

Hudobná a tanečná fakulta
Centrum výskumu v spolupráci
s Katedrou tanečnej tvorby HTF
Vysokej školy múzických umení

Tanečný kongres Tanec.SK 2026

s medzinárodnou účasťou

TÉMA:

Význam medzinárodnej spolupráce pre umeleckú tvorbu a výskum v tanečnom umení

19 – 20 | 11 | 2026
KONCERTNÁ SIEŇ DVORANA
ZOCHOVA 1, BRATISLAVA

Z VEREJNÝCH ZDROJOV PODPORIL FOND NA PODPORU UMENIA

Welcome Address by the Organiser

Dear dancers, dear friends,

We warmly welcome you to the 12th edition of the Dance Congress – Tanec.SK 2026, which we open today on behalf of the Research Centre and the Department of Dance Creation at the Faculty of Music and Dance (HTF) of the Academy of Performing Arts (VŠMU). We are delighted that, thanks to the Slovak Arts Council, we are able to continue this unique project. Our gratitude also goes to two pillars of Slovak culture—the Academy of Performing Arts (VŠMU) and the Slovak National Theatre (SND) Ballet—which have once again joined forces for this congress.

We would like to extend special thanks to our patrons: the Dean of the Faculty of Music and Dance (HTF VŠMU), Prof. Irina Čierniková, ArtD., and the Director of the SND Ballet, Nina Poláková. Today, we wish to express our sincere gratitude to the Dean for everything she has done for this project. She has always attended in person, taken a keen interest in the contributions presented over the years, and—with great patience and professional expertise—reviewed all the conference proceedings published to date. Her tenure as Dean will conclude in January 2027; however, we firmly believe that she will continue to collaborate with us on the Tanec.SK Dance Congress project. Thank you, Dean.

Over the past eleven years, through our congresses and peer-reviewed proceedings, we have contributed a wealth of valuable scientific knowledge. Three years ago, our Research Centre focused on the impact our choreographers have made on both domestic and international stages. In that context, we explored the current possibilities for international collaboration within higher education—whether in the education of students or the lifelong learning of educators and researchers. You will find answers to these questions in today's presentations.

We are joined by partners from the Hungarian Dance University (Magyar Táncművészeti Egyetem, formerly Magyar Táncművészeti Főiskola), represented by Dr. Anita Lanszki, as well as experts from our partner institution in Prague, HAMU: Professor Dorota Gremlicová, Ph.D., and Associate Professor Lucie Hayashi, Ph.D., Vice-Rector of AMU. The upcoming presentations will outline the collaborative frameworks available for fostering mutual enrichment with our international counterparts. For this reason, we have chosen the following theme for the twelfth edition of the Dance Congress – Tanec.SK 2026 project: "The Significance of International Collaboration for Artistic Creation and Research in the Field of Dance."

We extend our sincere thanks to all contributors for preparing and delivering their presentations. I trust that these insights will prove enriching for us all. I wish you pleasant and inspiring moments in our company at the Concert Hall.

Mgr. art. Ivica Liszkayová, PhD.
Head of the Research Centre, Faculty of Music and Dance
Academy of Performing Arts in Bratislava

Welcome Address by the Dean

Distinguished Guests, Esteemed Colleagues, Dear Students and Friends,

On behalf of the Faculty of Music and Dance of the Academy of Performing Arts in Bratislava, and in my own name, it is my great pleasure to warmly welcome you to the 12th edition of the Tanec.SK 2026 Dance Congress, with international participation.

The theme of this year's congress is ***The Importance of International Cooperation for Artistic Creation and Research in Dance***.

The number twelve carries many symbols and meanings that are familiar to us all. There are twelve months in a year, twelve hours on a clock face, twelve apostles and twelve signs of the zodiac. Twelve is also known as a dozen and, in many cultures, is associated with harmony, completeness and wholeness.

In music, we know the twelve semitones of the chromatic scale. Each has its own place and significance. It is only through their combination that an infinite range of musical possibilities emerges. The same is true of **dance as an art** form. Every country, every culture and every artistic school brings its own language, its own experience and its own distinctive perspective on dance. It is precisely through their encounters, exchanges and collaboration that new artistic impulses, creative work and research can flourish.

Perhaps this is where the true significance of international cooperation lies – **not in striving to be the same, but in allowing our differences to enrich one another.**

And if twelve symbolises the completion of a cycle, I believe that, for us, it is not a full stop, but rather a wonderful beginning of a new chapter.

On this occasion, I would like to express my sincere gratitude to everyone who has helped shape and build this congress over the years. Their dedicated work, sense of responsibility and perseverance have enabled this event to grow, evolve and inspire new generations. Special recognition goes to the leadership of the HTF Centre for the Arts and all its members.

I wish you all two days filled with enriching encounters, new insights and valuable ideas to reflect upon.

Thank you for your attention. May the 12th edition of the Tanec.SK 2026 Dance Congress be yet another wonderful and inspiring gathering of our dance community.

Prof. Mgr. art. Irina Čierniková, ArtD.
Dean of the Faculty of Music and Dance
Academy of Performing Arts in Bratislava

Programme

Dance Congress – Tanec.SK 2026

November 19–20, 2026 · Dvorana Concert Hall, Zochova 1, Bratislava

Thursday, November 19, 2026

10:00	**Opening of the Dance Congress – Welcome and Speeches** prof. Mgr. art. Irina Čierniková, ArtD., Dean of HTF VŠMU
10:15–10:35	**Dr. Anita Lanszki** *Arts in Motion: From Mobility to a Shared Research Space in Central European Dance Higher Education*
10:35–10:55	**Mgr. art. Ľubica Orovnická, ArtD.** *When Education Crosses Borders: The Impact of the CEEPUS "Arts in Motion" Network on the Dance Department of the Academy of Performing Arts*
11:00–11:20	**Mgr. Miroslava Kovářová, ArtD.** *The Aerowaves Ecosystem: From Supporting Choreographers to Developing Critical Discourse and Curatorial Practice in Contemporary Dance*
11:20–11:30	*Break*
11:30–11:50	**Mgr. art. Kristián Kohút, ArtD.** *Dance as a Border-Moving Medium: The Slovak-Mozambican Educational Exchange*
11:50–12:15	**prof. Mgr. Dorota Gremlicová, Ph.D.** *Czech Choreology and the Study Group on Ethnochoreology of the International Council for Traditions of Music and Dance: Contributions and Benefits*
12:15–12:35	**prof. Mgr. Marta Poláková, ArtD.** *What Do We Bring Back from Abroad? Insights for Contemporary Dance Education*
12:35–12:45	*Break*
12:45–13:10	**Mgr. art. Kristián Kohút, ArtD.** *Continuity and Benefits of Czech-Slovak Cooperation in Dance Education*
13:10–13:30	**Assoc. Prof. Mgr. MgA. Lucie Hayashi, Ph.D.** *The Far East Up Close*
13:40–14:00	**Discussion – Conclusion of the first day of the congress** *Diskusia – záver prvého dňa kongresu*

Dr. Anita Lanszki, PhD., associate professor, director

Arts in Motion: From Mobility to a Shared Research Space in Central European Dance Higher Education

ABSTRACT

Arts in Motion is a CEEPUS network coordinated by the Hungarian Dance University and designed to turn regional mobility into sustained cooperation in dance higher education, research and innovation. Launched in 2025 with seven partner institutions and expanded to nine in its second year, the network connects Central European institutions around mental health in the performing arts, dance and digitalization, art theory and history, and shared regional dance heritage. This paper presents the network's objectives and first-year experience, with particular attention to the forms of mobility that generated the strongest academic value. Examples include the Budapest kick-off meeting, student mobility to Poland, staff mobility from Slovakia to Austria for dance-history research, and the highly successful Dance and Film intensive course in Slovenia. The paper also examines challenges in quota use and argues that short, focused and practice-oriented formats are especially well suited to dance higher education. Finally, it shows how mobility has already developed into joint research, conference dissemination, digital practice and network expansion.

Keywords: CEEPUS, dance higher education, academic mobility, international collaboration.

Dr. Anita Lanszki, PhD. (Mezőkövesd, 1977)

Dr. habil. Anita Lanszki is an associate professor at the Hungarian Dance University in Budapest, where she serves as Director of the Vályi Rózsi Library, Archive and Dance Science Research Center, Head of the Department of Pedagogy and Psychology, and Chair of the Scientific Council. She is also the coordinator of the international Arts in Motion CEEPUS network. Her research focuses on arts-based and participatory research methods, digital storytelling, dance education, and the use of digital technologies in higher education. She is particularly interested in how movement, visual media, and narrative methods can support learning, identity construction, and well-being in arts education. She is active in international research collaborations and coordinates academic networks and conferences in several dance-connected fields. As

Editor-in-Chief of the indexed, bilingual journal *Dance and Education / Tánc és Nevelés*, she contributes to the development and international visibility of dance research. Alongside her work at the Hungarian Dance University, she also teaches and supervises doctoral research at Eötvös Loránd University in Budapest.

Mgr. art. Ľubica Orovnická, ArtD.

When Education Crosses Borders: The Impact of the CEEPUS "Arts in Motion" Network on the Dance Department of the Academy of Performing Arts

ABSTRACT

The article maps the progress, objectives, and key activities of the Dance Department over the past year and a half within this international academic network. The introductory part of the work is devoted to the CEEPUS network and the participating universities or art institutes under the Arts in Motion project, thereby defining the framework and European reach of this cooperation. The main focus of the text is on the mobility participants themselves—students and educators who have actively utilized the network, sharing their impressions, experiences gained, and reflections on their visits to participating academic institutions. In conclusion, the author summarizes the contribution made so far to academic dance activities and presents a vision for future projects aimed at strengthening the international standing of the Dance Department.

Keywords: CEEPUS, Arts in Motion, mobility network, Dance Department, Academy of Performing Arts, dance education, international cooperation, academic mobility, dance research.

Mgr. art. Ľubica Orovnická, ArtD. (Žilina, 1983)

She completed her studies in classical dance at the Košice Conservatory (2002) and in classical dance pedagogy at the Dance Department, Faculty of Music and Dance (HTF) at the Academy of Performing Arts in Bratislava (VŠMU) (2007). During her time at the conservatory, she performed with the Ballet of the State Theatre in Košice; later, she appeared as a guest artist at the Nová scéna Theatre (in *The Rat-Catcher* / *Krysař*) and at the Slovak National Theatre Opera (in *The Daughter of the Regiment* / *Dcéra pluku*). From 2006 to 2013, she taught at the Eva Jaczová Dance Conservatory in Bratislava. In 2008, she assisted in the rehearsal of children's roles for the Slovak National Theatre's premiere of *The Nutcracker*, choreographed by Fernand Nault. Since completing her doctoral studies at VŠMU, she has served as an assistant professor in the Dance Department. She is the author of the monograph *Injury Prevention for Professional Dancers* (*Prevencia úrazovosti profesionálnych tanečníkov*). Her work focuses on maintaining the functionality of the musculoskeletal system and

the overall health of professional dancers. She is a certified instructor of the "Pilates Medical" exercise method and "Progressing Ballet Technique." She contributes to the professional journal *Tanec/Dance* and is a member of the CID Dance Congress network, which operates under UNESCO. She participated in the World Congresses on Dance Research in 2024 and 2025.

Mgr. Miroslava Kovářová, ArtD.

The Aerowaves Ecosystem: From Supporting Choreographers to Developing Critical Discourse and Curatorial Practice in Contemporary Dance

ABSTRACT

This paper explores the significance of the international network Aerowaves as a vital ecosystem for international cooperation and the systematic development of contemporary dance in Europe. Its activities extend far beyond the presentation of artistic work. At the heart of the network is the annual selection of the Aerowaves Twenty, which supports sustainable international mobility for emerging artists and culminates in the international dance festival Spring Forward.

Aerowaves takes a comprehensive approach to developing the dance sector through a range of complementary initiatives. Springback Magazine and the mentoring programme Springback Academy encourage critical reflection and dance journalism, nurturing a new generation of dance writers and critics. In parallel, Startup Forum supports emerging dance curators through professional mentoring and financial assistance for their projects. Together, these initiatives complete a comprehensive cycle of support, extending from the presentation of choreographic work through critical discourse to the strategic programming of festivals and cultural venues.

Keywords: Aerowaves network, international cooperation, sustainable mobility, emerging artists, contemporary dance.

Mgr. Miroslava Kovářová, ArtD. (Bratislava, 1958)

She graduated from the University of Economics in Bratislava and continued her studies at the Academy of Performing Arts (VŠMU), specializing in dance pedagogy (1990) and later completing her doctoral studies (2007). From 1989 to 1991, she worked as a ballet mistress at the Slovak National Theatre, and subsequently as a dance educator and choreographer at the Nová scéna Theatre. Since 1993, she has served as a dance educator in the Department of Dance Creation at the Academy of Performing Arts. From 2006 to 2010, she was the chief dramaturg of the Slovak National Theatre Ballet. From January 2011 to March 2012, she served as dramaturg and executive director of the dance company Balet Bratislava. From March 2012 to December 2013, she headed the dance company at the Nová scéna Theatre in Bratislava. Since 2016, she has

been the Head of the Department of Dance Creation at the Academy of Performing Arts. She served as chair of the Association of Contemporary Dance from 1996 to 2000, and as chair of the Bratislava in Motion (Bratislava v pohybe) Association from 2000 to 2020. Since 1997, she has served as the artistic director of the international contemporary dance festival *Bratislava in Motion*; from the festival's inception until 2020, she also held the position of executive director. Between 2002 and 2006, she completed training in the Feldenkrais Method as part of the *Feldenkrais® International Training Program Wien III*, and she is currently actively involved with this method as an instructor. As a choreographer, she has collaborated with various theatres—the Slovak National Theatre, the Nová scéna Theatre, ASTORKA Korzo '90, the Theatre for Children and Youth in Trnava, and the Andrej Bagar Theatre in Nitra—as well as with Slovak Television. She has also worked as an educator abroad (in Austria, the Czech Republic, Moldova, Finland, Poland, and Norway).

Mgr. art. Kristián Kohút, ArtD.

Dance as a Border-Moving Medium: The Slovak-Mozambican Educational Exchange

ABSTRACT

The paper reflects on the bilateral academic cooperation between the Dance Department of the Academy of Performing Arts in Bratislava (VŠMU) and the Instituto Superior de Artes e Cultura (ISArC) in Mozambique, realized through the Erasmus+ program. It focuses on the concept of dance as a "border-moving medium" that not only transcends the geographic and geopolitical distances between Central Europe and Sub-Saharan Africa but also transforms established pedagogical paradigms. The paper analyses the mutual transfer of knowledge: the confrontation of European and Mozambican contemporary dance methodologies. The paper draws on the author's direct empirical experience of teaching in Mozambique and reciprocally reflects on the pedagogical mobility of Mozambican educators in Bratislava. This reflection on mutual teaching practice serves as a live case study of unique institutional cooperation, contributing to the development of intercultural sensitivity and defining the long-term impact of these exchanges on shaping inclusive dance education.

Keywords: Contemporary dance, dance pedagogy, inclusive dance education, intercultural sensitivity, Erasmus+, VŠMU, Mozambique.

Mgr. art. Kristián Kohút, ArtD. (Bratislava, 1978)

He completed his studies in classical dance at the Eva Jaczová Dance Conservatory in Bratislava in 1997, under the tutelage of Danica Pilzová. In 2009, he earned a degree in dance arts from the Academy of Performing Arts (VŠMU) in Bratislava, studying under Irina Čierniková and Dagmar Hubová. He subsequently pursued doctoral studies at the same institution, during which time he completed three study residencies at the School of American Ballet in New York. While still a student at the conservatory, he performed with the Slovak National Theatre (SND) Ballet and with Jana Kůrová's company in Prague. Upon graduation, he joined the SND Ballet, where—with a brief interruption—he worked as a performer until 2009. During his time with the SND Ballet, he also served as the coordinator for the company's marketing activities. Since 2018, he has been a classical dance instructor in the Department of Dance Creation at the Academy of Performing Arts (VŠMU) in Bratislava, as well as a researcher at the

Academy's Research Centre, focusing on the study of classical dance technique. In 2016 and 2017, he served as a guest ballet master for the ballet company of the National Theatre in Košice, and from 2018 to 2021, he worked as a guest dance instructor for SĽUK (the Slovak State Traditional Dance Company). In the autumn of 2024, he participated in an academic mobility program in Mozambique, where he led practical seminars on classical dance technique at a local arts university. He has actively participated in numerous international congresses—both in Slovakia and abroad—presenting work that documents prominent Slovak dance figures and explores the historiography of classical dance. Since 2021, he has served as the Chief Dramaturg of the Slovak National Theatre (SND) Ballet. He also contributed his dramaturgical expertise to the creation and realization of the ballet *The Place of Choice* by choreographer Roman Novitzky, which had its world premiere with the prestigious Stuttgart Ballet in the spring of 2024. He contributes reflections and reviews to the professional journal *Tanec/Dance* and to *Tempo*, the journal of the Faculty of Music and Dance at the Academy of Performing Arts in Bratislava (VŠMU). In 2019, his collection of reviews, *Metamorfózy baletu 2016 – 2019* (Metamorphoses of Ballet 2016–2019), was published. As a co-author, he documented a decade of the SND Ballet in the publication *Zlaté 60. (roky) v Slovenskom národnom divadle* (The Golden 60s at the Slovak National Theatre) and contributed ten scholarly studies to the volume *100 rokov Slovenského národného divadla* (100 Years of the Slovak National Theatre). In 2025 his book *Naši choreografi baletu a ich tvorba* (*Our Ballet Choreographers and Their Works*) was published.

prof. Mgr. Dorota Gremlicová, Ph.D.

Czech Choreology and the Study Group on Ethnochoreology of the International Council for Traditions of Music and Dance: Contributions and Benefits

ABSTRACT

The Study Group on Ethnochoreology (International Council for Traditions of Music and Dance) is today one of the largest and most influential organizations of dance scholars with a global reach, whose core research framework is based on ethnochoreology and dance anthropology. Czech scholars stood at the inception of the Study Group in the early 1960s, and since then, they have engaged in its activities in various ways and across different fields. Initially, their focus was primarily on dance analysis and the study of traditional European dance forms. Over time, this expanded to include other topics (such as the phenomenon of the so-called Round Dances, the folklore movement, and the revivalism of the second half of the 20th century) as well as activities like teaching intensive courses within the Erasmus program. In the new millennium, "Czech" interaction with this international dance scholarship environment continues to evolve, specifically within the Department of Dance and the Institute of Choreology at HAMU (Music and Dance Faculty, Academy of Performing Arts in Prague), where it plays a significant role in helping young scholars adapt to the broader academic field. It is therefore fitting to attempt to capture the characteristics and significance of this mutual communication for both the local Czech academic community and the international community united within the Study Group.

Keywords: Ethnochoreology, dance anthropology, Study Group on Ethnochoreology, Czech Republic, traditional dance, folklore movement, HAMU.

prof. Mgr. Dorota Gremlicová, Ph.D. (Pra, 1966)

She studied Dance Theory at the Department of Dance, Music Faculty of the Academy of Performing Arts in Prague (1989; doctoral studies completed in 2004). She worked as an editor of the journal *Taneční listy* (1989–1994), and since 1992 she has taught at the Department of Dance at HAMU (she was appointed professor in 2008). Her research focuses on the history of dance in the modern era, dance analysis and notation, and the sociology of dance. She

takes part in international dance research within the Study Group on Ethnochoreology of the International Council for Traditions of Music and Dance. Her recent studies include "Decency, Health, and Grace Endangered by Quick Dancing? The New Dance Style in Bohemia in 1830", in: BAKKA, E.; BUCKLAND, T. J.; SAARIKOSKI, H.; VON BIBRA WHARTON, A. (eds.), *Waltzing Through Europe: Attitudes towards Couple Dances in the Long Nineteenth Century*, Open Book Publishers, 2020; and "Španělský tanec a tanečníci v českých zemích: radost ze života v tančícím těle" (Spanish Dance and Dancers in the Czech Lands: The Joy of Life in the Dancing Body), *Živá hudba* 12, 2021, pp. 146–167. She has contributed to the monographs STAVĚLOVÁ, D. et al., *Tíha a beztíže folkloru. Folklorní hnutí druhé poloviny 20. století v českých zemích* (The Weight and Weightlessness of Folklore: The Folklore Movement in the Czech Lands in the Second Half of the 20th Century), Prague: Academia, 2021; GREMLICOVÁ, D.; LÖSSL, J.; NĚMEČKOVÁ, E., *Tanec jako záliba. Amatérské soubory scénického tance v českých zemích druhé poloviny 20. století* (Dance as a Hobby: Amateur Stage Dance Companies in the Czech Lands in the Second Half of the 20th Century), Prague: NIPOS, 2021; and GREMLICOVÁ, D.; LÖSSL, J.; NĚMEČKOVÁ, E., *Tanec jako záliba v regionech* (Dance as a Hobby in the Regions), Prague: NIPOS, 2023.

prof. Mgr. Marta Poláková, ArtD.

What Do We Bring Back from Abroad? Insights for Contemporary Dance Education

ABSTRACT

International collaborations provide a space not only for the exchange of experience but also for gaining fresh perspectives on what we teach in dance education and how we teach it. This presentation introduces selected insights from international educational contexts—most notably from the international symposium held in Prague in June 2026, titled *Inner Speech as a Stage Gesture in Dance Improvisation*—which have shaped my approach to pedagogical practice at the Academy of Performing Arts in Bratislava (VŠMU). One such insight is the enactivist understanding of learning, in which knowledge is constructed through an individual's active engagement with their environment and a specific situation. Another is the question of a student's creative agency—which, drawing on Biesta's distinction between "strong" and "weak" education, can be understood as a space for the emergence of individual possibilities for action, free from any predetermined notion of the creative outcome. The presentation explores how international experiences can be integrated into a local pedagogical environment—not merely through the adoption of specific techniques, but by transforming the very way we think about education.

Keywords: dance education, international professional exchange, creative agency, embodied stillness.

prof. Mgr. Marta Poláková, ArtD. (Bratislava, 1963)

A graduate of the Academy of Performing Arts in Bratislava, she also completed several study residencies abroad, including a prestigious Fulbright scholarship in the USA (2007). In 2008, she earned a certificate from the Laban/Bartenieff Institute of Movement Studies in New York. Active as an independent choreographer since 1990, she has created over twenty choreographic works for various ensembles, which have also been presented internationally. She is the author of three monographs on dance and regularly publishes articles in professional journals (such as *Tanec*, *kød*, and *Taneční zóna*). Since 2008, she has directed Laban's Atelier Bratislava—a platform for dance and movement that serves as a base for artistic and educational projects focused on progressive approaches to the body. She has taught contemporary dance technique and improvisation at the Academy of Performing Arts

in Bratislava since 1994. She has also lectured at universities in the USA, Poland, and China. Her most recent monograph, published in 2022, is titled *Rudolf Laban – Visionary of Dance and Theorist of Movement*. In 2023, she was appointed professor.

Mgr. art. Kristián Kohút, ArtD.

Continuity and Benefits of Czech-Slovak Cooperation in Dance Education

ABSTRACT

Current research initiatives and platforms, such as the KEGA and TATU projects or the TANEC.SK Dance Congress, clearly demonstrate the meaningful and long-term cooperation between academics from the Academy of Performing Arts in Prague (AMU) and the Slovak academic community. Czech-Slovak cooperation within these contemporary activities confirms the profound significance of a shared Czech-Slovak history and long-standing artistic and scholarly synergy. The author of the paper highlights the historical significance of the Czech-Slovak partnership and emphasizes that the development of professional dance in Slovakia has been closely linked, from its very inception to the present day, with the activities of Czech artists, educators, and theorists who fundamentally shaped theatre practice, the educational process, and dance theory in Slovakia. The presented paper outlines the continuity and vital importance of this Czech-Slovak cooperation.

Mgr. art. Kristián Kohút, ArtD. (Bratislava, 1978)

He completed his studies in classical dance at the Eva Jaczová Dance Conservatory in Bratislava in 1997, under the tutelage of Danica Pilzová. In 2009, he earned a degree in dance arts from the Academy of Performing Arts (VŠMU) in Bratislava, studying under Irina Čierniková and Dagmar Hubová. He subsequently pursued doctoral studies at the same institution, during which time he completed three study residencies at the School of American Ballet in New York. While still a student at the conservatory, he performed with the Slovak National Theatre (SND) Ballet and with Jana Kůrová's company in Prague. Upon graduation, he joined the SND Ballet, where—with a brief interruption—he worked as a performer until 2009. During his time with the SND Ballet, he also served as the coordinator for the company's marketing activities. Since 2018, he has been a classical dance instructor in the Department of Dance Creation at the Academy of Performing Arts (VŠMU) in Bratislava, as well as a researcher at the Academy's Research Centre, focusing on the study of classical dance technique. In 2016 and 2017, he served as a guest ballet master for the ballet company of the National Theatre in Košice, and from 2018 to 2021, he worked as a guest dance instructor for SĽUK (the Slovak State Traditional Dance Company).

In the autumn of 2024, he participated in an academic mobility program in Mozambique, where he led practical seminars on classical dance technique at a local arts university. He has actively participated in numerous international congresses—both in Slovakia and abroad—presenting work that documents prominent Slovak dance figures and explores the historiography of classical dance. Since 2021, he has served as the Chief Dramaturg of the Slovak National Theatre (SND) Ballet. He also contributed his dramaturgical expertise to the creation and realization of the ballet *The Place of Choice* by choreographer Roman Novitzky, which had its world premiere with the prestigious Stuttgart Ballet in the spring of 2024. He contributes reflections and reviews to the professional journal *Tanec/Dance* and to *Tempo*, the journal of the Faculty of Music and Dance at the Academy of Performing Arts in Bratislava (VŠMU). In 2019, his collection of reviews, *Metamorfózy baletu 2016 – 2019* (Metamorphoses of Ballet 2016–2019), was published. As a co-author, he documented a decade of the SND Ballet in the publication *Zlaté 60. (roky) v Slovenskom národnom divadle* (The Golden 60s at the Slovak National Theatre) and contributed ten scholarly studies to the volume *100 rokov Slovenského národného divadla* (100 Years of the Slovak National Theatre). In 2025 his book *Naši choreografi baletu a ich tvorba* (*Our Ballet Choreographers and Their Works*) was published.

Assoc. Prof. Mgr. MgA. Lucie Hayashi, Ph.D.

The Far East Up Close

ABSTRACT

With the expanding global influence of English and the digitalization of information and communication, the world beneath our feet is constantly shrinking. It is therefore logical that demand from Asian students for experience and education at European universities continues to grow—and not only in technical or natural science fields. The number of direct flights to the East is increasing, while Erasmus+ offers our students mobility funding even to distant destinations outside Europe, paving the way for a range of new sustainable partnerships.

Using examples of specific international collaborations between AMU and Japanese, Korean, and Chinese arts universities, as well as communication with prospective students, I will outline the potential of such dialogue, alongside the challenges this perspective brings to Czech higher education, and specifically to the field of dance.

Keywords: Dance education, higher arts education, internationalization, student mobility, Erasmus+, AMU, Far East.

Assoc. Prof. Mgr. MgA. Lucie Hayashi, Ph.D. (Zlín, 1983)

A Czech dance scholar, writer, and arts manager. She holds an MA in Japanese Studies from the Faculty of Arts, Charles University, as well as MA and Ph.D. degrees in Dance Studies from the Music and Dance Faculty of the Academy of Performing Arts in Prague (HAMU), where she completed her habilitation in 2024. She currently serves as Vice-Rector for Strategy, Development, Alumni Relations, and Public Engagement at AMU. She lectures in the fields of dance studies and arts management. In addition to her academic work, she is active in dance journalism as the founder and editor of *Taneční aktuality* (Dance News) and serves on professional grant committees in the arts sector.

Her research focuses on cultural policy, the economics of the arts, and Japanese dance. She is a member of the ICTMD Study Group on Ethnochoreology, regularly participates in international conferences, and publishes scholarly studies both in the Czech Republic and abroad.

She is co-editor of the book *Dance Studies: Foundations, Approaches and Perspectives* (Prague: AMU Press, 2025) and one of the authors of the collective monograph *The Profession of the Dancer* (Prague: AMU Press, 2011).