

Stuttgart and Modern Dance Heritage

An article on local dance history

A lecture by Claudia Fleischle-Braun as part of TANZLOKAL – Tanzfest Stuttgart 2013.

Social and political cracks and turmoil could already be seen in the Wilhelmine Empire and in Württemberg around 1900, even if, under the reign of the last King of Württemberg Wilhelm II, who was wholly upper class but close to the people, relatively liberal conditions prevailed in everyday and social life in the former “civil servants’ city” of Stuttgart. Women had already conquered the universities and fought for the right to vote, and various social reform movements, e.g. the youth movement and the life reform and rhythm movement, had brought forth new physical and movement-culture practices that released the body, created new perception patterns and opened up society (1).

Even local artists were influenced by these developments. In Stuttgart’s art world, then as today, a many-voiced, contrasting and therefore exciting relationship existed between rather conservative cultural traditionalists and the avant-gardists who were looking for new forms of expression.

Despite the difficult political and economic conditions, the environment in Stuttgart was friendly towards culture. After the end of the First World War for example, Robert Bosch, an industrialist with great social commitment, and Theodor Bäuerle, an educationalist and Christian unionist, founded the Stuttgart Volkshochschule (an adult education organisation); meanwhile another Stuttgart businessman Ernst von Sieglin, who was a patron of culture and an antique researcher, made the Marble Hall he constructed in the Teahouse in Weißenburgpark in 1913 available to artists for music and dance performances. In the dance world, there were people who had already been testing and propagating new forms of physical expression when Rudolf von Laban stopped off at Eugenstr. 5 in 1920 to work on his first book *Die Welt des Tänzers* (The World of the Dancer) (2) in Walter Seifert’s publishing house. This work will be presented in the course of this article.

The Herion School in Stuttgart

The Herion School, which had been developed in 1912 by the music and dance teacher Ida Herion and her then companion, the philosopher and body culture propagandist Ernst Schertel (1884–1958), pursued, from an artistic viewpoint, and to

the extent it can be judged from a modern-day view, a holistic gymnastic-dance educational concept that “put dance, in its sacred form, at the centre of a young person’s life.” The picture books by Paul Isenfels (1927) as well as by Max Adolphi, Arno Kettmann and Arthur Ohler (1928) are testimonies that record the aesthetically harmonious movement style of the Herion dance group. (3)

“Ida Herion’s guiding principle was a life for art, and she demonstrated this fundamental philosophy convincingly to her students.” This is how the dance educator and choreographer Ursula Bischoff-Mußhake (b. 1927) (4) remembers her first teacher, who discovered dance as a pianist. For Ida Herion, therefore, music was a strong source of inspiration for her choreographic and dance education work. (5) Her master students Ursula Bischoff-Mußhake and Renate Braig-Witzel (6) enjoyed her constant devotion to the teaching of art, as well as the attention she paid to “inner” contact and “internal” movement, which resulted in an expressive character or the mood of a piece of music. In this spirit, both of these Herion master students founded their own schools in Stuttgart at the end of the Second World War.

Oskar Schlemmer’s dance experiments

When Albert Burger (1884–1970) and Elsa Burger-Hötzel had returned to Stuttgart after a five-month study trip at the Hellerau Educational Institution with Émile Jaques-Dalcroze in 1913, they drew up the first conceptual drafts with Oskar Schlemmer (1888–1943) for the later *Triadic Ballet*. (7) But because of various other works, it was only after the end of World War One in 1919/20 that the practical handwork for the figurines as well as rehearsals for *The Triadic Ballet* began. It was also in 1920 that Schlemmer met the young composer Paul Hindemith in Frankfurt am Main and, in him, found the composer who could put music to his *Triadic Ballet*, which had already been a long time in the planning. (8)

The premiere of this experimental dance piece took place in the Little Theatre of the Württemberg Landestheaters in 1922. It caused a sensation in Stuttgart – and plenty of talk. The city’s culture enthusiasts expressed completely different opinions; the modernity of the piece was not disputed, but there were a number of conservative voices as well as those who criticised the state of civilisation. (9) Schlemmer himself considered the premiere, which had also been seen by 20 Bauhaus colleagues who had travelled from Weimar, to have been a success. He remained active with the theatre even after being appointed to the Bauhaus: in 1921, he drafted the stage design and costumes for the operas *Mörder, Hoffnung der Frauen* (Murder, Hope of Women) by Oskar Kokoschka and Nusch-Nuschiby Franz Blei, both of which were performed at the Stuttgarter Schauspiel theatre with music by Hindemith. He even

influenced the way dance was directed in the pieces. As with *The Triadic Ballet*, these productions sparked a great deal of controversy and discussion.

Laban's impact in Stuttgart and the founding of Dance Theatre Laban

According to the dance theorist, teacher and choreographer Rudolf von Laban (1879–1958), “there is a dancer in everyone.” He came to Stuttgart after the end of World War One, the manuscript for his first book in his bag. He had previously been in Switzerland: in 1913, he had started his movement studies and developed his dance theory **Monte Verità**, and in 1915 he had founded and developed the first Laban School in Zurich with Suzanne Perrottet and **Mary Wigman**.

Armed with his new ideas and teachings, Laban gathered a group of dance artists around him in Stuttgart and together they founded modern dance from free dance – something we would today call the Expressionist Dance Movement.

On 25 April 1920, together with Dussia Bereska (1885–1953), Herta Feist (1896–1990) and Albrecht Knust (1896–1978), he started with his own lectures and presentations in the sports hall of the Falkenschule grammar school. In September 1920, he opened the Stuttgart Laban Studio in the function room of the Zebeka – an artistic affairs advisory service at Paulinenstr. 40 – with a handful of young people who had been enlisted by Grete Heid and Kurt Jooss (1901–1979) from youth-movement circles. (10)

Laban took the results of the movement analysis he had conducted at Monte Verità and in Zürich, particularly his swing-scales and Eukinetics, as well as the methods of group improvisation he tested there and linked them with elements of modern rhythmic gymnastics. Later on, Laban, supported by his followers, developed his practices and theories into a systematic teaching concept.

Kurt Jooss remembers the beginnings of his dance training with Laban:

“I think I was an unsuitable dancer: fat, phlegmatic and with no muscles to speak of. But a transformation took place the moment I came into contact with this world: my entire essence, my innermost self, was gripped and enraptured; my body became a dancer's body; my entire being began to lose itself in this art in wonderful ways.” And: “[...] I only wanted to dance. It was a complete obsession.” (Quoted in Patricia Stöckemann 2001, p. 31).(11)

At the start, Laban taught only a few students, and if the words of his master student Kurt Jooss are to be believed then not everyone had a talent for dance. As Laban became more well known and his student number grew, the room at Paulinenstr. 40

became too small, so the authorities allowed him to use the 'blue room' in the art building. (12)

Dancers trained by Laban and Dussia Bereska in the Stuttgart Laban Studio included Julian Algo, Sylvia Bodmer, Herta Feist, Edgar Frank, Kurt Jooss, Jens Keith, Albrecht Knust, Ellinor Lang-Corret, Gertrud Loeszer, Lotte Müller, Gert Neggo, Ingeborg Roon, Aino Siimola, Esther Smolova, Hildegard Troplowitz, Ida Urjan, Mario Volcard and Edith Walcher.

Even during his teaching of professional dancers, Laban recognised the lack of any artistic activity for lay people. He gave a series of lectures on "Body culture and gymnastics" at the Volkshochschule Stuttgart and introduced amateur dance there. He also made the first attempts to reform the choir movement (speaking choir, movement choir and singing choir) that was endemic among working-class youths. And not least, he gave summer courses in Bad Cannstatt to members of various gymnastics schools and physical education teachers, and special courses for young people. He also trained the first choirmasters for amateur dance and founded a chamber dance theatre with Dussia Bereska. (13)

He then worked with his dance students on his first stage works, which were performed at the National Theatre in Mannheim and the Württemberg Landestheater in Stuttgart: *Tannhäuser Bachanal* (1921, National Theatre in Mannheim) as well as an evening of different choreographies: *Epische Tanzfolge in vier Reigen* (Epic Dance Sequence in Four Round Dances) (1921, National Theatre in Mannheim) as well as the chamber dances *Elfenreigen* (Elves' Round Dance) (music: Friedrich Klose), *Magyar March* (Hungarian March) and *Sylphentanz* (Sylph Dance) (music: Hector Berlioz).

A re-worked version of the Epic dance sequence called *Die Geblendeten* (The Deluded) was also shown in Stuttgart in 1922. The premiere of his tragicomic dance game *Himmel und Erde* (Heaven and Earth) (music: Friedrich Willkens) – re-named *Oben und Unten* (Above and Below) in later versions – at the Württemberg Landestheater in Stuttgart was a big success. Advanced students dance the leading roles or act as choir leaders for a group of beginners, a key working principle that Laban used in the furtherance of his movement choirs.

The development of the lay dance movement and the heyday of movement choirs

After Laban's hopes of becoming ballet master at the Landestheater in Stuttgart were dashed, and faced with ill health, in 1922 he set off on a tour of north and south

Germany with his Stuttgart dance group, including a performance of *Die Geblendeten* at Lübeck, which led to a summer course under Laban's direction in Gleschendorf near the Großer Pönitzer See.

Here, with his entourage, Laban developed both chamber and stage pieces for movement choirs, and he activated large groups of lay dancers. There were intensive rehearsals, for example for the dance piece *Der Schwingende Tempel* (The Swinging Temple), which included the movement choir.

Laban understood movement choirs as forms of community dance, a "mid-point" between "actual dance art" and "a lay person's joy of movement". He also saw them as an element of festivity culture, and thus as "ritual gymnastics". (14) Everyone was a dancer in Laban's eyes, which is what he wrote in his first book *Die Welt des Tänzers. Fünf Gedankenreigen* (The World of the Dancer. The Five Round Dances of Thoughts) (1920, p. 181): "Human beings are dancers. [...] They show this in cultural life, in everyday life and at festivals."

After the summer course in Gleschendorf, Laban went with his dancers and assistants to Hamburg where in 1923 he founded another Laban School with an amateur department and movement choir (under the direction of Albrecht Knust).

Laban's first dance works in Hamburg were the dance symphony *Der Schwingende Tempel* (1922), which was conceived as a group piece, *Lichtwende* (Dawning Light) (1923), *Agamemnons Tod* (Agamemnon's Death) (1924, choreographic work by Raja Belensson, Albrecht Knust), and *Dämmernde Rhythmen* (Dawned Rhythm) (1926). He also ran the Kammertanzbühne Laban (Chamber Dance Theatre Laban) (1925–1927) with Dussia Bereska.

It was in Hamburg that Laban first linked speaking choirs with dance-trained movement choirs that assimilated the sound, melody, movement style and content of the spoken verses, and transposed them choreographically in physical expression. In doing so, he realised this new, movement-based production format that originated in movement and combined dance, sound and word in a single theatrical unit. (15)

These speaking-movement choirs, a new artistic and collective art form, had been gaining in popularity since 1914, predominantly in the festivity culture of the workers' movement. The fact that the dramatic and aesthetic character of speaking-movement choirs could be significantly advanced was mainly through the work of Laban's students.(16)

Lay theatre was already being promoted as an independent dramatic format in Stuttgart after 1918. In 1921, for example, the newly established drama department of the Arbeiterbildungsverein (a workers' educational club), made its debut with the dramatic poem *Wildfeuer* by Friedrich Halm. Events staged by unions and political parties not only featured mass games, speaking choirs and political cabaret, but also this new form of speaking-movement choirs propagated by Laban. (17)

The now large number of graduates from the Hamburg School, which now, in addition to amateur classes, also offered professional training for dancers and movement-choir masters, successfully took Laban's method to various German cities and Europe, resulting in the establishment of 24 Laban Schools across Europe in the years that followed. Laban's teaching and research work continued at the Choreographic Institute he founded in Würzburg (1926/27) and then in Berlin (1928/29). In 1929, the Laban Central School in Berlin merged with the dance department (run by Kurt Jooss und Sigurd Leeder) of the Folkwang School Essen.

A large, symbolic group dance (*Alltag und Fest / Everyday Life and Festivity*), which was designed by Laban as a spectacle for the masses involving 500 people, was performed at the Mannheim Stadium in 1930 to mark the anniversary of the city's National Theatre.

Laban was ballet director at the German State Opera ("Lindenoper") in Berlin from 1930 to 1934, the organiser of the German Dance Festival, and in 1936 director of the Meisterwerkstätte Tanz (master workshops for dance).

After Laban, his dancers, and the dance theatre had moved to Hamburg, two of his students continued his ideas and approach in Stuttgart: firstly, the ballet master of the Württemberg Landestheaters Edith Walcher, and from the 1930s onwards the Berlin-born expressionist dancer Grete Breitzkreuz taught for many years in Stuttgart and performed her dance creations there.

THE DANCE AND BALLET SCHOOL AT WÜRTTEMBERG LANDESTHEATER IN STUTTGART

After Laban left Stuttgart, the movement choir entity continued to be nurtured above all by Edith Walcher (b. 1898). A dance artist and educator, Walcher was very open to modern Free Dance. She worked as a dance master and choreographer at the Stuttgart Staatstheater and also ran a private dance school that was affiliated to the Württemberg Landestheater. Walcher was one of Laban's students in Stuttgart from

1919/20–1922. Even after he had left Stuttgart in 1922, she remained attached to his teachings. She regularly attended further training courses with Laban and even the Magdeburg Dancers' Congress in 1927. She organised guest performances for her dance group at the Staatstheater (1923/1924) and its neighbouring towns and cities, and she also took part in various Laban movement choir projects with her students.

After her commitments in Stuttgart came to an end, Walcher became ballet master at the Städtische Bühnen (municipal theatres) in Barmen-Elberfeld from 1927 onwards.

GRETE BREITKREUZ

From 1931 onwards, Berlin-born Grete Breitzkreuz (18) gave courses in rhythmic gymnastics and expressionist dance in various institutions in Stuttgart as well as at her own school there.

A dancer and dance educator, she initially studied rhythmic gymnastics at Lotte Wedekind's Laban School before continuing her dance and Laban notation studies at the Laban Central School from 1928 onwards. In order to be able to finance her studies and secure the means to live, she also helped Laban in his office. After finishing her diploma, he recommended she become a volunteer at the Nuremberg Opera where she worked as a choreographer for the chorus performances and the ballet company. Through the director of the Jewish department store Schocken, which was very well known in its day, she obtained a position as a gymnastics teacher. She developed her Stuttgart School alongside her occupational courses and artistic tasks at the store. In the 1930s, she was fully aware of the risk of ideological misuse owing to the superficial similarity of movement choirs with emotional mass performances, but she herself only saw the aesthetics of the dance-gymnastic works performed. (19)

Together with Brita Stegman and 40 girls from her dance group, Breitzkreuz was involved in the large lay production *Vom Tauwind und der neuen Freude* (Of the Spring Wind and the New Joy) (1936), which was initially intended to be performed at the opening of the Dietrich-Eckart-Bühne (Dietrich Eckart Theatre) and the Olympic Games in Berlin, but it was rejected at short notice – at the dress rehearsal – by Joseph Goebbels, Reich Minister for Public Enlightenment and Propaganda, and President of the Reich Culture Chamber. Breitzkreuz deplored Goebbels' decision: "However – the rehearsals went very well and gave an idea of the great movement poem that people outside now won't see." (20)

Breitkreuz was regularly on the road as a solo dancer both before and after the Second World War. She was generally accompanied by the pianist Erich Hermann and danced with great intensity and expression, and a certain lightness. She performed in matinees at the Stuttgart Schauspielhaus and also presented the choreographic results of her teaching activities in various dance-school productions.

She was also contracted to train upcoming gymnastics and sports teachers at the Kiedaisch-Gymnastikschule (21), which was founded in 1929.

EURYTHMY: RUDOLF STEINER (1867–1925)

Any look at the various manifestations of the rhythm and expressionist dance movement in Stuttgart would be incomplete without mentioning the anthroposophy-based body and movement system eurythmy that Rudolf Steiner and Marie von Sivers developed around 1918. Anthroposophic eurythmy is an independent offshoot of the rhythm movement.

As with the gymnastics and expressionist dance movement, this expressionistic movement art, which is still taught in Waldorf Schools today, has its roots in the emotional expression taught by François Delsarte (1811-1871) and which Steele MackKaye and Genevieve Stebbins developed into a gymnastics system in America. The Delsarte system is based on the notion of unity of body, soul and mind, an idea that formed the foundation of all reform directions and practices in physical education at the time.

The ancient concept of eurythmy meant “good”, “correct” rhythm in movement. Laban understood it as a “beneficial movement flow that is perceptible to the senses”. (22) Thanks to the rhythmic gymnastics approach adopted by Emile Jaques-Dalcroze (1865–1950), this concept, which was considered ideal, became widespread in the gymnastics kinesiology of the day.

The “beautiful, rhythmically flowing movement” is also the means of expression in anthroposophic eurythmy, which was developed by Rudolf Steiner (1861–1925) and above all by Marie von Sivers (1887–1948) at the start of the 20th century, between 1911 and 1925. After Steiner’s first attempts, this form of movement art developed gradually into a specific art form in the Munich productions of Steiner’s *Vier Mysteriendramen* (Four Mystery Plays) from 1910 to 1913 in which he was assisted by his colleagues Mieta Waller und Marie von Sivers, and in which literature and music was made visible through human movement. Language and sounds appear in shapes and gestures, and are performed in conscious movements and

choreographies. Long, single-coloured garments and veils as well as changing, colourful stage lighting are the most conspicuous visual features of a classical eurythmy production.

In 1921, Rudolf und Marie Steiner-Sivers searched for a location for the first eurythmy school, which would allow students to delve deeper into eurythmy and at the same time look at other artistic trends. Alice Fels (1884–1973), one of Steiner's close colleagues who was involved in a 1913 production of the Mystery Play *Der Seelen Erwachen* (The Soul's Awakening) and who later became a eurythmist, was put in charge of establishing the school. She decided on Stuttgart since a Waldorf School already existed there and she could start the first course in 1922/1923. The Eurythmeum, which was constructed on the basis of Steiner's plans, was opened on Umlandshöhe in 1924 with Fels as principal. The school had to be closed in 1930. Fels, who was half-Jewish, moved to Dornach, Switzerland. (23)

In 1935, Marie Steiner von Sievers ceded the artistic and educational directorship of the school to Else Klink (1907–1994) and Otto Wiemer (1888–1960). Klink had been one of Fels's master students and after finishing her studies spent three years establishing eurythmy in Holland.

The two eurythmists were not only committed to teaching their art: at the same time they developed a performance ensemble that made eurythmy and the Stuttgart Eurythmeum school internationally famous. The ruling National Socialists banned eurythmy in 1936 and Else Klink was given a restricted permit for educational training but not for performances. In addition, the Eurythmeum had to join the Fachschaft Tanz (dance section) of the Reich Theatre Chamber. Klink had argued for eurythmy to remain an independent discipline. Together with Wiemer – who was in charge of the teaching of aesthetics – she was able to give another five courses and provide intensive training to around 40 more students before the Gestapo banned all eurythmic activities in 1941. (24)

Modern dance after 1945

After the Second World War, Grete Breitzkreuz and the Herion student Ursula Bischoff taught in the spirit of expressive modern dance. However, their painstaking beginnings and development work after the end of the war as well as their valuable educational and artistic work was only partially noticed and appreciated by the public as new dance-culture styles and aesthetics had become more important in the 1960s and 70s. It was difficult for independent contemporary-modern dance ensembles to develop autonomously at this time, as the Stuttgart Ballet, which under John Cranko

(1927–1973) had become increasingly well-known and now enjoyed a great deal of public attention, dominated the dance scene. Nonetheless, it was at this time that Ursula Bischoff-Mußhake succeeded in uniting her motivation for artistic expression with her commitment to education, and with determination and unlimited idealism created her dance school and the TELOS ensemble.

After taking her first dance lessons with Ida Herion from 1943–1945 under difficult conditions during the Second World War, Ursula Bischoff-Mußhake (b. 1927) trained in dance and movement education at the Dorothee Günther School in Munich where she danced in Maja Lex's class. After finishing her exams, she became Elisabeth Duncan's student (1946/47) at Engelberg in Winterbach as well as in Stuttgart. In the 1950s, she attended courses by Harald Kreuzberg in Bern and trained in classical ballet with Peter Roleff and Karl-Heinz King (Munich), as well as with Anneliese Mörike (Stuttgart). The dance and ballet school she opened in Stuttgart in 1948 became an exceptional centre for modern dance and dance theatre in the 1980s. The TELOS dance studio stood out for its holistic integration of art, education and therapy. In addition to her dance school, Bischoff-Mußhake endeavoured to develop a professional dance ensemble made up of dancers with and without hearing difficulties. Her school was well known among professionals as a training centre for upcoming dancers, and a string of young contemporary-dance choreographers had the opportunity to work for and with the TELOS company. Bischoff-Mußhake started teaching Pilates at the TELOS studio in 1997. Despite the fact the studio closed in 2010, Bischoff-Mußhake is still passing on her immense body and movement knowledge.

One century after the avant-garde of modern dance, a group of contemporary choreographers and artists – founding members including Bettina Milz, Marco Santi, Alexander Frangenheim and Catarina Mora – founded the Tanz und Performance (Dance and Performance) initiative in Stuttgart in 1999/2000 and initiated a production centre for dance and performance artists. The production centre not only remains a cross-disciplinary training and rehearsal location for the contemporary independent dance scene in Stuttgart, as it is also as a lively meeting point prompting discussions about artistic and cultural policy. In co-operation with the TanzSzene Baden-Württemberg association, the production centre staged the TANZLOKAL 2013 dance festival, which considered and presented contemporary positions on dance history in southwest Germany from 1920 onwards. The historiographical search for traces made it spectacularly clear how the local modern dance avant-garde scene – both within and outside of established theatre – had provided impetus for the dissemination of modern dance and dance theatre. Owing to

the international attention given to the Stuttgart Ballet, this “chapter” in Stuttgart’s dance history has until now gone barely unnoticed in the public arena. The TANZLOKAL 2013 initiative was an important step forward for remembrance culture as regards modern dance in Stuttgart, mainly because it allowed this branch of dance history to be re-discovered by both dance creators and the public through projects and the results of historical research.

Endnotes

(1) This not only includes “rhythmic gymnastics” as taught by Émile Jaques-Dalcroze from 1910/11 onwards at the Educational Institution for Music und Rhythm, but also the various manifestations of the gymnastics and body culture movement as well as the sport movement which was developing at the same time.

(2) Rudolf presented his dance-related philosophical and ideological convictions for the first time in his five “round dances of thoughts”.

(3) From Karl Toepfer 1997, p. 67; quote from Ernst Schertel 1919/20, p. 399.

(4) For biographical notes on Ursula Bischoff-Mußhake, see section 8, p. 10.

(5) Ida Herion also knew Émile Jaques-Dalcroze’s method, as he had given a demonstration of it at an event organised by the General German Music Association in Stuttgart in 1908.

(6) Renate Braig-Witzel and Alfred Braig opened a school for ballet, gymnastics and dance in Stuttgart-Zuffenhausen. Braig-Witzel was responsible for ballet teachers at the German Professional Association for Dance Education (DBfT) and for organising International Dance Weeks at their school, which led to contact with international guest teachers, e.g. the doyen of Spanish dance teachers and castanet experts José de Udaeta. The school existed until 2002.

(7) Albrecht Burger and Elsa Burger-Hötzel were dancers at the Württemberg Landestheater and they also had a dance school for ballroom dancing in Stuttgart.

(8) Music from Handel, Galuppi, Haydn, Mozart, Debussy, Bossi and Tarenghi was used at the premiere in Stuttgart. It was not until 1926 that a reworked version with Paul Hindemith’s music for a mechanical organ was performed at the Donaueschingen Festival.

(9) Cf. Jörg Schweigard 2012, pp. 138 176.

(10) Grete Heid was a dance teacher in Stuttgart, Kurt Jooss took his first dance teachers with her.

(11) Quoted in Patricia Stöckemann 2001, pp. 30 and 31.

(12) This room was close to the Burger-Hötzel dance school.

(13) In Evelyn Dörr 2008, p. 89, Valerie Preston-Dunlop 2008, p. 59 et seq. and Martin Gleisner 1928.

(14) Cf. Rudolf von Laban 1926, pp. 10 and 130 et seq. as well as Rudolf von

Laban 1927, p. 80.

(15) In Patricia Stöckemann 2001, p. 42. There were already 12 Laban movement choirs in 1924 as well as the speaking-movement choirs that had emerged from the workers' movement's lay theatre company.

(16) Those involved included the Laban students Martin Gleisner, Adolf Johannesson and Otto Zimmermann. Cf. Jörg Wetterich 1993, p. 357.

(17) Cf. Jörg Schweigard 2012, pp. 145-149.

(18) 1941 saw her marriage to the sculptor Emil Brüllmann (1902–1989) and the birth of their daughter Christa. The teaching rooms at Stuttgart's Oberes Museum in Calwer Str. as well as their flat at Calwer Str. 58 were bombed in 1943. They were able to find accommodation in Alexanderstr. They evacuated to Giengen in 1945. They began teaching in Stuttgart again after the end of the war. Grete Breitzkreuz performed as an expressionist dancer in Germany and the GDR until 1954, supported by Harald Kreutzberg (1902–1968) and others, at the Altes Schauspielhaus, the Opera House and the Chamber Theatre. Cf. Maja Riepl-Schmidt 1998, pp. 296-302.

(19) Cf. Maja Riepl-Schmidt (1998, p. 299 et seq.)

(20) See Lebensreigen und Tanz. Interview in the Berliner Palette from 9/4/1948

(21) Mathik Kiedaisch opened this gymnastics school as a private training institution in 1929, one year after the establishment of Fritz Kiedaisch's skiing school. The former received state recognition in 1935.

(22) Cf. Rudolf von Laban 1926, p. 166.

(23) Cf. Christa Seiler: Alice Fels © Forschungsstelle Kulturimpuls – Biographien Dokumentation – www.kulturimpuls.org.

(24) Cf. Magdalene Sieglöcher. Else Klink © Forschungsstelle Kulturimpuls – Biographien Dokumentation – www.kulturimpuls.org.

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ABV Stuttgart chronicle at <http://www.abv-stuttgart.de/index.php/verein/vereinschronik>

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CLAUDIA FLEISCHLE-BRAUN

Claudia Fleischle-Braun is an expert on contemporary dance, the development and teaching of contemporary dance, as well as dance education. From 1978 to 2006, she was a researcher and lecturer for gymnastics and dance at the Institute for Sports Science at Stuttgart University. After completing her doctorate on the history and teaching of modern dance (1999), she was elected to the management team of the Society for Dance Research in 2005. She is committed to giving dance a stronger presence in educational systems.