

Adaptation and Dance

WEDNESDAY 2 MARCH 2016

A one-day conference

De Montfort University

Trinity House, The Newarke, LEICESTER LE2 7BY

Adaptation and Dance (2)

9.30 onwards	Registration – Coffee & Danish pastries	RECEPTION & GALLERY
11.00 am	Welcome – Elinor Parsons & Hila Shachar	CHAPEL
11.30 am	Seminars	

Classic Tales, chaired by Hila Shachar

SEMINAR ROOM 0.37

Beauty Awakens: Matthew Bourne's multi-layered revision of a classic

Astrid Bernkopf, Middlesex University

Fantastical Worlds of Liv Lorent

Paul Jackson, University of Winchester

Cathy Marston: The Only British Female Choreographer Adapting Classics for the Ballet?

Deborah Kate Norris, Edge Hill University

Akram Khan's *Until The Lions*

Jayne Stevens, De Montfort University

Shakespeare & Dance I, chaired by Elinor Parsons

CHAPEL

Venice with a touch of Verona: John Neumeier's *Othello*

Julia Bührlé, New College, Oxford

Bikers, ballet and rethinking the spectacle: Mauro Bigonzetti's *Romeo & Juliet* (2006)

Kathrina Farrugia-Kriel, Royal Academy of Dance

Dance Adaptation: *Romeo and Juliet*

Rosie Gerhard, Royal Academy of Dance

Tagging the Folio and Biting Shakespeare with Rennie Harris/Puremovement's *Rome and Jewels*

Brandon Shaw, University of Malta

Theorizing Adaptation & Dance, chaired by Deborah Cartmell

BOARDROOM

Dance and Adaptation: Intermediality and Intertextuality

Ramsay Burt, De Montfort University

Adaptation politics: the *Risorgimento* model

Giannandrea Poesio, University of Bedfordshire

This Choreotext Which is Not One: On Dance Adaptation Theory

Rosella Simonari, independent scholar

Dancing Figures. Rhetorical Devices in Dance

Begoña Olabarria Smith, independent scholar

Adaptation and Dance (3)

1.00 pm Lunch
2.00 pm Seminars

Authorship & Documentation, chaired by Claire Warden

BOARDROOM

Busby Berkeley and Gene Kelly

Nathan James, Urdang Academy, London

The intersemiotic translation of *Les Noces* (1923)

Elena Koukoli, Trinity Laban Conservatoire of Music and Dance

Notation Scores as Adaptations of Dance

Shelly Saint-Smith, Royal Academy of Dance

Cultural & Political Contexts, chaired by Simon Featherstone

SEMINAR ROOM 0.37

Performing Garba (the clapping dance): some reflections on recent adaptations

Mrunal Chavda, University of Exeter

The influence of the Political Regime on the Ballet Production and Adaptation of the

Performances during the Communism in Czechoslovakia

Miriam Hasikova, Palacky University, Olomouc

Choreographing the Narrative: Northern Ballet's production of *The Great Gatsby*

Pauline Brooks, Liverpool John Moores

Dance, Dancer, and De-Politicisation in Indonesian Literature and Film

Dwi Setiawan, De Montfort University & Petra Christian University, Indonesia

Shakespeare & Dance II, chaired by Elinor Parsons

CHAPEL

Double deaths and double statues: dancing *The Winter's Tale*

Judith Buchanan, University of York

The Triumph of the Dancing Fairies: Ballet Adaptations of *A Midsummer Night's Dream*

Julia Hoydis, University of Cologne

"*Hamlet* always has been ruined by the words": Dance and the Adaptation of Shakespeare's Works

Lynsey McCulloch, Coventry University

3.30 pm Coffee

Adaptation and Dance (4)

4.00 pm Seminars

Experimental Practitioners, chaired by Elinor Parsons

CHAPEL

Choreographing Continuity, Dancing Stein

Christophe Collard, Vrije Universiteit Brussel

Hanya Holm and the importance of dance in adaptations for the musical

Michael Huxley, De Montfort University

Adaptations of a liberated Slave girl

Rodreguez King-Dorset, University of Bolton

Adaptation in the dance theatre devising process of New Art Club

Pete Shenton, De Montfort University

Novels & Dance, chaired by Hila Shachar

BOARDROOM

Boris Eifman's adaptations of literary works

Tatiana A. Boborykina, St Petersburg State University

Translating Literature into Movement: Boris Eifman's Adaptation of Tolstoy's *Anna Karenina*

Kimberly Glassman, Concordia University

Ballet Meets Alice: Wheeldon, Carroll and the Staging of Adapted Intermediality

Maria Marcsek-Fuchs, Technische Universität Braunschweig

Anna Karenina (Croatian National Theatre in Zagreb): In search of authenticity

Katarina Zeravica, University of Osijek, Croatia

5.30 pm Round table discussion

CHAPEL

6.00 pm Wine reception

GALLERY

7.00 pm Conference concludes

7.30 pm Dinner

KAYAL, GRANBY STREET

Adaptation and Dance

Wednesday 2 March 2016

9.30 am	Registration	TRINITY HOUSE RECEPTION
10.00 am	Keynote address	CHAPEL
11.00 am	Coffee	
11.30 am	Seminars	CHAPEL, BOARDROOM & SEMINAR ROOM 0.37

Fairytales

Beauty Awakens: Matthew Bourne's multi-layered revision of a classic

Astrid Bernkopf, Middlesex University

Bourne's *Sleeping Beauty* draws on a variety of intertextual references to create a dark re-reading of the fairy tale and ballet. In its staging, cinematic images and references to early 21st-century narratives merge with literary fairy tale and ballet. The setting of Bourne's *Beauty* heavily draws on ballet history and traditional choreography as well as teenage novels such as *Twilight*. This presentation will explore the various facets of the performance and their intertextual dialogues by focusing on narrative, choreographic references and imagery. Consequently, the performance will emerge as aligned to the current craze of Marvel superheroes, vampires and mutants prevalent in cinemas and fiction since the turn of the century.

Fantastical Worlds of Liv Lorent

Paul Jackson, University of Winchester

In his essay *On Fairy Stories* (1947) J.R.R. Tolkien defined fairy stories as not so much stories about supernatural beings, but stories about humans and their interactions with those beings. In her recent works *Rapunzel* (2013) and *Snow White* (2015) Liv Lorent has created her own fantastical worlds with multi-generational casts. In collaboration with the Poet Laureate Carol Ann Duffy she has reimagined these worlds for a 21st century audience exploring in particular the idea of being a mother. Through interviews with the creative team and artists involved this paper will explore how these tales have been reinvented for a 21st century audience.

The Princess on Tiptoe: Dance Adaptations of *Sleeping Beauty*

Elizabeth McLean, University of Roehampton

The tale of *Sleeping Beauty*, which dates back to 1500, has been widely adapted, creating a body of work consisting of films, novels, paintings, poems, songs, and, the subject of my paper, dances. *The Sleeping Beauty* is an essential part of the Royal Ballet's repertoire and a showcase for classical ballet technique. My paper will compare and contrast the Royal Ballet's tradition of *Sleeping Beauty* productions, beginning in 1939, with Matthew Bourne's postmodern interpretation of 2012. While both use elements of Tchaikovsky's score, the way in which choreographers have combined the music with movement has created distinct dance works.

*Shakespeare & Dance I*Venice with a touch of Verona: John Neumeier's *Othello*

Julia Bührlé, New College, Oxford

William Shakespeare's *Othello* has inspired numerous choreographers throughout the history of dance. They had to answer questions such as: how can Othello's otherness be expressed through movement? Can Iago successfully manipulate the general when his subtle rhetoric is replaced by jumps and pirouettes?

My paper will focus on John Neumeier's 1985 adaptation of *Othello*, in which the choreographer found innovative ways of characterizing his protagonists and of representing and interpreting the complex literary source. Special attention will be devoted to "intertextual" links between Neumeier's *Othello* and ballet versions of *Romeo and Juliet*.

Some further words of explanation: the title and the last sentence indicate that Neumeier's *Othello* comes close to ballet versions of *Romeo and Juliet*, since the choreographer portrays Othello and Desdemona as a pair of perfect lovers separated by adverse circumstances. He also added a bedroom *pas de deux* that is not in the source, and he changed the ending rather significantly, so that the structure comes close to that of his own or Cranko's/ MacMillan's *Romeo* ballets.

Bikers, ballet and rethinking the spectacle: Mauro Bigonzetti's *Romeo & Juliet* (2006)

Kathrina Farrugia-Kriel, Royal Academy of Dance

This paper presents a two-fold enquiry: it considers the nature of the spectacle in rethinking the performative and historic traditions associated with Shakespeare's *Romeo and Juliet* and presents readings of Mauro Bigonzetti's 2006 choreographic intervention. Collaborating with triptych of fellow Italian artists (Flavio Plessi as visual collaborator, Bruno Moretti and lighting designer Carlo Cerri), Bigonzetti's *Romeo & Juliet* (2006) challenges the traditional spectacle associated with three levels of narratives (Poeso in Lansdale, 2008). The enquiry presents readings of Bigonzetti's signature choreographic treatment associated with other repertoire; additionally, the enquiry outlines the performative, theatrical and narrative treatment associated with the vocabulary and syntax that constructs the spectacle of Bigonzetti's *Romeo & Juliet*.

Dance Adaptation: *Romeo and Juliet*

Rosie Gerhard, Royal Academy of Dance

The twentieth century saw numerous ballet adaptations of Shakespeare's *Romeo and Juliet*. Through a comparative investigation into the characterisation of Romeo, the use of space, ballet vocabulary and mime

for Juliet, and the concluding scenes of Leonid Lavrovsky's 1940 and Kenneth MacMillan's 1965 adaptations of the plays in relation to Linda Hutcheon's writing, it will be argued that these adaptations are firmly rooted in the political and social contexts in which they were created.

Tagging the Folio and Biting Shakespeare with Rennie Harris/Puremovement's *Rome and Jewels* (2000)

Brandon Shaw, University of Malta

Although attributed to Shakespeare, *Romeo and Juliet* (c. 1595) borrows from a long literary history of the unlucky lovers while incorporating insights from actors, directors, and editors. Catalyzed by the ratiocinative character penned by Arthur Brooke, Shakespeare's Juliet distills that verbose discourse into ironically inflected poetry. Expressing a choreographic capacity for surreptitiously plotting movement to her own advantage, Juliet secures a compliant husband to escape her father's domination.

Subway cars and working copies of theater books offer surfaces for redaction and riffing that retain even as they efface. Analogously, canonical choreographies archive marginalized material while serving as a surface for future interpretations. As a counter to the visibly defiant Juliet featured in balletic *Romeo and Juliets* (such as MacMillan's influential 1965 choreography), Rennie Harris/Puremovement's *Rome and Jewels* (2000) presents an invisible Juliet. Within Hip Hop culture, graffiti features an analogous presence of the redacted, where burns, slashes, and go-overs complement and compete with the underlying images. Jewels' pervasive, easily overlooked presence beneath the activity of Hip Hop homosociality aligns the invisible B-girl with Shakespeare's silently scheming Juliet.

Theorizing Adaptation & Dance

Dance and Adaptation: Intermediality and Intertextuality

Ramsay Burt, De Montfort University

Drawing on literature on film adaptation, this paper examines theoretical problems raised by questions about adaptation within dance. Dance performance is an intermedial form rather than an entirely autonomous one. Ballet and Opera have together over the years evolved complex sets of specialised narrative conventions and formal strategies for making music visible. Modern dance choreographers have often eschewed the former while building on the latter. Where adaptation is generally intertextual – commenting on or creating analogues of a source text – this becomes complicated by the intermedial nature of dance. This paper discussed the problems and issues this raises through examining examples.

Adaptation politics: the *Risorgimento* model

Giannandrea Poesio, University of Bedfordshire

Adaptation played a central role in shaping Italian 19th-century theatre dance, by making it remarkably different from other balletic styles. In contrast with the modes of French Romantic ballet, the Italian ballo drew upon adapted historical and literary narratives that responded more closely to the political and cultural tenets of the *Risorgimento* (the movement that led to the 1861 unification of Italy). The proposed paper explores the artistic, poetic, and aesthetic strategies of those narratives, reflecting on their innovative/unusual nature, seen here as a proto-model of 20th-century choreographic adaptations.

This Choreotext Which is Not One: On Dance Adaptation Theory

Rosella Simonari, independent scholar

What does it mean to adapt a text in choreographic terms? And what is a choreotext in the first place? Is it the performance that was presented on the day of its premiere? Is it the one that was slightly or heavily changed for subsequent productions? Is it the reconstruction of one of these events? Or all of them altogether? In this paper, I intend to trace a theoretical map on dance adaptation focusing on the thorny issue of what a choreotext is, drawing examples from dance pieces like *The Rite of Spring* and *Carmen* and their numerous dance adaptations.

Dancing Figures. Rhetorical Devices in Dance

Begoña Olabarria Smith, Universidad Europea de Madrid

Literature rhetorical figures can be seen in many of the works of contemporary choreographers, despite this fact few studies has focussed their interest in these devices which show the existence of a deeper relation between Literature and Dance than the adaptations of classical or modern works based on their plots. These paper will try to analyse pieces of dance looking for the use of rhetorical figures such as synecdoche, metaphor or alliteration; in doing so, it will not only give new tools for the analysis of dance but also for the composition of new dance pieces.

1.00 pm Lunch

2.00 pm Seminars

CHAPEL, BOARDROOM & SEMINAR ROOM 0.37

Authorship & Documentation

Busby Berkeley and Gene Kelly

Nathan James, Urdang Academy, London

Since the 1980s the Broadway musical has seen a steady incline in borrowing and adapting successful screen musicals to the stage. Works of film choreographers Busby Berkeley and Gene Kelly, two auteurs in their contribution to dance on screen, in *42nd Street* (1933/1980) and *Singin' in the Rain* (1952/1983) respectively, have seen varying success in their adaptation to stage.

This paper seeks to examine the adaptation process (and the tangled web of auteur theory) of iconic dance numbers and their presentation from the medium of film to stage, drawing on archival research, interviews and dance analysis. If authorship of the numbers on screen is credited to Berkeley and Kelly, how is the relationship handled in paying tribute to the original source, yet allowing for originality from the new choreographer? Are we just recycling what has gone before or is dance being re-invented for the stage?

The intersemiotic translation of *Les Noces* (1923)

Elena Koukoli, Trinity Laban Conservatoire of Music and Dance

Engaging with specific discussions on translation (Benjamin, Derrida, Ricoeur), this paper proposes the intersemiotic translation of *Les Noces* (1923) as an alternative approach to the reconstruction or adaptation of a historical work. I am deploying the concept of translation both from linguistics and philosophy as a

methodology that allows the reembodiment of a text from one cultural system to another and whose performance, inevitably incomplete, reveals the virtual possibilities of a pre-existent text. Therefore, unsettling the conventional function of reconstruction – that is the creation of historical reproductions, this paper is exploring how such interventions/translations affect economies of movement signification, authorship and documentation.

Notation Scores as Adaptations of Dance

Shelly Saint-Smith, Royal Academy of Dance

Although dance notation scores are frequently considered to be a means of preserving choreographic works, the relationship between the notator and the choreography, and the dance director and the notation score suggest that a dance score may be perceived as an adaptation of a dance work. Using Linda Hutcheon's theory of adaptation as a starting point, this thesis will be explored in specific relation to the process of directing (or adapting) works from Labanotation score using examples from 20th century repertory.

Akram Khan's *Until The Lions*

Jayne Stevens, De Montfort University

Until The Lions is both a new dance work by choreographer Akram Khan and a collection of poems by writer Karthika Nair. Nair's collection revisits the Hindu epic the *Mahabharata* to retell stories through the voices of minor—often female— characters. Khan, who has a long standing creative relationship with the *Mahabharata* himself, has chosen one such story as 'a skeleton' for choreography.

This paper draws on observations of Khan's rehearsals, interviews with collaborators, including Nair, and the performance to explore adaptation as process and product. It considers creative process, collaborative practice and the iterative transformations involved in this adaptation.

Cultural & Political Contexts

Performing Garba (the clapping dance): some reflections on recent adaptations

Mrunal Chavda, University of Exeter

Gujarati garba (or clap dance) can be classified as a folk dance of Gujarati community performed in devotion (*bhakti rasa*) to 'universal Mother Goddess'. Building on the works by Ann David (2012 and 2014) and M. Whitney Kelting (2001) on this folk form, this paper elaborates and investigates two recent developments in this form: a) *sanedo* and b) selfie-step. This paper using the theories of adaptation, will investigate whether the later one is a technological development or a novel way to express *bhakti* (devotion) towards Mother Goddess or performing narcissism.

The influence of the Political Regime on the Ballet Production and Adaptation of the Performances During the Communism in Czechoslovakia

Miriam Hasikova, Palacky University, Olomouc

The repertoire during the communist era in Czechoslovakia was highly influenced by the censorship so during the tough years of Stalinist dictatorship the ballets were strictly ideological. The following decade because of the significant political release the ballet production was characterized by more artistic aspects

therefore avant-garde and progressive pioneering works by local artists were performed. From 1970's the political regime became more severe therefore the works turned into more conventional shape. Regarding the archive materials I would like to depict how the ballet production was influenced by the political environment and how it mirrored the society.

Centre Stage: Decolonizing the Legal Imaginary through Dance

Meghan Johnston, Carleton University

Can a ballet enable decolonization? In this paper I critically examine, *Going Home Star*, a new production by the Royal Winnipeg Ballet that attempts to educate Canadians on the history of residential schools by adapting it to the stage. I evaluate the work this adaptation does, and fails to do, in its attempt to educate a predominately white settler audience on the violent colonial past and ongoing present through ballet. Ultimately, I argue for dance to be understood as an important theoretical site and that its inclusion may provide a means of decolonizing knowledge production and legal theory more broadly.

Dance, Dancer, and De-Politicisation in Indonesian Literature and Film

Dwi Setiawan, De Montfort University

This papers aims to reveal the politicisation and depoliticisation of Ronggeng, a Javanese dance, in an Indonesian novel entitled *The Dancer* (1982), written by Ahmad Tohari during the military era, and its post-military film adaptation with the same title (2011). The novel critically treats Ronggeng as a traditional, un-Islamic, and apolitical dance while at the same time disapproves of the efforts of the Indonesian Communist Party to modernise, secularise, and politicise it. It offers its own distinctive ideals of the dance, which can be traced from the author's backgrounds as well as the socio-political contexts in the 1980s. Reflecting the fast-changing, complex situations in the new era, the film concurrently reinforces and subverts the depoliticised ideals of Ronggeng in the novel.

Shakespeare & Dance II

Double deaths and double statues: dancing *The Winter's Tale*

Judith Buchanan, University of York

More acutely than in any other cluster of plays, a set of endings that might have been – referenced, eschewed, averted, suppressed – haunt the endings of Shakespeare's romances. These deflected endings function as key structuring absences in how the drama then unfolds. This intricate tapestry of conjured, remembered and rejected narratives embedded in the ending of *The Winter's Tale* invites productions to find the stories that can be told from within and behind the surface narrative. In my talk, I will explore questions of adaptation in relation to what Kermode termed 'the sense of an ending' through Christopher Wheeldon's exquisite new ballet of *The Winter's Tale* for The Royal Ballet, composed by Joby Talbot and later directed for the screen by Ross MacGibbon. In this memorably beautiful and fiercely intelligent dance adaptation, I seek out the endings embraced and those eschewed, to ask how both the presences and the absences it performs give expression to the potent suggestiveness of the Shakespeare drama it inherits and rethinks.

My Fair Lady (1956) and T.H. White in *Camelot* (1960). John Martin called her choreographic interpretation of Shaw's *Pygmalion* 'just about an ideal a fusion of the literary dramatic element of the theatre with the choreo-musical element as has been seen in our time' (1956). This paper explores how she brought her innovative approaches to modern dance to the challenges of adaptation.

Adaptations of a liberated Slave girl

Rodrequez King-Dorset, University of Bolton

My paper examines the adaptation of an eighteenth century slave dance illustration (Cruikshank) that was used as part of William Wilberforce's anti-abolition movement campaign at the Houses of Parliament. I have adapted this slave girl being whipped to death for refusing to dance aboard a slave ship image, as a *pas de deux* that I choreographed and is danced by two current black principal dancers at the Birmingham Royal Ballet, for my 6-minute short animated dance film.

Adaptation in the dance theatre devising process of New Art Club

Pete Shenton, De Montfort University

This presentation will explore the ways in which New Art Club is attempting to adapt and incorporate mythological narratives into its creative process. The company's work is historically steeped in an experimental devising practice where meaning and logic develops over time by juxtaposing and connecting 'bits' of comedy, choreography and/or narrative materials.

This presentation will use video examples of performance and rehearsals for *Hercules* (2014) and particularly *Cupid and Psyche* - research phase (2015) to examine and highlight the opportunities and problems of introducing large, powerful and complete narratives into such a process.

Narrative Dance

Choreographing the Narrative: Northern Ballet's production of *The Great Gatsby*

Pauline Brooks, Liverpool John Moores

This paper will provide an overview of Northern Ballet's *The Great Gatsby* (2013)—its adaptation from literary source to dance performance, its choreographic and design processes, and its technical features. Illustrations from publicity and marketing of the ballet will be used to examine the key foundational aspects of the production. An analysis of the work will focus on the transformation of the novel's narrative, characterisation, and themes into the autonomous demands of choreographed movement and expressive dramatic performance. Linda Hutcheon's work on adaptation provides a theoretical framework for considering how a nexus of literature, music, and choreography can be understood within the terms of each medium.

Ballet Meets Alice: Wheeldon, Carroll and the Staging of Adapted Intermediality

Maria Marcsek-Fuchs, Technische Universität Braunschweig

Adapting a novel into dance is a complex artistic endeavor. What about a novel that forms a plurimedial blend with its illustrations and annotations, like Lewis Carroll's *Alice in Wonderland*. What's more, a ballet adaptation rarely adapts the literary source alone. It references back at balletic conventions, filmic versions,

comic books as well as other cultural allusions connected to the production. Christopher Wheeldon's *Alice* fuses choreographic artistry with digital mediality in order to create his reading and his 're-writing' ('choreographing') of the story. This paper examines Wheeldon's *Alice's Adventures in Wonderland* in order to trace multimedial strategies of dance adaptation and the interplay of text, movement and film.

Cathy Marston: The Only British Female Choreographer Adapting Classics for the Ballet?

Deborah Kate Norris, Edge Hill University

My research investigates questions raised, and opportunities opened up, for choreographers and dancers, pursuing contemporary approaches to classical ballet repertoire. Grounded in "respect for the playwright" Cathy Marston's oeuvre remakes storytelling through dance, and stands out, professionally and aesthetically, in a landscape marked by the absence of female ballet choreographers. *Jane Eyre*, her new production, is adapted from Charlotte Brontë (Northern Ballet Theatre, 2016). I reflect on Marston's importance, both as a choreographer and adaptor of traditional narratives, which challenge both the capacities of dancers and choreographers, and the 'horizons of expectation' (Bennett, 1990: 183) of 21st century ballet audiences.

Tolstoy & Dance

Boris Eifman's adaptations of literary works

Tatiana A. Boborykina, St Petersburg State University

I shall consider ballet interpretations of literary works through exploring the method of a famous St.Petersburg choreographer, the founder of his Ballet Theatre, Boris Eifman. His adaptations of Literature combine modern dance and classical ballet, modern and classical music and are marked by deep psychological penetration as well as vibrant theatricality. To illustrate this I would focus on several of his adaptations of the following classical literary pieces: *Anna Karenina*, *Eugene Onegin*, Karamazov Brothers' *The Seagull*, and *Tender is the Night*.

Translating Literature into Movement: Boris Eifman's Adaptation of Leon Tolstoy's *Anna Karenina*

Kimberly Glassman, Concordia University

Adaptations are compelling in our modern consumerist society because we find comfort in replication and pleasure in surprise. This paper refocuses the definition of the choreographed interpretations of literary works based on the adaptation theories of Linda Hutcheon (b. 1947), Darko Ronald Suvin (b. 1930), and Ludwig Wittgenstein (1889-1951). Using Boris Eifman's *Anna Karenina* ballet (2015) as my main case study, I draw attention to the misconception made by those who view Tolstoy's fiction as fact, and Eifman's ballet as a mistranslation of its source. In distancing the 'source art object' from the 'new art object,' one may view the two as separate entities of equal value. I will then compare Eifman's work to Roland Petit's ballet adaptation of Proust's *À la recherche de temps perdus* (1974) in order to discuss at length extended intertextual engagements between the works. Dance as adaptation is not a lesser version of fact, it is a new, creative contribution to the art world meriting particular appreciation and investigation.

Anna Karenina (Croatian National Theatre in Zagreb): In search of authenticity

Katarina Zeravica, University of Osijek, Croatia

Anna Karenina, a ballet adaptation of one of the world's greatest novels written by Leo Tolstoy premiered on 4th of April 2014 in the Croatian National Theatre in Zagreb (choreography by Leo Mujic and stage adaptation by Valentina Turcu). By evoking complicated emotional states and depicting various psychological portraits of the main protagonists underlined by the works of Pyotr Ilyich Tchaikovsky which were not originally written for ballet the authors of this ballet created a 21st century Anna Karenina who is in a constant search of her authenticity. Therefore, this paper tries to analyse and explore how authenticity is made visible on the stage in this particular ballet and which means are implemented in order to communicate the problem of lost/altered authenticity.

5.30 pm Round table discussion

6.00 pm Wine reception

7.00 pm Conference concludes

I should like to confirm that

Dwi Setiawan delivered a seminar paper at the

Adaptation and Dance conference

held at De Montfort University on Wednesday 2 March 2016



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