographer Paula Rosolen's oral history-based choreography *The Farcical Search* make explicit reference to social tensions in Buenos Aires between elite European emigrants from Germany and Italy and Latin-American nationalist identities. Oral accounts reveal this tension between a mythologization of German choreography Renate Schotellius and her actual cultural work. Examples from *The Farcical Search* perform the gap between two constructions of history in the Argentine dance scene.

**Montag, 28. April 2014, 18 Uhr, Unipark Nonntal, FB Romanistik, SR 4.301**

## **Spiraling Desire: Feminist Approaches to Oral History and Unconventional Narrative Style**

Oral history narratives exhibit a variety of narrative styles, which emerge from the gender and sexual politics of the interview situation. Feminist oral historians suggest these politics provide a foundation for recognizing and affirming unconventional narrative styles that emerge from embodied perspectives based on a personal movement signature. A case study of lesbian aerial dancer and choreographer Terry Sendgraff illustrates these points.

Sendgraff is the founder of the aerialist dance movement, now international in scope. As a trained gymnast and Gestalt therapist, Sendgraff created body training titled "Motivity" using three-dimensional floor-based movement; this training then expanded to movements on single- and double-point trapeze to expand that three-dimensionality fully into free space, thus generating an unusual movement signature that no longer relies on gravity-bound linearity.

**Dienstag, 29. April 2014, 18 Uhr, Salzburger Gender Lectures, Kaigasse 17, 2. Stock, SR 204**

## **Documentary Music Cultural Production: Oral History-based Classical, Contemporary and Musical Theater Compositions**

Works in music have contributed to a sub-genre of documentary theater productions, with examples from classical, contemporary and musical theater productions. Schoenberg's *A Survivor of Warsaw* introduced Sprechstimme, an integration of human speech and musical vocalization based on oral accounts of the Holocaust; Steve Reich's *Different Trains* uses psycho-acoustical fragments of oral history interviews in his minimalist compositional style; and Marvin Hamlisch's score for *A Chorus Line* used a foundation of oral interviews as a source for both song lyrics and the total compositional frame of this master work of American musical theatre.

**Dienstag, 6. Mai 2014, 17 Uhr, Unipark Nonntal, FB Musik- und Tanzwissenschaft, SR 2.138**