

“Suzanne Perrottet. After Dada, After Dance”

With Tarren Johnson & Joel Cocks, OOR Saloon & Elaine Mitchener, New Kyd and Thibault Lac

19.12.2025–17.05.2026

INTRODUCTION

Suzanne Perrottet (1889–1983) was one of the formative figures of the performing arts in Zurich and Switzerland in the twentieth century. As a dancer, musician, and pedagogue, she worked at crucial intersections of the avant-garde and connected legendary sites of activity: from rhythmic education with Émile Jaques-Dalcroze in Hellerau, through the life-reform movement on Monte Verità and the exchange there with Rudolf von Laban, to the establishment of an independent dance pedagogy in Zurich, as well as close ties to the Dada milieu.

After the incubation phase at the Cabaret Voltaire (February to June 1916), Perrottet performed as a pianist at the Zurich Dada soirées between July 1916 and April 1919 and is explicitly mentioned in the programs. Nevertheless, she has found just as little place in the movement’s historiography as dance within Dada as a whole. This is likely due both to sexist distortions in art historiography and to the ephemeral nature of performance art. Other testimonies of Dada—such as recited sound or simultaneous poems—were carefully documented in chronicles by and about Dadaists, while the contributions of women were often transmitted only as marginal notes.

“Suzanne Perrottet. After Dada, After Dance” places this extraordinary woman at the center for the first time alone, foregrounding the autonomy of her work and thinking—not merely as one of the so-called “Laban dancers.” Perrottet’s approach of freeing herself from conventions and daring to try something new clearly connects to Dada: to the breaking open of a language that seemed compromised by the First World War and the bourgeoisie; to the overcoming of the bourgeois corset, spontaneity, and the invention of new forms of expression, with the body central in its diverse expressive possibilities.

How can dance be exhibited—especially from a historical position for which hardly any moving image material exists? What remains? Of Perrottet’s legacy, photographs and documents such as notes, announcements, collected movement images, and dance notations have survived. The latter are presented publicly for the first time on a larger scale in this exhibition. The title “Suzanne Perrottet. After Dada, After Dance” poses a question beyond Dada and dance: how are bodies, movement, and presence inscribed into history—where they have long been overlooked, structurally marginalized, or simply forgotten?

From today’s perspective, the title invites us to ask: when is Dada productive today, and what can dance achieve? For many artists of Perrottet’s generation—especially women—dance was a means of liberation, of resisting social norms, and of reclaiming the body and self-determination. These ideas still have great resonance today: particularly in a time of global conflicts, rising authoritarianism, and backward-looking patriarchal values, the body remains a site of resis-

tance and renewal in order to preserve our shared humanity—an explicit goal of Perrottet’s.

To continue this path, the exhibition will be expanded monthly during its run through contributions by invited artists. The opening is marked by Tarren Johnson and Joel Cocks with a new performance and installation, “Shell Note Verliebt”, developed especially for the exhibition. They create connections between Perrottet’s estate (including the dance notations for “Swan Lake” and “Verliebt”) and the archive of their own artistic process, in order to explore the personal and social symbolism of movements, spaces, and their documentation. On January 18, 2026, OOR Saloon (Aio Frei & Franziska Koch), as a continuation of their engagement with queer-feminist scores, invites the British Afro-Caribbean vocalist, movement artist, and composer Elaine Mitchener. With “The Body Is The Score – 1. Betty”, Mitchener brings a historically overlooked movement voice into the space of the Cabaret Voltaire: that of Betty Baaron Samoa, who danced and worked with both Perrottet and Laban but scarcely appears in historical records—only Perrottet mentions her by name. After the performance, Elaine Mitchener will speak with researcher and curator Irene Revell. In February, New Kyd addresses the “Chants n_” in Dada programs, in which African and Oceanic art as well as poetry and music were important sources of inspiration. To this end, New Kyd develops the interdisciplinary participatory format “Political Marketplace”, which takes place on February 13 at the Cabaret Voltaire and on March 20 at Tanzhaus Zurich. In addition, their piece “Chanson Noire” (February 26) brings together music, dance, experimentation, and political allegory—a lament with the whole body, in which they pose the question: how can a human being attempt, without irony, to appropriate and reproduce a bird’s song? Finally, on March 26, Thibault Lac presents a new performance inspired by the codes and costumes of the cabaret world, translating the subversive potential of this scene into the present and engaging with Perrottet’s archive in this regard.

All of these artists leave traces of performance in the exhibition space, addressing the tensions between performance and documentation and offering further perspectives on movement, performativity, and the body. These traces enter into dialogue with the many exhibits that Perrottet preserved or that companions and researchers collected. In 1989, Harald Szeemann realized the first exhibition with her, in dialogue with Mary Wigman and Laban drawings, and initiated the transfer of key materials to the Kunsthhaus Zurich. Further holdings are now located at the SAPA Foundation, in the Perrottet family estate—from which works are being shown for the first time thanks to Myriam Perrottet—and in other archives, such as the Szeemann estate in Bellinzona or the estate of the Zurich photographer Niklaus Stauss.

In the exhibition, a de- and reconstructed dance infrastructure serves as a display for the exhibits, tracing

Perrottet's biographical paths. Red—a recurring motif in Perrottet's notes—marks the empty stage at the center. It emphasizes the absence of the performers' bodies and refers to Perrottet's appearances in cafés and cabarets. Entirely in the spirit of Perrottet's participatory approach, the stage may also be used by visitors to interpret the notations themselves or to move entirely freely. At the same time, it serves as a platform for the contemporary contributions to the program. The curtain becomes a symbol of the performing arts, its color echoing Perrottet's dress in the famous Meisenbach photographs from Ascona. As supports for the facsimiles, the ballet barres recall Perrottet's pedagogical work and her lasting influence on dance in Zurich. Two areas present originals: a Dada display case with loans from the Kunsthhaus Zurich and the SAPA Foundation, and a niche with previously unpublished works from the family estate.

BIOGRAPHICAL INFORMATION

The life path of Suzanne Perrottet, which was remarkably unconventional for a woman of her time, is closely linked to the emergence of modern dance in Europe. Born in Rolle in the French-speaking part of Switzerland, she grew up in a liberal, middle-class family, where she and her sister Lili were encouraged to pursue a musical career. She studied violin at the Geneva Conservatory and attended classes there with the musician and educator Émile Jaques-Dalcroze (1865–1950). At that time, he was developing "Rhythmic Gymnastics", an innovative pedagogical approach that broke away from purely theoretical instruction and made music a physical experience through ear training, rhythmic gymnastics, relaxation, solfège, and improvisation.

Under Jaques-Dalcroze's direction, Perrottet taught as his assistant and participated in tours across Switzerland and Europe. In 1910, she followed him to Hellerau near Dresden, where a newly founded community became an important center for rhythmic education. There, she taught alongside former Geneva students and contributed to the institutionalization of this method. Gradually, however, she developed a critical distance from Rhythmic Gymnastics, feeling that the body remained subordinate to music.

During a stay at the Weissen Hirsch sanatorium, she met the dancer, choreographer, and theorist Rudolf von Laban, with whom she shared a similar understanding of movement research. Their relationship became both artistic and personal, although Laban was married. In July 1913, Laban and his wife Maja Lederer joined the community at Monte Verità near Ascona, which was shaped by life-reform ideals. This commune, based on alternative principles of living and emphasizing individual freedom and closeness to nature, provided fertile ground for physical experimentation. Laban, Lederer, and Perrottet founded a summer school for the liberation of the body, where participants danced

barefoot, in flowing garments, or naked, to rhythms or spoken texts.

In 1915, the trio settled in Canton Zurich but continued spending summers in Ascona. Under precarious material conditions, they opened the Labanschule für Bewegungskunst in Hombrechtikon and later at the Urania House in central Zurich. The school offered interdisciplinary instruction in Wort (acting and speech), Ton (vocal and instrumental music), Form (visual arts and crafts), and Tanz (movement art). Due to her musical training, Perrottet played a central role in the sound course. Dancers Mary Wigman and Katja Wulff, who had also worked at Monte Verità, with the latter participating in Dada soirées, joined the teaching team. In 1916, Perrottet gave birth to her son Allar (or André), from her relationship with Laban, although he could not be officially recognized.

When Laban returned to Germany, Perrottet took over the leadership of the school, initially together with Katja Wulff, and from 1921 alone. She first renamed the institution the "Schule für Eurythmie" and later the "Suzanne Perrottet Bewegungs-Schule", to distinguish it from Rudolf Steiner's eurythmy. Subsequently, she devoted herself entirely to teaching rhythmic and expressive gymnastics and established her school as a central institution for dance education in Switzerland. Despite economic uncertainty and the responsibility of raising her son alone—which at times required placing him in homes, with foster parents, or with the Aryana-Bund—she continued her pedagogical work tirelessly, giving lectures and organizing performances. Over more than six decades, her school trained numerous internationally renowned artists, including Max Terpis, Trudi Schoop, and Vera Skoronel. In 1939, Perrottet co-founded the Swiss professional organization for dance and gymnastics; from 1946, she also organized summer courses with international experts, thus leaving a lasting impact on the development of the dance landscape in Switzerland.

PERROTTET, DADA, AND DANCE

After her arrival in Zurich, Suzanne Perrottet came into contact with Dada through Sophie Taeuber, who was a member of the Laban circle at Monte Verità. At least three of Perrottet's appearances as a musician at Dada soirées are documented, sometimes possibly in costume. Her first performance took place in 1917 at the opening of Galerie Dada, where she played six piano pieces by Arnold Schönberg. In the same year, on April 28, she improvised at the Galerie Dada on themes by Laban as well as her own compositions on piano and violin. At the soirée in the Kaufleuten Hall in April 1919, she performed works by Cyril Scott, Arnold Schönberg, and Erik Satie. In her memoirs, Perrottet describes her role within the Dada circle as that of someone who introduced the artists to modern, atonal music. She also recounts being deeply moved by the experimental "N_music"* she encountered in the context of Dada perfor-

mances, as she was exploring extended and differentiated sound forms in her own practice. She was likewise inspired by the principles of spontaneity and chance employed by the Dada artists. On January 30, 1916, her son was born in Hombrechtikon; on February 5 of the same year, the Cabaret Voltaire opened. Her participation in these avant-garde activities was therefore limited. At the same time, her unconventional lifestyle, ideas, and connections demonstrate a strong desire for emancipation.

In the art-historical study of Dada, dance has remained remarkably marginal, even though Dada is generally regarded as the birthplace of performance art, and dance was demonstrably part of numerous Zurich soirées. Printed Dada programs regularly mention dance, yet the memory of Dada was primarily shaped by the written accounts of male protagonists. These texts focus on language, sound poetry, and visual experiments, contributing to the erasure of bodily, processual, and especially dance practices from the historical record. Only since the 1990s, with the rediscovery of female Dada participants, has there been increased attention to the close interconnections between Dada and modern dance, particularly in the work of Sophie Taeuber. It was primarily female bodies that danced on stage at Dada soirées. In addition to Emmy Hennings and Sophie Taeuber, numerous dancers from Rudolf von Laban's circle performed, although in the sources they are often anonymized or collectively referred to as "Laban women."

When Dada and dance were discussed, it was usually in connection with Rudolf von Laban, whose *Ausdruckstanz* (expressive dance) played a decisive role in the development of modern dance. Even at Monte Verità, Laban encouraged his students to understand movement as an expression of inner states and to break free from standardized step sequences. There were multiple points of contact between the Zurich Dada circle and Laban's school: Dadaists spent their summers at Monte Verità, attended Laban schools, or encountered dancers in Zurich's cultural life and at the Cabaret. Dancers from this milieu performed at Dada soirées, sometimes wearing abstract masks by Marcel Janco. Hans Richter referred to Laban's "ballet school" as a "heavenly headquarters" for the Dadaists, while the Café Odeon was their earthly one.

With this remark, Richter simultaneously highlights both differences and similarities. Dada in the strict sense and Laban's expressive dance pursued different aesthetic objectives. While Laban aimed for harmony, wholeness, and organic movement, Dada often relied on fragmentation, exaggeration, and deliberate restriction of the body. Hugo Ball's description of Sophie Taeuber's dance in 1917 emphasizes angular, fractured movements that contradict his ideal of harmonious corporeality. The use of masks also served different purposes: in Dada performances, they frequently functioned to de-individualize and subvert identity and gender roles, whereas in Laban's pedagogy they were not

intended to restrict movement, which would contradict his principle of bodily liberation. Perrottet also recalls that Dadaist dances were especially effective because of their costumes, such as long cardboard fingernails. At the same time, in Sophie Taeuber's work, one can discern aspirations toward wholeness and harmony, though always intertwined with disruption, disturbance, and formal breaking.

Perrottet's memories are among the most important sources for describing Dadaist dance performances. This includes her account of Emmy Hennings' highly restricted, masked dance, which focused less on legibility and more on immediate physical impact. It is the only surviving description of this performance and can also be read as proto-feminist: the body is almost immobile, the voice erupts in screams. This demonstrates the central significance of the body in Dada—as a medium beyond logic, language, and bourgeois rationality. Dance was therefore not a marginal phenomenon, but an essential component of Dadaist critique of art, identity, and perception, which largely functioned through performance. Richard Huelsenbeck summed it up: "Dada belongs on the stage."

FORGOTTEN HISTORICAL FIGURES IN PERROTTET'S ARCHIVE

Suzanne Perrottet's estate is preserved at the library of the Kunsthau Zürich as well as at the SAPA Foundation in Lausanne, with some documents still held by the Perrottet family. The main part of the estate—with an extensive collection of photographs, letters, personal documents, and notations—was donated to the Kunsthau Zürich library in 1990 by the artist's heirs, facilitated by Harald Szeemann. The renowned Swiss curator had previously organized the exhibition "Zum freien Tanz, zu reiner Kunst. Suzanne Perrottet (1889–1983) und Mary Wigman (1886–1973)" for the Graphic Cabinet of the Kunsthau Zürich (December 1, 1989 – February 11, 1990), in collaboration with the Swiss Foundation for Photography. The exhibition focused primarily on photographic material from Perrottet's estate and subsequently traveled to the Museo Comunale d'Arte Moderna in Ascona (1990), Bahnhof Rolandseck (1991), and the Centre de la Vieille Charité in Marseille (1991).

Thanks to Szeemann's extensive research on Monte Verità and its protagonists, as well as the exhibition on Wigman and Perrottet, a process of recognition for Perrottet's work was set in motion. After the donation of the dancer's estate to the Kunsthau Zürich, photographer and filmmaker Giorgio Wolfensberger (1945–2016) took over its cataloging and worked intensively to make the estate visible. Perrottet's memoirs, which she orally transmitted to Wolfensberger, were transcribed from audio recordings and published posthumously—first in 1995 and again in 2014—both times under Wolfensberger's editorial supervision.

It is through these multifaceted efforts, as well as

Perrottet's lifelong dedication to documenting the moving body and all activities she was involved in, that such an exhibition becomes possible. It places at the center a protagonist who had largely remained at the margins of historical narratives. However, her case is not unique. Our work raises the question of what happens to those women dancers and artists whose archives have not been preserved, or who did not take the additional step to assert their presence and role within major art-historical movements—often against the dominant voices of their male peers.

In fact, many female artists distanced themselves from Dada and did not wish to identify with it. The female protagonists of the movement were systematically excluded from the narratives shaped by their male peers, who also acted as the movement's historiographers. Moreover, the postwar, simplified narrative of Dada as a fundamentally anti-everything, destructive, and radical movement did not correspond to their artistic investigations; many of the women involved could not see themselves in it. The marginalization of dance in Dada reception may also have been reinforced by Katja Wulff, who appears in several photographs alongside Suzanne Perrottet and is mentioned in Dada programs, yet stated as late as 1985 that dance had played little role in Dada. Perrottet herself noted that she distanced herself from the movement when the focus increasingly shifted toward making noise and provoking the bourgeoisie.

Suzanne Perrottet thus stands as a figure within a network of other women artists—including Mary Wigman, Katja Wulff, Betty Baaron Samoa, Maja Kruscek, and Sophie Taeuber—who were often reduced to the label "Laban dancers," without their names or individual contributions being acknowledged. They are all protagonists of this exhibition.

PERFORMANCE AND DOCUMENTATION

The archive presented at Cabaret Voltaire illustrates the diversity of ways in which an artistic practice like Perrottet's can be documented and exhibited. Through various photographs, the faces of the protagonists who significantly shaped the development of modern dance in Europe become visible. These objects are fascinating: although static images, they are staged in such a way that they capture movement—at a time when film was not yet widely accessible.

From her childhood in French-speaking Switzerland to her participation in the group around Jaques-Dalcroze, Perrottet appears alongside the protagonists of Monte Verità and the Laban group; later, she emerges as a dedicated pedagogue surrounded by her students, as well as a solo dancer and performer. The various notations by the dancer also reveal much about her career: they begin as meticulous notes from rhythmic classes, evolve into explorations of Laban's spatial theories, include transcriptions of her contemporaries' courses, and culminate in fully-fledged dance scores.

These dance notations, predominantly from the 1920s to the 1960s, document the development of an independent language for recording movement. Unlike music notation, there is no universal system for dance. Historical approaches exist—such as Friedrich Albert Zorn's 19th-century system and more modern methods, including Rudolf von Laban's Labanotation or the Benesh Movement Notation of the 20th century—but no standardized system has ever prevailed.

Although Perrottet witnessed the creation of Labanotation—a universally conceived, abstract-geometric system for movement analysis and notation—and may have contributed to its development, she preferred her own expressive and free notation language. Hundreds of sheets in her archive show schematic figures and notes written in pencil or pen, sometimes directly under musical scores, sometimes as free lines suggesting movement through space. Some appear to describe exercises, group choreographies, or partner dances, while others compile movements observed in different contexts into a sort of gesture repertoire.

The exact context in which these scattered sheets were created is difficult to determine, as many are undated. What is certain, however, is that this notational practice accompanied Perrottet throughout her life. The sheets thus constitute valuable evidence of an intimate and expressive way of recording movement on paper for study and preservation.

PERROTTETS PEDAGOGY

Beyond her own school, Perrottet taught in a variety of contexts—including industrial workplaces, the Music Academy, and ETH Zurich—and worked with people from all social classes and health conditions. Her aim was to foster bodily awareness as a path to both mental and physical development. While Laban's influence remained evident in her interdisciplinary approach, Perrottet consistently pursued her own path after taking over the school. Her pedagogy centered on the individual, based on the conviction that every body possesses its own mode of expression. She understood her work as liberating the body from societal constraints to enable authentic expression.

Her teaching was intuitive and tailored to the individual, without rigid methodology. Remarkably, C. G. Jung and Max Edwin Bircher (son of the Bircher muesli inventor) referred sick patients to Perrottet for movement-based therapy, seeking alternative paths to healing. In contrast to her male contemporaries Jaques-Dalcroze and Laban, who extensively documented their methods, Perrottet focused on teaching practice and nurturing individual expression. Her contribution lies less in formulating a revolutionary system than in opening new expressive possibilities through movement.

This sensitive pedagogical approach left few tangible traces beyond the embodied experiences of her students. As Wolfensberger notes in the foreword to her

biography, Perrottet had no clearly recognizable, unified style. Her work was versatile, adaptable, and followed no fixed line. She herself reflects on this in an interview around her 90th birthday, which is displayed in the exhibition space. This is also reflected in her notes and dance notations, which follow a dynamic, fluid approach, resisting fixation—much like the bodies in motion she sought to liberate.

Curated by Salome Hohl & Monica Unser

* The censored form is used to highlight the racist meaning of this term without reproducing it. In their efforts to transcend boundaries in Western thought, lifestyle, or the arts, Dadaists uncritically drew on non-European languages and objects—yet attributed to them the same value as Western practices and exhibits. The implicit or explicit racist elements contained therein must nevertheless be critically reflected upon.

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The greatest thanks go to the participating artists and Suzanne Perrottet. Thanks also to Tanzhaus Zurich, who co-produce the contributions by New Kyd. The Happening Jam "Political Marketplace" at Tanzhaus will take place on March 20, 2026, followed by the performance "Ghost" on March 21, 2026.

Exhibits in the Vaulted Cellar::

1

Dada Showcase with exhibits from the Kunsthhaus Zürich collection, supplemented by exhibits from the SAPA Foundation collection (from top to bottom, left to right):
 – Suzanne Perrottet, Labanschule Architektur, 1914, original
 Collection Kunsthhaus Zürich
 Sheet size: 21.2 × 15 cm
 – Suzanne Perrottet, Sheet music and dance notation for the 2nd act of “Lac des Cygnes” (Swan Lake), 1945
 Pencil and ink on paper, original
 Kunsthhaus Zürich: Estate Suzanne Perrottet, II.94:6
 – Suzanne Perrottet, dance notation “Carmen”, undated, original
 SAPA Foundation, Lausanne: Estate Suzanne Perrottet
 – Anthologie Dada nr. 4/5, chronicle by Tristan Tzara, 1919, facsimile
 Collection Kunsthhaus Zürich
 – Suzanne Perrottet, dance notation “Danse Café”, undated, original
 SAPA Foundation, Lausanne: Estate Suzanne Perrottet
 – Postcard from Mary Wigman to Suzanne Perrottet, 1920, original
 SAPA Foundation, Lausanne: Estate Suzanne Perrottet
 – Suzanne Perrottet, dance notation “Rausch-Tanz”, undated, original
 SAPA Foundation, Lausanne: Estate Suzanne Perrottet
 – Suzanne Perrottet, notations and recordings of Jaques-Dalcroze’s rhythmic gymnastics, ink on paper 1906–1907, original
 Kunsthhaus Zürich: Estate Suzanne Perrottet, II.90:7
 – Suzanne Perrottet, Frau, 1914, graphite pencil on paper, original
 Collection Kunsthhaus Zürich

2

Ballet barre with the following facsimiles:
 – Dance class by Suzanne Perrottet with Barbara Stauss at the studio of Rosmarie Metzenthin, Zurich, 19 September 1979
 Photo: Niklaus Stauss

© Niklaus Stauss, Zurich
 – Announcement of the name change from “Schule für Eurhythmie” to “Bewegungsschule Suzanne Perrottet”, Zurich, 1924
 Kunsthhaus Zürich: Estate Suzanne Perrottet, II.92.74
 – Suzanne Perrottet, notes on vocal and movement exercises, around 1915
 Kunsthhaus Zürich: Estate Suzanne Perrottet, II.91:87
 – Frédéric Boissonnas, Jaques-Dalcroze’s group outdoors (Annie Beck, Suzanne Perrottet, Jeanne Allemann and Clara Brooke), around 1910 (Nimbus. Kunst und Bücher)
 – Suzanne Perrottet, notation “Wege mit Rhythmen”, undated (ca. 1918–1926), pencil on paper
 Kunsthhaus Zürich: Estate Suzanne Perrottet, II.91:19
 – Suzanne, Lili and Adèle Perrottet dancing in a circle, Essert, 1896
 Photographer unknown
 Kunsthhaus Zürich: Estate Suzanne Perrottet, I.89:23
 Original size: 10.2 × 7.7 cm
 – Suzanne Perrottet, dance evening, 1930
 Kunsthhaus Zürich: Estate Suzanne Perrottet, I.93:104
 Photo: W. Schwabe, Zürich
 © Walter Schwabe / Fotostiftung Schweiz
 Original size: 10.5 × 14.4 cm
 – Harald Szeemann’s notes on Suzanne Perrottet, undated
 Archivio di Stato del Cantone Ticino: Fondo Harald Szeemann, 84.2.3
 – Monte Verità school rules, 1909
 Archivio di Stato del Cantone Ticino: Fondo Harald Szeemann, 9.3.2.28
 – From left to right: Rudolf von Laban, Betty Baaron Samoa, Maja Lederer, Katja Wulff, Suzanne Perrottet, Totimo?, Ascona, 1914
 Photo: Johann Adam Meisenbach
 Kunsthhaus Zürich: Estate Suzanne Perrottet, I.91:116
 Original size: 18 × 24 cm

3

Ballet barre with the following facsimiles:

– Suzanne Perrottet, Marie Rambert, Annie Beck, Elisabeth Lauter, Suzanne Ferrière and Placido de Montoliu in front of the Festspielhaus in Hellerau, 1912
 Photographer unknown
 Kunsthhaus Zürich: Estate Suzanne Perrottet, I.91:84
 Original size: 6.6 × 8.9 cm
 – Suzanne Perrottet, sketches and drawings on theoretical considerations by Rufol von Laban, around 1920, pencil on paper
 Kunsthhaus Zürich: Estate Suzanne Perrottet, II.92:3
 – Rudolf von Laban, Raum und Körper, around 1915, pencil and colored pencil on paper
 Collection Kunsthhaus Zürich
 Original size: 24.5 × 20 cm
 – Hugo Ball, photograph inscribed on the front “Verse ohne Worte im kubistischen Kostüm”, Zurich, 1916
 Collection Kunsthhaus Zürich
 – Suzanne Perrottet, Notes on Memories of Emmy Hennings’ Dance, undated
 SAPA Foundation, Lausanne: Estate Suzanne Perrottet
 – Notes by Suzanne Perrottet entitled “My Memories of Dada”, undated
 SAPA Foundation, Lausanne: Estate Suzanne Perrottet
 – Sophie Taeuber-Arp in a costume, Ascona, 1925
 Photographer unknown
 Archivio di Stato del Cantone Ticino: Fondo Harald Szeemann, 15.3.4.10
 – From left to right: Betty Baaron Samoa, Totimo?, Isabelle Adderly?, Katja Wulff, Maja Lederer, Rudolf von Laban, Suzanne Perrottet.
 Ascona, 1914
 Photo: Johann Adam Meisenbach
 Kunsthhaus Zürich: Estate Suzanne Perrottet, I.91:105
 Original size: 18 × 24 cm
 – Program leaflet “Autoren-Abend,” Zunftthaus zur Waag, July 14, 1916
 Swiss Literary Archives: Emmy Hennings / Hugo Ball estate
 – Program “Abend Neuer Kunst”, Galerie Dada, Zurich, April 28, 1917, facsimile
 Collection Kunsthhaus Zürich
 Original size: 28.7 × 23 cm
 – Hans Heusser, program sheet “Soirée Hans Heusser”, Zurich, 1917
 Collection Kunsthhaus Zürich
 – Maja Kruscek and Tristan Tzara, undated
 Photographer unknown (source: Nimbus. Kunst und Bücher)
 – Program 8. Dada Soirée, Saal zur Kaufleuten, April 9, 1919
 Collection Kunsthhaus Zürich
 Original size: 20.8 × 27.9 cm
 – Score of “Poppies” by Cyril Scott, performed by Suzanne Perrottet at the 1919 Kaufleuten soirée
 SAPA Foundation, Lausanne: Estate Suzanne Perrottet
 – Notes by Suzanne Perrottet on *Flight Out of Time* by Hugo Ball, undated
 SAPA Foundation, Lausanne: Estate Suzanne Perrottet
 – Suzanne Perrottet, Rudolf von Laban and Maja Lederer, Munich, 1913
 Photographer unknown
 Kunsthhaus Zürich: Estate Suzanne Perrottet, I.91:61
 Original size: 3.8 × 6 cm
 – Rudolf von Laban, drawing, around 1915, pencil and brush in black
 Collection Kunsthhaus Zürich
 Original size: 20 × 25.2 cm
 – Notes by Suzanne Perrottet on a presentation by Rosalia Chladek in

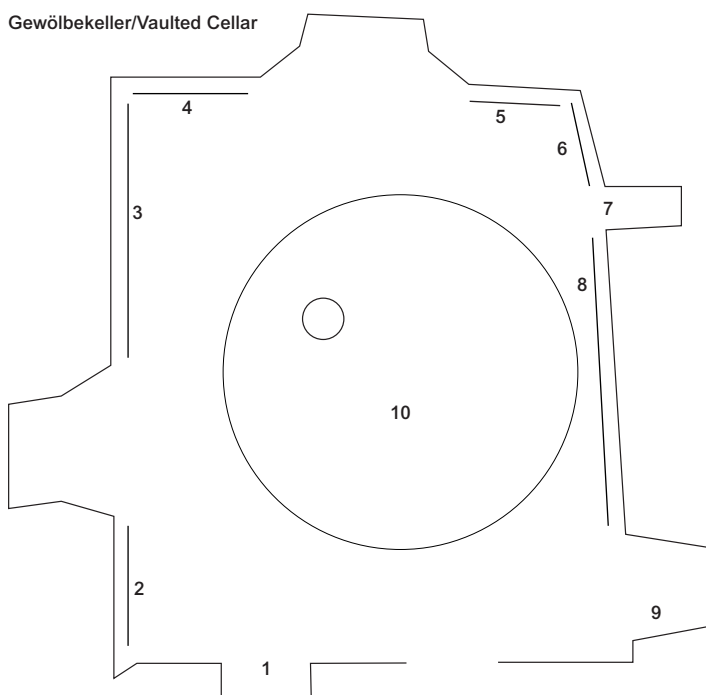
Locarno, July 29, 1975
 SAPA Foundation, Lausanne: Estate Suzanne Perrottet
 – Katja Wulff, around 1916, reproduction in a newspaper advertisement of the Laban School, Zurich
 Photographer unknown
 Kunsthhaus Zürich: Estate Suzanne Perrottet, I.91:32
 Original size: 7.4 × 6.4 cm
 – Suzanne Perrottet, sketches and drawings, 1940s, pencil and ink on paper
 Kunsthhaus Zürich: Estate Suzanne Perrottet, II.94:26

4

Ballet barre with the following facsimiles:
 – Suzanne Perrottet, notation “Pantomime” (part of a series of sheets beginning with the indication “mit Laban” (with Laban)), 1926, pencil on paper
 Kunsthhaus Zürich: Estate Suzanne Perrottet, II.91:19
 – Suzanne Perrottet dancing, Munich, 1922
 Photo: A. Stiffel, Munich
 Kunsthhaus Zürich: Estate Suzanne Perrottet, I.92:35
 Original size: 11.6 × 8.7 cm
 – Mary Wigman, drawing, around 1915, pencil on paper
 Collection Kunsthhaus Zürich
 Original size: 21.2 × 27.5 cm
 – Suzanne Perrottet, autumn 1920
 Photo: Luise Schwabe, Zürich
 Kunsthhaus Zürich: Estate Suzanne Perrottet, I.92:1
 Original size: 16.1 × 11.1
 – Suzanne Perrottet with her son André (Allar), July 1918
 Photo: Luise Schwabe, Zurich
 Kunsthhaus Zürich: Estate Suzanne Perrottet, I.91:35
 Original size: 11.4 × 8.1 cm
 – Suzanne Perrottet, dance notation “Verliebt”, ca. 1939, pencil on paper
 Kunsthhaus Zürich: Estate Suzanne Perrottet, II.93:27
 Total: 9 sheets
 – Suzanne Perrottet, 1916
 Photographer unknown
 Kunsthhaus Zürich: Estate Suzanne Perrottet, I.91:98
 Original size: 10 × 7.5 cm
 – Sophie Taeuber-Arp, *Mouvement de lignes en couleurs*, coloured pencil and pencil on paper, 1940
 Stiftung Arp e.V., Berlin/Rolandseck
 Original size: 26.3 × 24.4 cm
 – Mary Wigman, Sophie Taeuber and Berthe Trümpy, Arosa, 1918
 Photographer unknown
 Archivio di Stato del Cantone Ticino: Fondo Harald Szeemann, 15.3.4.1
 – Probably Sophie Taeuber-Arp dancing with a costume and mask by Marcel Janco or Hans Arp, Zurich, 1917, Zurich
 Photographer unknown
 Stiftung Arp e.V., Berlin/Rolandseck

5
 Ballet barre with the following facsimiles:
 – Suzanne Perrottet, Notes on her understanding and concept of dance, undated
 SAPA Foundation, Lausanne: Estate Suzanne Perrottet
 – Suzanne Perrottet with André (Allar) in Herrliberg, September 1920
 Photographer unknown
 Kunsthhaus Zürich: Estate Suzanne Perrottet, I.92:17
 Original size: 5.4 × 7.8 cm
 – Pupils of the Perrottet class,

Gewölbekeller/Vaulted Cellar



Erdgeschoss/Ground Floor

- around 1919, reproduction on a book page
 Photographer unknown
 Kunsthau Zürich: Estate Suzanne Perrottet, I.91:45
 Original size: 10.4 × 17 cm
 – Suzanne Perrottet, sketches and notes on the dances of Mary Wigman, 1950
 Kunsthau Zürich: Estate Suzanne Perrottet, II.95:3
 – Suzanne Perrottet with Max Terpis (Pfister), Weggis, July 1921
 Photograph unknown
 Kunsthau Zürich: Estate Suzanne Perrottet, I.92:27
 Original size: 3.7 × 5.7 cm
 – Mary Wigman dancing at Monte Verità, undated
 Photo: Johann Adam Meisenbach
 Archivio di Stato del Cantone Ticino: Fondo Harald Szeemann, 17.3.2.5
 – Suzanne Perrottet, dance notation "Maxixe", undated
 SAPA Foundation, Lausanne: Estate Suzanne Perrottet
 – Suzanne Perrottet, Notation on movements, undated
 SAPA Foundation, Lausanne: Estate Suzanne Perrottet
 – Program leaflet of the Schule für Eurythmie, "Schüler-Abend im Kunsthau", directed by Suzanne Perrottet, Zurich, 1921
 Kunsthau Zürich: Estate Suzanne Perrottet, II.92:37
 Original size: 22.5 × 14.5 cm
 – Suzanne Perrottet, dance evening in Zurich, 1930
 Kunsthau Zürich: Estate Suzanne Perrottet, I.93:93
 Photo: W. Schwabe, Zürich
 © Walter Schwabe / Fotostiftung Schweiz
 Original size: 10.5 × 14.4 cm
 – Children dancing on the shore of Lake Zurich, Labangarten Hombrechtikon, 1918
 Photographer unknown
 Kunsthau Zürich: Estate Suzanne Perrottet, I.91:100
 Original size: 6.5 × 17.4 cm
 – Pupils of the Perrottet class outdoors, around 1919
 Photographer unknown
 Kunsthau Zürich: Estate Suzanne Perrottet, I.91:46
 Original size: 12.1 × 17 cm
- 6
 Ballet barre with the following facsimiles:
 – Program leaflet of the Laban School, Zurich, 1926
 Kunsthau Zürich: Estate Suzanne Perrottet, II.92:14
 – Amateur class at Suzanne Perrottet's movement school, around 1943
 Photograph: H.P. Klauser, Zurich
 Kunsthau Zürich: Estate Suzanne Perrottet, I.94:20
 Original size: 17.7 × 23.7 cm
 – Professional activity Suzanne Perrottet, May 26, 1936
 SAPA Foundation, Lausanne: Estate Suzanne Perrottet
 – Students of the Bewegungsschule Suzanne Perrottet, 1928
 Kunsthau Zürich: Estate Suzanne Perrottet, I.92:136
 Photo: W. Schwabe, Zurich
 © Walter Schwabe / Fotostiftung Schweiz
 Original size: 14.4 × 10.4 cm
 – Suzanne Perrottet with dancing children, Zurich, around 1930
 Photo: H.E. Staub?
 Kunsthau Zürich: Estate Suzanne Perrottet, I.93:7
- Original size: 13.2 × 18 cm
 – Trudi Schoop doing movement exercises, 1928
 Photographer unknown
 Kunsthau Zürich: Estate Suzanne Perrottet, I.92:139
 Original size: 8 × 5.2 cm
 – Letter from Dr. Max Edwin Bircher to Suzanne Perrottet, January 4, 1949
 SAPA Foundation, Lausanne: Estate Suzanne Perrottet
 – Suzanne Perrottet with her student Dalgren at the Zurich lakeside, 1925
 Photograph unknown
 Kunsthau Zürich: Estate Suzanne Perrottet, I.92:92
 Original size: 3.7 × 6 cm
 – Students of the Bewegungsschule Suzanne Perrottet doing movement exercises, 1928
 Photographer unknown
 Kunsthau Zürich: Estate Suzanne Perrottet, I.92:144
 Original size: 7 × 10.4 cm
- 7
 Display with originals from the Perrottet Family Estate (from top to bottom, left to right):
 – Suzanne Perrottet, dance notation "George", page 1, undated
 – Suzanne Perrottet, dance notation "George", page 2, undated
 – Suzanne Perrottet, score "Familien-Besuch", undated
 – Suzanne Perrottet, dance notation "Familien-Besuch", page 1, undated
 – Suzanne Perrottet, dance notation "Familien-Besuch", page 6, undated
 – Suzanne Perrottet, Supplement to the dance notation "Familien-Besuch", undated
 – Suzanne Perrottet, notation, undated
 – Lili and Suzanne Perrottet, undated
 Photographer unknown
 – Communication from the Suzanne Perrottet Bewegungs-Schule with notes on the back, undated
 – Announcement from the Swiss Professional Association for Dance and Gymnastics, April 1946
- 8
 Ballet barre with the following facsimiles:
 – Hanna Lüthy and Trudy Coray, dance evening, 1926
 Photographer unknown
 Kunsthau Zürich: Estate Suzanne Perrottet, I.92:203
 Original size: 17 × 12.7 cm
 – Suzanne Perrottet, notation "Dreh Two-Stepp", undated
 SAPA Foundation, Lausanne: Estate Suzanne Perrottet
 – Suzanne Perrottet, probably around 1920
 Photo: W. Schwabe, Zürich?
 – Suzanne Perrottet dancing, 1930
 Photographer unknown
 Kunsthau Zürich: Estate Suzanne Perrottet, I.93:83
 Original size: 12 × 9.2 cm
 – Suzanne Perrottet, dance evening in Zurich, 1930
 Kunsthau Zürich: Estate Suzanne Perrottet, I.93:93
 Photo: W. Schwabe, Zürich
 © Walter Schwabe / Fotostiftung Schweiz
 Original size: 12.2 × 11 cm
 – Collection of movements by Suzanne Perrottet, undated
 SAPA Foundation, Lausanne: Estate Suzanne Perrottet
 – Suzanne Perrottet, dance evening at the Schauspielhaus, Zurich, 1928
 Kunsthau Zürich: Estate Suzanne Perrottet, I.92:97
 Photo: W. Schwabe, Zürich
 © Walter Schwabe / Fotostiftung Schweiz
 Original size: 14.4 × 11.3 cm
 – From left to right: Katja Wulff, Totimo?, Betty Baaron Samoa. Ascona, 1914
 Photo: Johann Adam Meisenbach
 Archivio di Stato del Cantone Ticino: Fondo Harald Szeemann, 9.3.2
 – From left to right: Betty Baaron Samoa, Totimo?, Katja Wulff, Suzanne Perrottet, Maja Lederer, Rudolf von Laban. Ascona, 1914
 Photo: Johann Adam Meisenbach
 Archivio di Stato del Cantone Ticino: Fondo Harald Szeemann, 9.3.3.15
 – From left to right: Katja Wulff, Suzanne Perrottet, Maja Lederer, Rudolf von Laban, Isabelle Adderley?, Totimo?, Betty Baaron Samoa. Ascona, 1914
 Photo: Johann Adam Meisenbach
 Kunsthau Zürich: Estate Suzanne Perrottet, I.91:110
 Original size: 18 × 24 cm
 – Harald Szeemann's notes on Meisenbach's photographs, undated
 Archivio di Stato del Cantone Ticino: Fondo Harald Szeemann, 9.3.1.9
 – Letter from Suzanne Perrottet to Harald Szeemann, Zurich, June 17, 1978
 Archivio di Stato del Cantone Ticino: Fondo Harald Szeemann, 70.3.3.11
 – 90th birthday of Suzanne Perrottet, conversation with Harald Szeemann and Alfred A. Häslar, Zurich City Hall, September 17, 1979
 Photo: Niklaus Stauss
 © Niklaus Stauss, Zurich
 – Letter from Alfred A. Häslar to Suzanne Perrottet, Zurich, September 13, 1979
 Archivio di Stato del Cantone Ticino: Fondo Harald Szeemann, 36.3.2.5
 – Exhibition "Zum freien Tanz, zu reiner Kunst. Suzanne Perrottet (1889 - 1983) und Mary Wigman (1886 - 1973)", November 30, 1989, Kunsthau Zürich
 Photo: Niklaus Stauss
 © Niklaus Stauss, Zurich
 – Barbara Stauss in the exhibition "Zum freien Tanz, zu reiner Kunst. Suzanne Perrottet (1889 - 1983) und Mary Wigman (1886 - 1973)", November 30, 1989, Kunsthau Zürich
 Photo: Niklaus Stauss
 © Niklaus Stauss, Zurich
 – Suzanne Perrottet (center) with other dancers (including Hanna Lüthy and Mary Hougberg), Zurich, 1926
 Kunsthau Zürich: Estate Suzanne Perrottet, I.92:100
 Photo: W. Schwabe, Zurich
 © Walter Schwabe / Fotostiftung Schweiz
 Original size: 11.7 × 16.3 cm
 – Suzanne Perrottet with other dancers (including Hanna Lüthy and Mary Hougberg), Zurich, 1928
 Kunsthau Zürich: Estate Suzanne Perrottet, I.92:100
 Photo: W. Schwabe, Zurich
 © Walter Schwabe / Fotostiftung Schweiz
 Original size: 11.7 × 16.3 cm
 – Original scores for the dances performed by Suzanne Perrottet at the cabaret "Der Krater", Zurich, 1928
 Kunsthau Zürich: Estate Suzanne Perrottet, II.92:23
 – Suzanne Perrottet in the role of the "prostitute" (Die Bar) on the opening of the cabaret "Der Krater," Zurich,
- November 3, 1928
 Kunsthau Zürich: Estate Suzanne Perrottet, I.92:197
 Photo: W. Schwabe, Zurich
 © Walter Schwabe / Fotostiftung Schweiz
 Original size: 15.4 × 11.4 cm
 – Raimund Meyer, research for "Dada in Zurich," Kunsthau Zurich / Arche Verlag Zurich, 1985. Notes on contacts with Suzanne Perrottet, 1981–1982
 – Notes on an interview with Suzanne Perrottet about Dada, undated
 SAPA Foundation, Lausanne: Estate Suzanne Perrottet
 – Portrait of Suzanne Perrottet during a dance class at the studio of Rosmarie Metzenthin, Zurich, 19 September 1979
 Photo: Niklaus Stauss
 © Niklaus Stauss, Zurich
 – Suzanne Perrottet, 1920
 Photo: Luise Schwabe, Zurich
 Kunsthau Zürich: Estate Suzanne Perrottet, I.92:192
 Original size: 15.5 × 10.9 cm
- 9
 Interview with Suzanne Perrottet in her room at the Sunnepark retirement home, probably 1979–1980
 SAPA Foundation, Lausanne: Estate Suzanne Perrottet
- 10
 Red Stage activated by works and traces by: Tarren Johnson & Joel Cocks (December–January), OOR Saloon & Elaine Mitchener (January–February), New Kyd (February–March), Thibault Lac (March–May). A separate sheet with further details on these contributions has been enclosed with the brochure.
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