

13:45-14:15	Registration opens		
14:15	Welcome and introduction		
14:30	Attendee Introductions		
	DAS	Dance Studio	Third Space
<u>15:00-16:00</u>	<p>Rebecca Marta D'Andrea</p> <p><i>Tracing Invisible Identities: exploring the relevance of the embodiment of our archive of memories in re-shaping our individual and collective orientation in the present moment.</i></p> <p>Format: Workshop</p>	<p>Tia-Monique Uzor</p> <p><i>African and Contemporary Aesthetics: Embodying Identity through Movement.</i></p> <p>Format: Workshop</p>	<p>Aude Ferrachat</p> <p><i>Gender Aesthetics and Partner Dances</i></p> <p>Format: Discussion</p>
16:00-16:10	Short break		
<u>16:10-17:10</u>	<p>María Gabriela Lopez Yanez</p> <p><i>The Space in Between: Performing an Academic Paper Beyond Words</i></p> <p>Format: Discussion</p>	<p>Rosalind Holgate Smith</p> <p><i>How and what do we Learn through Dancing in Touch?</i></p> <p>Format: Workshop, discussion, interview</p>	<p>Claire Ridge</p> <p><i>Future Archive, Everybody's toolbox</i></p> <p>Format: Discussion</p>
17:10-17:30	Coffee break		
<u>17:30-18:30</u>	<p>Paula Guzzanti</p> <p><i>How does affect play a role in choreographic practice?</i></p> <p>Format: Discussion and workshop</p>	<p>Cathy Washbrooke</p> <p><i>Materiality and dance making</i></p> <p>Format: Workshop, discussion</p>	<p>OPEN SESSION</p>
19:00	Dinner/social at Drapers		

8:30-9:00	Coffee		
	DAS	Dance Studio	Third Space
<u>9:00-10:00</u>	<p><u>Colleen Bartley</u></p> <p><i>Living Legacies: tracing lineages and strengthening the roots of our on-going practices in relation to future studies by mapping those relationships</i></p> <p>Format: Dialogue, mapping, sharing</p>	<p><u>Lindsey Brocklebank</u> (9-10:30am)</p> <p><i>Altogether alone, alone altogether; Building character/persona from self and ensemble through contemporary devising methodologies.</i></p> <p>Format: Workshop</p>	<p><u>Sara Wookey</u></p> <p><i>Dance's move from the theatre to the gallery and museum</i></p> <p>Format: Discussion</p>
10:00-10:10	Short break 10-10:10	Short break 10:30-10:40	Short break 10-10:10
<u>10:10- 12:10</u>	<p><u>Hamish MacPherson</u></p> <p><i>Aesthetics of Hard care</i></p> <p>Format: Choreographic environment and scored discussion</p>	<p><u>Abigali Jackson & Klara Luczinc</u> (10:40am-12:10)</p> <p><i>A Space to Wonder</i></p> <p>Format: Workshop & discussion</p>	<p><u>Ana Silva e Silvério</u> (10:10am-11:10)</p> <p><i>Sharing traditions, understanding conflicts: eastern and western European perspectives in folk dance research</i></p> <p>Format: Discussion</p>
			OPEN SESSION 11:10-12:10
12:10-13:00	LUNCH BREAK		
<u>13:00-14:00</u>	<p><u>Jess Rymer</u></p> <p><i>An investigation of collaborative, choreomusical relationships within contemporary performance: A practical and theoretical enquiry into collaborative, co-creative approaches.</i></p> <p>Format: Discussion</p>	<p><u>Aska Sakuta</u></p> <p><i>Meditation in Movement: Kin(a)esthetic Flow</i></p> <p>Format: Discussion with some practical elements.</p>	<p><u>Elisa Frasson / Ariadne Mikou</u></p> <p><i>Positioning</i></p> <p>Format: Open Space Technology</p>
14:00-14:10	Short break		
<u>14:10-15:10</u>	<p><u>Emilie Gallier and Teoma J. Naccarato</u> (14:10-16:10)</p> <p><i>Tactile Enunciations</i></p> <p>Format: Workshop</p>	<p><u>Carol Breen</u></p> <p><i>Disrupting the Boundaries and Definitions of Screendance</i></p> <p>Format: Discussion</p>	<p><u>Marie-Louise Crawley</u></p> <p><i>How do we dance history? A Long Table.</i></p> <p>Format: Long Table-Discussion</p>
		<p><u>Debbie Fionn Barr and Mira Balchandran Gokul</u></p> <p><i>Side Order or Short Shrift? Re-defining the role of Bharata Natyam in UK dance training.</i></p> <p>Format: Demonstration / Discussion</p>	OPEN SESSION
16:15-16:45	Coffee with final remarks		

ABSTRACTS

Thursday 8th December 15:00-16:00

Tracing Invisible Identities: exploring the relevance of the embodiment of our archive of memories in re-shaping our individual and collective orientation in the present moment

Rebecca Marta D'Andrea

Workshop

What are the implications of training permeability in our bodies in meeting our past present and future on a political, socio-cultural level?

Through our dancing body engaged in a process of rediscovering and reorienting its archive of memories through a somatic practice, we can access a transformational place of understanding that can shift our embodiment of the present moment, enhancing a permeability that affects our way of moving as part of it. What's the relevance of this re-patterning of our relationship to space and time on a bigger scale as part of a wider system of coordination? Starting from the phenomenological perspective that our body is "of" space and not separate from it, what are the implications in our embodiment of a personal and transpersonal archive of memories and archetypes in constant transformation? And, on a more tangible and practical level, how does this approach affect our way of coming together in our everyday life, and meet our need of identification and belonging to the wider community?

I would like to facilitate a workshop in the form of an 'embodied' conversation around this topic, utilizing Contemplative Dance Practice, Authentic Movement and Contact Improvisation to accompany a series of smaller and bigger group conversations.

Rebecca Marta D'Andrea is a dance artist based in Bristol. Her work explores improvisational forms of creativity across different mediums, as a way to investigate the role of perception in shaping and being shaped by our environment. As well as creating work, she teaches elements of her research, and co-organizes performative events to promote the dialogue across art forms (Reconnections 2015, Kuumba Live Creations 2014-16, Inside Out Dance Classes 2013-16). She has performed and researched internationally, often in collaboration with visual artists and musicians. Some of her writings about dance research have been recently published in Italy. She is currently completing an MA in Creative Practice at Trinity Laban, Independent Dance and Siobhan Davies Studios with the support of a Gill Clarke Bursary, of Leverhulme Arts Scholars Awards. More info about her work can be found at rebeccamartadandrea.wordpress.com

African and Contemporary Aesthetics: Embodying Identity through Movement

Tia-Monique Uzor

Workshop

To the West African, to dance is perceived as more than art or entertainment. Dancing is a space where the dancing body proclaims the continuity between the material and the spiritual. It is a memory. A memory that is not static and does not exist outside the moment of remembrance (Castaldi 2006, p.3). Using the 7 identified aesthetics of African dance (polyrhythm, polycentrism, repetition, curvilinearity, dimensionality, epic memory and cool/holism) with contemporary aesthetics, how can we embody this movement and connect it with our own histories and identities

to create a somatic experience like the one Castaldi describes? How can we use these differing aesthetics to move in a way that is true to our individual selves?

Tia-Monique Uzor is an AHRC and Midlands3cities Doctoral Training Partnership candidate based at De Montfort University, where she also lectures part-time. Her research explores issues of identity, cultural traffic, popular dance and sexuality within African and African Diasporic Dance. She has been publishing her research since 2013. Her latest book chapter *Negotiating African Diasporic Identity in Dance* is due to be published later this year. She aspires to contribute to bringing discourses around dance of Africa and the African diaspora to the forefront within academia in the United Kingdom. Follow her at @TiaMoniqueUzor

Gender aesthetics and partner dances

Aude Ferrachat

Discussion

This proposal wishes to explore the gender aesthetics of social partner dancing.

This idea stems from a broader anthropological doctoral study of gender dynamics in the recently revived and increasingly popular swing dances, more specifically in lindy hop.

While gender differences and gender aesthetics permeate everyday life, partner dances provide a privileged social space and time as well as a richer means of communication (both verbal and non-verbal) to explore and negotiate social gender norms.

In the specific context of this research, the conducting of fieldwork has shed light on an interesting paradox. The practice of lindy hop, taking the form of classes and weekly jams, is anchored in a broader social context which endeavors to question gender norms and challenge gender inequality. Moreover, participants, most of them on their 30s, support the idea that there is need for greater gender equality. However, this partner dance appears to be characterized, in part, by an intentional intensification of gender differences, particularly through the display of certain gender aesthetics. In other words, the gendered nature of partner dancing is here emphasized through a gendered aestheticisation of lindy hop dancing.

This proposal wishes to discuss the various ways in which gender aesthetics appear in the practice of social partner dancing. These ways can be material and object-based, such as a specific dress code. They can also be movement- and posture-based as they relate to one's manner of using and moving one's body according to a specific representation of one's gender. They can also be relational, with regard to non-verbal communication and gendered interactional codes between partners. Lindy hop, not unlike many partner dances, relies greatly on improvisation and effective non-verbal communication between partners. It also includes a significant amount of flirting or at least a sexualisation of one's way of expressing oneself through dance.

Aude Ferrachat is a PhD researcher in social anthropology at the University of Toulouse II – Jean Jaurès in Toulouse, France, where she also teaches anthropology to undergraduate students. In her master's thesis, she studied the relations between Irish set dancing and representations of Irish national identity or Irishness. Her ongoing Ph.D. research intends to explore the gender dynamics in lindy hop. Prior to taking on dance as a research topic, she studied ballet and contemporary dance for many years. At the University of Toulouse II – Jean Jaurès, she is also a member of Arpège, a local interdisciplinary network of young scholars of gender, sexuality and feminist studies.

The space in between: Performing an academic paper beyond words

María Gabriela López Yánez

Discussion

For the past five years, I have been giving papers in academic symposiums about the social and historical context of a traditional Afro-Ecuadorian dance named Bomba. At the same time, I have choreographed small dance and theater pieces with African-Ecuadorian villagers in order to stage Bomba within its context. Currently, as a practice-based Phd student, I am gathering archival information about Bomba. I will also be generating an art-installation to offer the audience a sensorial approach to this dance. In my work, I argue that words are not enough to transmit the meaning and context of traditional dances such as Bomba. However, within academic contexts, I always end up giving papers based mainly on spoken words. I would like to challenge the boundaries between giving an academic paper about a dance and performing it on stage, and think of the space in between an academic paper and a performance. I am especially interested on ways to immerse an academic audience in a paper through their senses. I would like to discuss previous experiences on which academics have been invited to touch, smell and listen not just to the meaning but also the sound of words.

Ecuadorian dancer and ethnochoreologist. Co-founder of “Grupo Itinerante de Artes Guandul”, she has worked extensively with African-Ecuadorian villages. For the past ten years she has researched and performed Ecuadorian contemporary dance and African-Ecuadorian dances. **María Gabriela** obtained her MA on Performing Arts at University of Malaya (Kuala Lumpur, Malaysia). She is currently a practice-based PhD student at Goldsmiths-University of London.

How and what do we learn through dancing in touch?

Rosalind Holgate Smith

Workshop followed by group discussion and semi-structured interview

Contact Improvisation is “based on the communication of two moving bodies that are in physical contact” (Stark-Smith and Koteen, 2008). Touch is the way that dancers listen, “tune in” (Keogh, 2012), connect and continuously move with their partner.

Through the practice of Contact Improvisation, I am researching how we learn through touch, what this *learning* looks like and the kind of knowledge that is generated by dancing in touch. I would like to invite participation in this research to investigate touch and learning along relational lines of experience.

I propose a workshop to share my research methodology and generate feedback and reflective dialogue based on experiences of dancing in touch. Participants will thus be invited to take part in a dance duet, beginning with eyes closed, to allow a period to listen and attune to the presence of touch. Each duet will be given 45 minutes to evolve uniquely. The dance will be followed by a period for personal reflection in which participants will have access to drawing, and writing materials. Finally, I will facilitate a group discussion and interview for sharing experiences and to question ideas from my research.

References:

Stark Smith, N and Koteen, D. (2008). *Caught Falling; The Confluence of Contact Improvisation*,

Nancy Start-Smith and other moving ideas. Massachusetts: Contact Editions.
Keogh, Martin. (2012, 21 May) Dance-Contact Improvisation. [video] Retrieved from:
<https://www.youtube.com/watch?v=rM1oxiVYCVI>

Rosalind Holgate Smith is a Dance Artist and Somatic Movement Practitioner. Her proposal relates directly to her current MA in Dance, Creative Practice at Trinity Laban Conservatoire and Siobhan Davies Dance in London. She holds a BA (hons) degree in Fine Art Contemporary Practice and Choreography from Dartington College of Arts and a Foundation Diploma in Art and Design. Her practice is deeply informed by her engagement with Contact Improvisation, Body Mind Centering, Authentic Movement, Somatic Psychology, Processwork and The Alexander Technique. Her research concerning, touch, skin and phenomenology weaves through her artistic, choreographic and collaborative practice, including outdoor work. As a movement educator Rosalind also incorporates touch and bodywork in her teaching, with diverse groups, including children, adults, older and disabled people. She has taught at Chester and Falmouth Universities and regularly leads Contact Improvisation workshops and intensives in Europe.

Future Archive, Everybody's toolbox

Claire Ridge

Discussion

In the online open source platform, Everybody's Toolbox, Future Archive is one the games that can be used to stimulate new ideas and ways of collaborating. It is an archive which attempts to create 'a kind of topology of practices and their ways of imagining change'. It encourages links between people's hopes for their practices and methodologies, and questions on the possibilities for transformations.

The idea is to take a specific topic of conversation, and project ourselves into the future so that we talk about it as though it was in the past. It is documented on video and added as open content to the website <http://www.futurearchive.org/>. The project has been going on since 2006, and has video documents that relate to many different projects, which have used the future conversation tool as a strategy for research and discussion.

I would like to propose that we engage with Future Archive to draw out ways of thinking about Aesthetics and our practices, by using the following words as conversation starters, 1. Image, 2. Documentation, 3. Participation, 4. Materiality.

http://www.everybodystoolbox.net/index.php?title=FUTURE_ARCHIVE

Claire Ridge is an artist and writer currently undertaking her PhD at the Centre for Dance Research, C-DaRE, at Coventry University. Her interest lies in the disruptive potential of the image in performance. She recently collaborated with Nicolas Stuecklin as part of their arts collective, to bring the work Palponait to Switzerland, where it won 2nd prize at PREMIO. In 2015 she graduated from Trinity Laban Conservatoire, where her research was presented in a dance performance, which investigated framing and performativity.

How does affect play a role in choreographic practice?

Paula Guzzanti

Discussion

I'm interested in discussions as well as workshop's formats through which I could connect to people interested in collaborating on the themes of 'affect' through movement improvisation practice.

The act of solo improvising, while intrinsically private and singular, it also owns its meaning to the shared values of a community of practitioners. The public and the personal confluence in an embodied practice of making meaning for ourselves and to our audience. I take the notion of 'embodied meaning-making' as proposed by social psychologist Margaret Whetherell to explore how affective performances, affective scenes, and affective events (Whetherrell, 2013) move us to move in the context of choreographic practice.

There is a growing interest in the notion of affect in the social sciences, as well as in the arts and humanities, with studies that aim to understand why people act, relate, respond, and manifest in the way they do. However, in the context of choreographic practice, what notion of affect can be spacious enough to contain the making and the thinking together?

By contextualizing 'affect' within the field of dance studies, my aim is to provoke dance practitioners and scholars to reflect on the notion of affect, and consider how, in our movement practices, we articulate the sensing of the 'ordinary' (the everyday) and the attentive sensing that happens within choreographic practice.

Paula Guzzanti is a PhD candidate in the School of Arts, English and Languages of Queen's University Belfast. Her research project investigates how affect plays a role in choreographic practice, particularly in the context of movement-based improvisational practices. Her work involves practice-as research as well as the use of ethnographic methods. She is an independent dance artist and movement teacher, specializing in Tai Chi and Pilates. Her artistic interests are in site-specific performance, screen-based performance, devising and performance of dance theatre work for young audiences, and movement improvisation practices. Her work has been performed in Belfast, Scotland, and London. Paula has received a Master in Letters by research from Trinity College Dublin (2009), and a Higher National Diploma in Performing Arts from Belfast Metropolitan College (2011). She is a trained dancer from the National School of Dance Buenos Aires (Argentina).

Materiality and dance making

Cathy Washbrooke

Workshop and discussion

How are and how can materials implicated in the process of making dance? Included in an array of available materials are; space, body, photography, writings, audio-visual materials and thought processes. How can these materials be brought together in the creative process and what are the methods of doing so?

Furthermore, what is the role of the dance maker in the process of working with materials? Ingold asserts that "Practitioners ... contend are wanderers, wayfarers, whose skill lies in their ability to find the grain of the world's becoming and to follow its course and evolve it to their evolving purpose"

(2008). What agency do materials convene on the maker and how does the maker use this knowledge and information in the creative process.

References:

Ingold, T. (2009) "The Texility of Making" in *Cambridge Journal of Economics*, 34, 91-102.

Key words: Materiality, Dance Making, Movement practices, Agency, Creative Process

Cathy Washbrooke is a freelance dance artist, performer, choreographer and educator. She has an extensive career in Dance Education, most notably as PGCE Dance Teaching Programme Manager at the Royal Academy of Dance and as Dance Qualifications Developer (curriculum reform) at AQA Education. She is currently a full time PhD student at the Centre for Dance Research (C-DaRE) at Coventry University, researching the body, self and place. She is also Artistic Director of Resondance; undertaking commissions for St. Albans and Harpenden Sports Partnership, the Keep Fit Association and an Associate Tutor for the Laban Guild.

Friday 9th December 9-10am

Living Legacies: tracing lineages and strengthening the roots of our on-going practices in relation to future studies by mapping those relationships

Colleen Bartley

Interactive session: includes dialogue, mapping and sharing stories, possibly using digital format to share and allow the project to keep evolving.

Keywords: Histories, Confluence, Communities

In order to "stake a claim for dance studies" it's vital to look back and the roots and the evolution of the work to build a strong foundation. There are many dance history books written but we all have a living legacy - our teachers and mentors and many of them overlap. I'm interested in making this visible and mapping out the living histories of participants to make a bigger "family tree".

The process of doing this will visually demonstrate the inter-relationship between different disciplines and also the global nature of our work and the fact that its passed down person to person. Dance teaching evolves in relationship - work develops between student and teacher and artist and teacher. The process will build community and open up new networks and make visible some of these connections.

During the process of mapping other resources will be named and hearing from each participant, their area of expertise, and their values - a manifesto of sorts can be developed.

I have found in the dance world that lineage is important for this sector especially when having to argue for or explain to other sectors about the types of resources we need to work. Dance education is unique in that is a collective experience and movement is a universal language. One can't go off alone and train in dance - it's a group activity. It builds skills and trains perceptions and awareness that other art forms and educational fields of study do not.

The mapping exercise will bring some of this to the forefront and allow us to articulate some unique reasons why dance studies are vitally important in education on its own terms.

The results can be made into a digital map and the exercise can be repeated as the tree expands and grows.

Colleen Bartley is an independent dance artist based in London. She received a Community Dance diploma from The Laban Centre in 2000. She teaches, organizes and dances Contact Improvisation. She co-edits Contact Quarterly's biannual Newsletter representing the global CI community and works closely with authors on their proposals and articles. She has made screen dance, site specific,

improvisation and installation work and has taught dance to a variety of people. She is passionate about lineage and dance history and documents events and works creatively with archives. She is on the Steering Committee of the Round Robin Project, to create a global archive for Contact Improvisation and has been documenting at ECITE (European Contact Improvisation Teachers Exchange) for years and is heading up a project to catalogue the archives. She is a legal member of Chisenhale Dance Space and a member of the IDOCDE (International Documentation of Contemporary Dance Education) project.

Altogether alone, alone altogether; building character/persona from self and ensemble through contemporary devising methods.

Lindsey Brocklebank

Workshop

This workshop seeks to open an opportunity to create physical and verbal conversation regarding the quantifiable difference between the actor and the dancer as a 'speaking performer'. Anne Bogart, developer of the creative methodology Viewpoints, suggests that 'Other people and our traffic with them is what makes us who we are' (Bogart 2007:107). Through studio practice, R&D and creative play, I hope to debate - and hold this firmly at the forefront - that even within solo work our interaction with others becomes sharply focused. The question and response to a sharing or playful moment can shift and challenge what or who we are seeking to be in play and performance. I hope to gain insight from those participating, I am seeking to find debate surrounding truth and authenticity and how working in ensemble environments can support and develop communication as part of the devising process. The workshop will discuss the dancer taking on a character or speaking, and shifting the notion of the body as text to text as text, and will examine the phenomenological experience of creating character for dancers. This is likely to take into consideration the currency of contemporary theatre directors and innovators such as Anne Bogart's Viewpoints and Tadiashi Suzuki's actor preparation and how these systems of actor training might be brought into the dance rehearsal space, it may view the possibility of 'transgressions' across forms as choreographer shifts to director and back again.

Lindsey Brocklebank is currently Lecture of Dance and Theatre at Bolton University as well as founder and creative director of Maelstrom Theatre whose work and commissioned pieces have been performed across the UK they include Epilogue V1 & V2, (2009/10) Got Legs winner of 2011 TURN dance prize (NW funded consortium of Greenroom, HaB Arts, Dance Manchester, LiCA and Contact Theatre) Ballast (2011/12) Ladies Crossing (2012) The Truth about Me (2013) Preppers (2014) Oversight (current). Her dancer/actor training has been utilised by Institutions such as Edge Hill, ALRA, UCLAN, Cumbria, LIPA, Salford and Lancaster as well as for Youth Companies and theatre companies; CDYC, Misfits, Ludus, Newman, Preston Youth, 12 Degrees North, Anthony Briggs Dance Man. As a performer Lindsey has over 16 years' experience working in dance in the NW, nationally and internationally. In her early career she worked with Jean Gaudin, (FRA) David Dorfman (USA) Matthew Borne (UK) and gained commissioned solo works for Irvine Welsh, Hanif Kurishi and award winning poet and writer Tim Wells. After graduating she worked with; Erztatz, Sirens Crossing, Art Throb, Rebound, before creating her own company.

Dance's move from the theatre to the gallery and museum

Sara Wookey

Discussion

I am interested in a discussion around dance's move from the theatre to the gallery and museum (and other spaces?) in the last decade. This could include references to other periods (late 60s, early 70s) in the US when dance was also presented outside of the theatre. I am interested in how this move affects the kind of work that is being made by choreographers, the use of the word "performance" in place of "dance", the possible stilling or stalling of movement that these new spaces suggest, and other related topics.

<http://sarawookey.com/about/>

Friday 9th December Second and third sessions

Sharing traditions, understanding conflicts: Eastern and Western European perspectives in folk dance research

Ana Silva e Silvério

Group discussion

Research on folk dances has distinct geo-cultural origins, which have generated conflicts between its perspectives since the beginning (Buckland, 2006). For example, there is a tension between "choreological approaches vs contextual approaches" (Kaepler, 1991, p.11), which refers to the European choreological and the North American anthropological approaches to dance research. A similar tension was displayed in Brazil between folklorists and sociologists (Catenacci, 2001). After WWII, a conflict arose between what is known as Eastern and Western European traditions in dance research. There are recognizable similarities in this conflict with the choreological / contextual one as described by Giurchescu and Torp (1991). One of the reasons for the tension is the language barrier that may have compromised mutual understanding between these approaches. This tension also seems to be caused by economic-political orientations rather than methods of research. Remarkably, sharing of knowledge between choreological and contextual practices has led to advances in both disciplines. On one hand, the structure of the discipline of anthropology was influenced by choreological works (Dunin, 2014). On the other hand, the attention of choreology was brought to the search of 'meaning'. Hence, questions arise: Could, similarly, communication between practices of the two European traditions result in new perspectives and advances in choreology and performing arts education? Can research methods in dance be understood and explored without the influences of economic-political orientations? To what extent does the idea that folk manifestations could disappear associate with a static view of traditions, and is the 'collection' and description of folk elements intrinsic to romantic views? Can public policies for the protection of cultural immaterial heritage avoid intervening in its further development by establishing standards?

References:

Buckland, T. ed. 2006. *Dancing from Past to Present: Nation. Culture, Identities*. Wisconsin: The University of Wisconsin Press.

Catenacci, V. 2001. *Cultura popular: entre a tradição e a transformação. São Paulo em perspectiva*, 15 (2), p. 28-35.

Dunin, E. 2014. Emergence of Ethnochoreology Internationally: The Janković sisters, Maud Karpeles, and Gertrude Kurath. *Musicology*, 17, p. 197-217.

Giurchescu, A. and Torp, L. 1991. Theory and Methods in Dance Research: A European Approach to the Holistic Study of Dance. *Yearbook for Traditional Music*, 23, pp. 1-10

Kaeppler, A. 1991. American Approaches to the Study of Dance. *Yearbook for Traditional Music*, 23, p. 11-21.

Ana Silva e Silvério is a choreographer, dancer and ballet teacher from Brazil. A first year PGR student at the School of Performance and Cultural Industries at the University of Leeds. Ana graduated (summa cum laude) in "Popular Art - Choreography, Methodology and Pedagogy of Dance" in Saint Petersburg, Russia. She translated the book "Basic Principles of Classical Dance" by A. Y. Vaganova, from the original (Russian) into Portuguese, with comments and supplements. Also, she has published a number of articles on history and theory of dance, and art criticism on newspapers, specialized dance magazines, and web pages.

A Space to Wonder

Abigail Jackson and Klara Łuczniak

Workshop followed by an open discussion

The proposed project will be a 2-hour workshop, opening with the invitation to participants to experience how we facilitate the chosen environment. This experience will prepare them for engaging with the public, that is usually experiencing their first dance practice, before engaging in movement inquiry and an open discussion. The workshop is influenced by a collaborative research project, facilitated by Abigail and Klara at Plymouth University, which explored the perception of the emotional aspects of physical touch, alongside the role of kinaesthetic empathy in allowing us to understand others through personal embodied knowledge. The main feature of the workshop is a chance for the participants to experience a shared embodied knowledge, whilst gaining insight into kinaesthetic empathy. The chosen environment is a dance studio as a black-box space, as our previous project showed that this invites the participant's senses to be heightened and offered a space for trust to develop. This will be teamed with the participants wearing breath sensors for the duration of the movement session, the sensors will be used as a way to sonify data from the participants breathing patterns and use this as the music for the session, we aim to bringing together physical and mental space. By creating this sound landscape from the participants' breath, whilst directing them through improvisation scores, we allow them to move, explore and make contact with others, in the space, with the aim to create a collaborative environment. This opens the way for the participants to experience both personal embodied knowledge as well as kinaesthetic empathy in this group setting. The close of this workshop will be to further discuss the uses of such an environment when working and delivered as public engagement, to feedback on the experience, and begin a discussion about improvisation, touch, embodied knowledge, kinaesthetic empathy, public engagement, and the use biosensors in Arts.

Klara Łuczniak is a research fellow at CogNovo, a multinational doctoral training network based at Plymouth University, offering research training in cognitive innovation. She holds MSc. in Psychology (2009, University of Warsaw) and MA in Choreography and Dance Theory (2015, The F. Chopin University of Music). Her research focuses on dance improvisation as a collaborative practice that provides a unique opportunity to understand how people collaborate while creating and to observe how new ideas appear from interaction with others' bodies and the environment rather than from the creator mind. Improvisational dance scores are used here as a laboratory for group creativity research, focusing on the role of sense awareness, multimodal imagery and flow experience in practice.

More information: <http://www.cognovo.eu/people/research-fellows/klara-luczniak.php>

Abigail Jackson is an MPhil/PhD candidate as part of the Transtechnology Research Group at Plymouth University, and has received AHRC funding via The 3D3 Centre for Doctoral Training. Abigail also holds a BA Hons Dance Theatre Degree, and a Masters of Research Dance (both achieved at Plymouth University), and a PGCert in Autism (Children) from Birmingham University. Her current research has developed into a multidisciplinary project where she aims to facilitate improvised, responsive, movement sessions, in the development of a creative intervention, for children holding a diagnosis of autism, with digital mediation embedded in its investigation. The progression of this project is aligning with research into the increased connection with technology, for the autistic child, as new technologies are introduced to the schooling, and home, environment. More information <http://www.trans-techresearch.net/research/phd-research/phd-candidates/abigail-jackson/>

Aesthetics of hard care

Hamish MacPherson

Choreographic environment/ scored discussion

At the core of the research is the development of a 'choreographic environment' that can be manifested as a workshop and a performance. In it, the participants perform a simple choreographic practice that involves a group of people attending to one or more people that can speak but do not move. The practice/ performance begins with the still people describing what they can perceive and feel and the attendees asking them questions about this. It progresses from there through the decisions of the participants.

Ethics of Care is the feminist philosophical field that gained currency in the 1980s through the work of psychologist Carol Gilligan, philosopher Nel Noddings and others. It considers ethics as something that is situated, embodied and relational (as opposed to finding making universal rules like 'Do not steal' or 'Minimise suffering) taking into account physical, emotional as well as intellectual modes. How does such an ethical approach correlate with the aesthetic practices of somatics and post-contemporary dance that are also situated, embodied and relational taking into account physical, emotional as well as intellectual modes? What happens in choreo-philosophical practices that are different from standing monologues (lecture) or seated turn based conversations (symposiums)?

Through 'hard care', an open collective practice, participants can collectively and practically negotiate the aesthetics and ethics of care through different modes including bodywork, performance, movement and conversational scores. Drawing on their own experiences, understandings, practices and questions we can think together around the complexities and ambiguities of care as an ethical and aesthetic practice.

Hamish MacPherson is a London-based independent artist who makes workshops, choreographic environments, games, performances, writings, images, events and other things, often relating to the embodied aspects of politics and philosophy. In 2014 he completed an MA in Global Values and Contemporary Ethics from Kings College, London with a distinction and a prize for outstanding Masters research. He is now working as an independent artist and para-academic, exploring relations and how dance practices might be situated explicitly within other fields like political theory.

Friday 9th December 13:00-14:00

***An investigation of collaborative, choreomusical relationships within contemporary performance:
A practical and theoretical enquiry into collaborative, co-creative approaches***

Jess Rymer

I propose to present and edit, through discussion, a spectrum model illustrating the different collaborative methods available to composer and choreographer in choreomusical collaborations and the expected roles and results of these different working methods.

This research considers cross-disciplinary and inter-disciplinary working processes in music and dance in the twentieth and twenty-first centuries to enquire into the ways that choreomusical relationships have developed for composers and choreographers working collaboratively. It asks whether there are factors, that should be considered in a collaborative working method between composer and choreographer to achieve a co-creative endeavour, which is satisfactory for both parties. The study investigates whether successful working methods are particular to each composer-choreographer relationship, or to what extent they could be utilised in collaborations with different individuals toward satisfactory, co-creative results. These results are defined by the satisfaction of both collaborators throughout the collaborative process regardless of the end result.

The research addressed these questions first by analysing collaborations within contemporary dance, it then explored how choreomusical collaboration can be successful or unsuccessful in terms of co-creation and the satisfaction of each party within current artistic practice. Contemporary choreographers and composers involved in collaboration currently located in Western Europe and America were interviewed about their views on co-creation, collaborative relationships and working methods. Additionally, as a composer, I have collaborated with choreographers and both parties kept a journal to document the positive and negative aspects of the working methods within this partnership; I have included these journals as data in analysing contemporary, co-creative practices. Through analysis of these sets of data, factors, which help and hinder choreomusical collaboration in terms of co-creative approaches, are identified. Finally, the research is summarised through a spectrum model of working relationships between composer and choreographer.

A discussion of various applications of this model to case studies identified within the research and personal experiences of artists involved in this un-symposium should lead to a greater understanding of the choreomusical, collaborative opportunities available to artists, encouraging, where relevant, confluence between music and dance.

Jess Rymer read music at Bath Spa University (2011-14) where she studied with James Saunders, amongst others. After graduating with a first class honours degree and receiving a composition award Jess was awarded a scholarship from Benslow music where she studied composition with Michael Finnissy. Jess completed a research based masters course at the University of Malta (2015-16), with focus on collaborative choreomusical relationships, under guidance of Malaika Sarco-Thomas and Reuben Pace. Jess has composed for various ensembles such as the Plus Minus Ensemble but specialises in composing music with choreography, her most recent work, a collaboration with Rachel Calleja, was performed by Zfin Malta at the Malta Arts Festival in July 2016. Jess also has a long-term collaboration with choreographer Naomi Hunter and their most recent collaboration (*Ebullient Reverberations* 2015) was the first piece involving electronic music and dance to be performed at the Mdina Biennale, Malta.

Meditation in Movement: Kin(a)esthetic Flow

Aska Sakuta

Discussion

Since the 1960's, somatic approaches in dance education have flourished. Williamson (2010) and many others have identified its roots in various movement practices influenced by Eastern philosophy. My research highlights how the concept of meditation is embedded in various dance scenarios, which emerge upon the basis of somatic approaches to dance, and bring forth the notion of altered mental states during such scenarios. I incorporate Mihaly Csikszentmihalyi's Flow theory as a guiding concept to solidify and outline these altered mental states as a phenomenon, which has been explored widely in various contexts such as cognitive psychology. Bringing in all of the aforementioned contexts, I have conducted an online survey on the prevalence of this phenomenon; data from this survey could be offered as a work-in-progress report. After or during the discussion, I would also like to lead the participants through a short movement exercise so that they will have an opportunity to experience the movement approach (as well as the phenomenon) at hand for themselves. Another, more recent direction to which my research has turned is the external observation of such meditative movement and instances of Flow. Writings on some of the traditional Eastern movement practices, which involve meditative moving (Hahn, 2007; Allen, 2015) address this Flow-like mind-body state as a significant instance in performance where the mover exhibits extraordinary "grace" in movement. My research draws on neuroscientific theories of motor control and Kinesthetic Empathy (Reason & Reynolds, 2010) to uncover how the meditative Flow state could affect the mover's sense of kinetic energy, which could then be perceived (seen or felt) and recognized by the spectator. I would also like to present some methodological thoughts and questions for the group in order to develop an effective approach for this complex topic.

Aska Sakuta is a PhD candidate at the University of Chichester, working on a multidisciplinary research project (collaboration between the Dance Dept. and the Department of Sports & Exercise Science) involving the idea of meditation and Eastern philosophy embedded in dance and somatic practices. She holds an M.F.A. from the University of California, Irvine, specializing in improvisation and Eastern movement philosophies, and a B.A. from Waseda University (Japan), with a focus on East – West comparison of performing arts. Her scholarly and artistic work has continuously focused on Eastern movement traditions and their presence in today's Western dance field. Her current research project extends the context of Eastern philosophy to multiple academic fields such as positive psychology, cognitive neuroscience and kinesthetic empathy.

Positioning

Elisa Frasson and Ariadne Mikou

Open Space Technology

On May 2016 the PhD Community of Roehampton Dance organized a one-day-event on the theme of POSITIONING. Using the communication technology *Open Space* – a methodology that suggests and enables points of meeting between people of different statuses, positions and backgrounds – six questions arose on behalf of the participants:

What to do when you want to take a position that, in fact, you feel is not really yours to take?

What is positioning?

Is taking a position inevitable?

What are the dangers and possibilities of in-between positions?

Is positioning yourself in technology sign of being in an open space?

Is it important to make one's position explicitly?

Based on this outcome, we wish to examine further the meaning of positioning in relation to dance studies and expanded choreography, and to research what can dance -with its fluctuating yet clearly situational form- offer to the understanding and awareness of positioning as a socio-political concept. What does it mean to position the individual and collective bodies of dance artists during the age of digital ubiquity, cultural mobility, and economic instability? From our expertise on the fields of Somatics, inter-disciplinary studies and collaborative processes we wish to offer our insights and open up the topic of POSITIONING into a discussion with other researchers through the use of Open Space Technology, which is a proven, powerful, and effective approach for the resolution of issues and the enhancement of a group capacity. . . It is not how many people come, or even who comes (in the sense of status or position) that counts, rather it is the quality of the interaction and conversation that make the difference.

Harrison Owen, *Open Space Technology: A User's Guide* (2008)

For more info on the Open Space Technology, please visit:

https://en.wikipedia.org/wiki/Open_Space_Technology

Elisa Frasson, born 1979, is an Italian dance scholar, movement educator and dancer, currently based in Venice. With a Master in Performing Arts and Multimedia Production (Ca' Foscari University, Venice), she is a PhD candidate (Roehampton University, London), where she is pursuing a research study on somatic practices and choreography. She is a Somatic Movement Educator within the Body-Mind Centering School®. Beside her artistic projects, selected for some festivals (e.g. Inteatro Festival, Gd'A Veneto, Schiume Festival), and informal spaces, she has focused her work on research on the bodily functions, directing creative movement workshops for children and adults in various educational contexts, keeping particular attention to the somatic perception. In 2015 she has taught Dance History and Analysis at the *Liceo Coreutico* (Trento). She has actively contributed in the organization of dance events in collaboration with Ca' Foscari University and *Centro Teatrale di Ricerca* (Venice) hosting dance artists as Simone Forti. Recently, she has started to be interested and involved in the works of creative independent organizations in the under-researched Venetian area. Particularly, in 2015 she has analyzed some specific groups and has presented her work in some international conferences.

Ariadne Mikou, born 1978, is an interdisciplinary dance artist, movement educator and emergent dance scholar from Greece interested in dance making inside theatrical and non-theatrical settings, screen dance, dance installations and photography. She is currently based in London since 2014 pursuing her fully-funded practice-as-research PhD in Dance Composition in the Dance Department of the University of Roehampton, London, UK having as central focus the expanded notion of choreography and its relationship with architecture and film. Her own works have been presented in several countries and in various venues such as Prague Quadrennial of Performance Design and Space 2015 at PQ Show & Tell (CZ), Schiume Festival of Performing Arts 2013 (IT), Undisciplining Dance Symposium (NZ), International Video Dance Festival of Burgundy (2016), La Danza in 1 minuto video-dance contest (2014), Athens Video Art Festival 2009 (GR), and The Experimental Media and Movement Arts (EMMA) Lab (USA). Since 2011, she is co-founder of future mellon/not yet art, an art-research roaming collective.

Friday 9th December Final session(s)

Tactile Enunciations

Emilie Gallier and Teoma J. Naccarato

Participatory workshop

Imagine the moment when two rivers spill into each other. Each body of water has a unique rhythm, temperature, and composition, so the process of mixing is gradual and dynamic. Confluence involves collision, resistance, and mediation - in context. In this two-hour participatory workshop, we propose confluences across analog and digital materialities, through tactile gazing and listening between partners, and with objects such as paper and transducers. We will share practices that involve breathing and sensorial exercises as a way to tune the acts of writing and reading into tactile activities. Additionally, we will engage in experiential modes of writing (sensorial writing, the text as body, the sensing body reading, drawing, and writing), and experimental reading (play with visual range, reading to each other, reading and dreaming). With the use of transducers, we will invite play regarding ways in which recorded sounds from the body and environment can be (re)materialized and (re)distributed as haptic feedback in the surfaces of paper and skin. As we read, write, listen, and touch with our bodies and with objects, the channels of confluence will mingle and multiply, creating a rich site for experimentation.

Emilie Gallier is a French choreographer (PØST Cie) and a researcher (Centre for Dance Research C-DaRE, Coventry University) living in Leiden (NL). Her work shows recurring subjects of imagination, sensation and thought. She uses the writing of movement and the movement of reading (scores and choreographic objects) to research relation within theatre, probing exchanges between spectators. Her dance performances on stage and on paper, her lectures and workshops are presented in The Netherlands and Europe. Since 2016, PhD Candidate in Coventry, she graduated in 2012 from the Master of Choreography at ArtEZ (Arnhem). Before that she attended the program *Transforme* with Myriam Gourfink and learned Laban kinetography at the Conservatoire de Paris. As part of her practice, Emilie Gallier writes, edits, teaches, performs, collaborates (Rosie Heinrich, Tilman Andris, Clémence Coconnier), works as a mentor, a lecturer, organizes the artists-run cultural space CLOUD in The Hague. Current projects include *Trouble Wit* and *Read. Move. Implicated.* <http://www.post-cie.com>

Teoma J. Naccarato (Montréal, Canada / London, UK) is a choreographer and interdisciplinary arts researcher. Through her collaborative creations for stage and installation, she explores the appropriation of surveillance and biomedical technologies in contemporary dance and performance. Her work proposes promiscuous encounters between participants, human and nonhuman, to provoke intimacy, vulnerability, and uncertainty. She has shared choreography internationally, with recent presentations of *Experience #1167*, *Synchronism*, and *X*. Naccarato has an MFA in Dance from the Ohio State University, and is presently pursuing a practice-based PhD at the Centre for Dance Research (C-DaRE) at Coventry University. <http://www.naccarato.org/dance>

Disrupting the boundaries and definitions of screendance

Carol Breen

Discussion

There is much debate about boundaries, definitions and classifications within screendance. Carroll (2001) has drawn attention to a critical bias towards modernist techniques in screendance, and the pedantic nature of categorisation that is so medium-specific it becomes less

about the medium's capabilities and more about its relation to the modernist canon. Rosenberg (2000), meanwhile, claims that screendance is heading for a "ghetto", one that "privileges form over content, tools over practice, and is a modernist construct in a post-modern era" (p.2), while Pearlman (2010) and Towers (2008) argue for medium-specificity within the genre. I would like to open a discussion to probe and test these relatively fixed positions and assertions. Focusing on the role that practice-based research can play in liberating practice from hierarchical structures. Some questions for the discussion are as follows.... Are genres limiting? Are all naming systems temporary? Does new technology challenge existing boundaries?

Carol Breen is pursuing a practice based PhD at the Centre for Dance Research (C-DaRE) at Coventry University. Carol completed her MA in Design at Central Saint Martins in 2012 and since then has enjoyed appointments as a visiting lecturer at Arts University Bournemouth and most recently as Lecturer at The University of Lincoln. She is interested in the role technology plays in liberating practice from fixed classifications. Her work is interested in using photography, film and design to disrupt these boundaries and definitions.

How do we do dance history? A Long Table

Marie-Louise Crawley

Long Table

How do we do dance history? Who constructs dance history? How is the dance historian an active creator in (re)-presenting the past? Conversely, how is the dancer also historian?

This proposal is based on a *Long Table* format and uses these questions as a starting-point to think and talk about dance histories. Conceived by artist and academic Lois Weaver, the *Long Table* is an experimental open forum that is 'a hybrid performance-installation-roundtable-discussion-dinner-party designed to facilitate dialogue through the gathering together of people with common interests' (LADA, 2014). Inspired by Weaver's practice, this is essentially a performance of a dinner party conversation that encourages informal and democratic discussion related to an overarching theme or provocation - here, the above questions about how we (re)-do dance history.

There are twelve places and one microphone set at the *Long Table*. The Table is covered with a paper tablecloth and pens. It may also be lit with focused lighting to define the space. Surrounding the Table is an outer circle of chairs. The event usually lasts for two hours and it may have a facilitator-host who keeps time. There is an advisory etiquette for the Table:

Anyone seated at the Table is a 'performer' i.e. you can only intervene if you are seated at the Table itself.

You can only talk if you have the microphone.

You cannot interrupt someone if they have the microphone, but must wait until they have finished their intervention and have put the microphone back down on the Table.

No one can speak / intervene for more than five minutes at a time (the facilitator-host will time-keep).

Interventions can be spoken or moving – anything is possible at the Table.

You can write / draw thoughts and comments on the tablecloth.

If you feel you no longer have anything to add to the discussion, you may leave the Table and sit in the outer circle.

If there is a spare place at the Table and you wish to join from the outer circle, you may do so. If you are sitting in the outer circle and wish to participate at the Table but it is full, you can request a chair. You can leave and join the Table as many (or as few) times as you wish. There is therefore a fluid movement between 'performers' and witnesses.

Educated at the University of Oxford (B.A. Hons, M.St.) and trained at the Ecole Marceau in Paris, **Marie-Louise Crawley** began her professional performance career with Ariane Mnouchkine's Theatre du Soleil (2003-2009). Since 2010, she has been working in the UK as an independent choreographer and dance artist with companies as diverse as Birmingham Opera Company, Marc Brew, Gary Clarke, Ballet Cymru and Rosie Kay Dance Company. Recent new choreographic work has included pieces for a Tate / ARTIST ROOMS exhibit at mac Birmingham, as well as for performance ensemble Avid for Ovid at the Ashmolean Museum, Oxford. Marie-Louise is a PhD candidate at C-DaRE (Coventry University) researching dance in the museum. She also lectures in Choreography and Performance at the University of Worcester.

Side Order or Short Shift? Re-imagining the role of Bharata Natyam in UK dance training.

Debbie Fionn Barr and Mira Balchandran Gokul

Demonstration / Discussion

This presentation revisits the discourse about the role of classical Indian dance in preparing students for a career in dance (Grau 1997, 2002, Khan 1981, Prickett 2004, 2007). Here, we imagine how Bharata Natyam dance might inform the 21st century dancer, enrich embodied knowledge, performance practice and movement vocabulary and challenge demarcations of form.

The lens that Bharata Natyam is viewed through is critical. Valued as a classical practice, and concurrently a somatic one, Kealiinouhomouku's anthropological observations about ballet (1969) are invoked. Kealiinouhomouku's 'ethnic ballet' lens is thus replaced with both a classical and somatic framework, under which a repositioning of Bharata Natyam can evolve within UK dance training.

Bharata Natyam is then reconsidered as an important component of adopting an interweaving of cultural practices (Fischer-Lichte) through pedagogy in UK dance training. Bharata Natyam, viewed as a rigorous, codified body training, underpinned by a somatic yogic philosophy, challenges the Orient/Occident power relationship (Said 2003) and disrupts and the "what is ours and what is theirs" mentality (Fischer-Lichte 2009: 399). Pedagogic benefits such as challenging "body habitus" and exploring "the consciousness within" (Sorgel 2016) are thus illuminated and Euro-American models of classicism, proposing a totalitarian approach (Lopez y Royo 2004) questioned. This interactive session aims to explore some of the issues inherent within this debate.

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Debbie Fionn Barr, PhD Candidate, Centre for Dance Research (C-DaRE), Coventry University
Her doctoral research explores the impact of cultural knowledge exchange upon pedagogy and performance within the Bharata Natyam form. Her role as Rehearsal Director with UK, Bharata Natyam dance company SANKALPAM, spans over two decades, and the company provide a unique case study for this investigation. The project analyses SANKALPAM's evolving relationship with the Bharata Natyam form through their interactions with diverse practitioners, both within and beyond the form. The impact of these relationships upon practice and pedagogy is examined against the oscillating role of Bharata Natyam, which navigates traditional heritage, current practice and future potential.

Mira Balchandran Gokul, Co-Artistic Director SANKALPAM Dance company

Mira Balchandran Gokul studied Kathakali with Sadanam Krishnankutty and Sadanam Nandakumar. Later, she studied Bharatanatyam at the Kalakshetra College of Fine Arts, Chennai. Mira is Co-Artistic Director of SANKALPAM, national touring dance company. Mira has worked with pioneering tutors and choreographers in India and England, performing and teaching extensively.

Mira was mentor and judge on youth BBC *Young Dancer* (2015) Youth Dance Development Officer for MDI and *Big Dance* Coordinator (North West) for the London Festival (2012). Through a recent Masters programme Mira has focused on the role of the dance artist in conflict situations.