

Dance Fields Conference

April 19th – 22nd 2017

Book of Abstracts

SESSIONS PANELS PRACTICALS WORKSHOPS ROUND TABLES



Thursday, April 20th

10:00 – 11:30

Session 1 Chair: Ann R. David

Michael Huxley

Dance Studies in the UK 1974-1984: A historical consideration of the boundaries of research and the dancer's voice

The first Study of Dance Conference was held at the University of Leeds in 1981. The following year saw the First Conference of British Dance Scholars in London, leading to the inauguration of the Society for Dance Research and then the publication of its journal, *Dance Research*. Since 1984, the field of dance studies in the UK has both developed and been debated.

My paper draws on archival and other sources to reconsider this period historically. With the benefit of current ideas of what constitutes dance, practice, research, and history, it is possible to consider the early years of UK Dance Studies afresh. In the twenty-first-century there are some accepted notions of dance studies. I would argue that they have established boundaries, but that these are often unstated. The period is re-examined with a view to uncovering a broader, and indeed more inclusive, idea of dance studies. In this, attention is given to the researches of practitioners in the period; both published, including in *New Dance*, and unpublished. Whilst recognising the significant scholarship of the period, the paper also considers the ideas that dancers gave voice to. The analysis is taken further by considering the unexamined discourses that helped enable research in dance in the UK to develop in the way it did. It includes discussions between dance scholars and practitioners that began in the mid-1970s. In this, it gives due attention to the contributions of Peter Brinson in his many roles as artistic director, scholar, writer, facilitator and advocate. It is argued that our field, by its nature, needs to take a broad, but disciplined, approach. The period of the 1970s and early 1980s may seem distant, but the contributions made in the early years of British Dance Studies had, and still have, far reaching influence.

Michael Huxley is Reader in Dance at De Montfort University. He is Director of the Centre for Interdisciplinary Research in Dance, CIRID. He has been published in several books and has written for dance periodicals including *Research in Dance Education*, *Journal of Dance and Somatic Practices*, *Journal of Dance, Movement and Spiritualities* and *Discourses in Dance*. His published research has been about early modern dance and dance history. He was a board member of the Congress on Research in Dance (CORD) for ten years and Chair of the Editorial Board for *Dance Research Journal* (2005-2010). He was Senior Academic Adviser Dance, and Chair of the Advisory Board for PALATINE. He was Project Leader for the Centre for Excellence in Performance Arts, CEPA, at DMU (2005-10). His most recent book is *The Dancer's World 1920-1945: Modern Dancers and Their Practices Reconsidered* (2015) for Palgrave.

Helen Thomas, Stacey Prickett

Mapping the Discipline of Dance Studies

In response to a publisher's invitation to submit a proposal for a dance studies edited

collection, the presenters worked to define the parameters of a book that sets out to map the field of dance studies, examining its key features and point to where it may be in ten years' time. The presentation summarises the mapping process which involved evaluating the existing field, defining the international market and working to identify dominant discourses in cutting edge research. What current research trends have potential for development and continued relevance in ten years' time? How can a balance be established that appeals to established markets as well as emerging scholarship in countries outside the Euro-North American power bases within the field? The process highlighted the need to take into account a range of power relations, hierarchies of style and nationality linked to complex considerations about leadership in the field of dance studies. Processes of negotiation included identifying scholars and practitioners who place dance as central to their investigations, while searching for specific thematic resonances across the methodologies and styles. The editors will also discuss the interdisciplinary considerations and expectations around institutional outcomes and impact requirements.

Helen Thomas is Professor Emerita, University of the Arts London and is a Senior Researcher at Trinity Laban (Dance). From 2010-15, she was Professor in Cultural and Historical Studies and Director of Doctoral Programmes, University of the Arts London, leading on postgraduate research training and support for early career researchers. She was Research Director at London College of Fashion (2004-10) and before that Professor in Sociology of Dance and Culture at Goldsmiths University of London. Trained in both dance and sociology, her research interests centre on sociology of the dance and the body in culture and performance; cultural theories and methodologies. She is the current editor of *Dance Research Journal*, and has an extensive publication list of monographs (*The Body and Everyday Life*, *The Body, Dance and Cultural Theory and Dance*, *Modernity and Culture*), edited collections (including *Dance, Gender and Culture* and *Dance and the City*), and numerous journal articles.

Dr Stacey Prickett is a Principal Lecturer in Dance Studies and Research Degrees Convener for Dance at the University of Roehampton. She teaches dance criticism and contextual studies approaches that explore the relationships between dance and wider society. Sociological perspectives inform her research into South Asian dance, popular and contemporary dance practices and the relationship between dance and politics. Her work includes a monograph on dance and politics in the USA and the UK, *Embodied Politics: Dance, Protest and Identities* (Dance Books, 2013). Her work has appeared in publications such as *Dance Chronicle*, *Dance Theatre Journal* and *Dance Research*. Stacey contributed entries to *50 Contemporary Choreographers*, chapters in *Dance and Politics* (Alexandra Kolb, ed. 2010) and *Dance in the City* (Helen Thomas, ed. 1997).

Kate Elswit, Harmony Bench

[Dance in Transit: Tracing Dynamic Spatial Histories and Networks of Movement on the Move](#)

This talk is based on a series of collaborations between the two authors regarding the ways in which digital research methods can work in tandem with more traditional scholarly methods, to manage the scale and complexity of data in accounts of what we call "movement on the move," which we explore through the phenomenon of dance touring. In the first part of this talk, we draw on our research on South American tours by Anna Pavlova's company during World War One and American Ballet Caravan during World War Two. We argue that a better understanding of the transnational networks of dance touring is critical to placing dance within larger theatrical and cultural systems. Larger questions of

mobility, transportation, infrastructure, and cultural transmission are central to studying dance touring, and digital methods of research and representation can greatly assist scholars in the comparative analysis and interpretation of this phenomenon. In particular, we focus on the database and the map as tools that expand our capacity to trace “dynamic spatial histories of movement.”

In the final part of the talk, we turn to a new work in progress that focuses on the archives of Katherine Dunham. While Dunham toured with her company like other mid-century dance artists, she also travelled for film engagements, curatorial work, as well as her own anthropological research, through which she cultivated a global network of support and influence. This new work broadens the scope of our focus on touring to show the scale of networks surrounding a single mobile artist, and what such networks propose for dance history.

Harmony Bench is Assistant Professor of Dance at The Ohio State University and co-editor of *The International Journal of Screendance* (with Simon Ellis). Her research sits at the intersections of dance, media, and performance studies, with a recent turn toward leveraging digital tools for scholarly inquiry. Her writing has appeared in numerous edited collections, as well as *The International Journal of Performance Arts and Digital Media*, *Participations*, *Performance Matters*, among others. Projects underway include a book in contract with University of Minnesota Press, tentatively entitled *Dance as Common: Movement as Belonging in Digital Cultures*, as well as *Mapping Touring*, a digital humanities and database project focused on the performance engagements of early 20th century dance companies.

Kate Elswit is Reader in Theatre and Performance at the Royal Central School of Speech and Drama, University of London and author of *Watching Weimar Dance* (Oxford University Press, 2014) and *Theatre & Dance* (Palgrave Macmillan, forthcoming Theatre& series). She has won three major awards for scholarly publications—the Gertrude Lippincott Award from the Society of Dance History Scholars, the Biennial Sally Banes Publication Prize from the American Society for Theatre Research, and honorable mention for the Joe A. Callaway Prize—and her research has been supported by many sources, including a Marshall Scholarship, a postdoctoral fellowship in the Andrew W. Mellon Fellowship of Scholars in the Humanities at Stanford University, the 2013 Lilian Karina Research Grant in Dance and Politics, and a most recently a Batelle Engineering, Technology, and Human Affairs (BETHA) Endowment Grant with Harmony Bench. Her essays appear in *TDR: The Drama Review*, *Theatre Journal*, *Modern Drama*, *Art Journal*, *Performance Research*, *Dance Research Journal*, *New German Dance Studies*, and *The Oxford Handbook of Dance and Politics*. She also works as a choreographer, curator, and dramaturg.

Session II Chair: Vida Midgelow

Rachel Farrer

Understanding the independent dancer: Roles, development and success

Little research has been published about the varied role of professional independent dancers despite evidence indicating that they make up a large part of the UK dance workforce (Burns, Harrison, 2009). Where are independent dancers now? How are they managing their careers? And how are they supported? The aim of this study was to provide insight into the work independent dancers undertake, how their careers change over time, and how they are valued within the sector. Semi-structured interviews were conducted with

14 independent dancers. Content analysis revealed that the dancers had multifaceted careers that relied on both formal and informal activities, and varied according to three distinct stages (early, middle, late). The experiences reported by the dancers indicated that the realities of their role are not sufficiently recognised or supported within the industry and that a pervading hierarchy continues to inform how independent dancers are valued and understood. The research provides new evidence about the independent dance sector that is relevant to artists, organisations and educators

Rachel Farrer, M.A. is a Lecturer in Dance at the University of Bedfordshire and recruitment coordinator for the School of Media and Performance. Prior to this, she worked as an independent dance artist based in the Midlands, undertaking freelance projects with artists and organisations including Akram Khan, Katie Green, Coventry Performing Arts service and Dance4, as well as working as a visiting lecturer at De Montfort University and the University of Lincoln. Rachel is currently undertaking her PhD, which explores notions of the tacit in relation to independent dance performer's work.

Sonia York-Pryce

Inappropriate Behaviour

This paper examines the role of dancers who extend beyond the paradigm of age, and the contribution that they make to current dialogue and practice within the field of dance. It investigates ageism and longevity of performance in today's dance culture. It seeks to explore perceived taboos in and around the aesthetics of the mature dancer. For generations, dance has been a discriminatory industry, dominated by the idea that forty is the age to retire, irrespective of gender or physicality. This Western cultural norm has engendered prejudice towards the physicality of mature dancers' bodies, disregarding a lifetime of embodied dance experience. Today's focus on a youth-orientated consumer culture weighs heavily in the current dance world and for some who are approaching forty, retirement is perceived as the legitimate choice. Should this still be the case or is it inappropriate behaviour? Aesthetically, which is the preferred or appropriate body to perform, the youthful or the mature? To answer these questions, this paper refers to interviews with male and female mature dancers from the UK, Canada, USA, Holland, Sweden, Germany and Australia, addressing ageing, physicality, injuries and stamina in the dance world they inhabit. Investigation of the mature dancer's corporeal value will be a focal point. The findings in the research indicate there is a new shift in thinking regarding the lived body experience of mature dancers, their worth to Western contemporary dance culture, to their peers and their corporeal value in general.

Sonia York-Pryce's life has been consumed with all forms of dance. She trained extensively in classical ballet and contemporary dance in the UK. Since migrating to Australia she has merged this *lived* knowledge into silver-smiting, printmaking, sculpture, filmmaking and photography. Inspired to incorporate her *embodiment* of dance into her arts practice – fascinated by the genre of *time exposure* photography and how in an instance the viewer is taken on a journey of discovery through dance movement. Sonia has gained invaluable experience through artist residencies photographing dancers in Beijing, London, Birmingham, Stockholm and Australia. She holds a Bachelor of Visual Arts and Bachelor of Digital Media (Hons). In 2014, she commenced studies for a Master of Visual Arts with her research *Ageism and the mature dancer*. In November 2014, the research was upgraded to PhD at Queensland College of Art, Griffith University, Gold Coast, Queensland, Australia.

Bethany Whiteside, Dr Holly Patrick, Catherine Cassidy

Ambidexterity within the Professional Ballet World: Scottish Ballet's Dancers' Education Group (DEG)

Scottish Ballet's Dancers' Education Group (DEG) gives company dancers the opportunity to train to become dance educators. First established as a pilot programme in 2013, and led by the education department, the initiative is unique within the field of professional ballet through operating at the very centre of the company. This paper draws upon a qualitative evaluation undertaken in 2015/2016 which focussed on the mechanisms by which dancers are supported to engage in DEG and the impact this programme has had on the company's education programme as a whole.

This presentation uses the concept of 'organisational ambidexterity' to explore the role of DEG in enabling Scottish Ballet to balance, sustain and promote innovative education and performance demands. Ambidexterity, originally referring to the ability of an individual to perform tasks equally well with either the right or left hand, is used within the management literature as a metaphor to theorise the ability of organisations to simultaneously meet competing or otherwise non-synchronous demands. Using ethnographic data, we identify the key enablers of Scottish Ballet's ambidexterity in relation to DEG. These include: the pre-existing positive two-way relationship between dancers and management; the flexible and tailor-made nature of the programme; the quality of teaching and training provided; and the significance of a company culture that continues to promote the individual interests of dancers. Responding to an environment that promotes knowledge exchange and interdisciplinary study, this paper will draw together the relevant threads of dance studies and management theory to analyse the workings and outcomes of a pioneering education initiative, led by Scotland's national ballet company.

Bethany Whiteside is undertaking an ESRC CASE Studentship in the sociology of dance at the Royal Conservatoire of Scotland sponsored by Creative Scotland. She has published in a range of peer-reviewed publications, presented at national and international conferences, and was a founding Co-Editor of the *Scottish Journal of Performance*. In 2014, she was a Visiting Research Scholar at Temple University, Philadelphia, funded by the ESRC as an Overseas Institutional Visit.

Dr Holly Patrick is a Lecturer in Human Resource Management at Edinburgh Napier University's Business School. Awarded her PhD in 2013 from the University of St Andrews, Holly's research interests lie in the creative Industries, employment precarity and leadership issues. Her work has been published by Edward Elgar, Management Learning, and scholarly journals in the UK and Australia. Before joining ENU, Holly was a Visiting Scholar for 2 years at the University of Technology, Sydney

Panel 1 Chair: Eline Kieft

Emma Meehan, Claudia Kappenberg, Hetty Blades
Performing Process: Sharing Practice

Performing Process: Sharing Practice examines the methods, politics and philosophy of sharing choreographic process. It aims to investigate the theoretical repercussions and the implications on forms of knowledge, the appreciation of dance as process, movement

training and relevant artistic practices. The panel addresses the question of 'Where are we now?' by examining what role the articulation and examination of dance and choreographic processes currently play in dance studies and in related fields, in the UK and internationally. It considers the impact of dance's relationship with the academy, current economic factors which invite the sharing of process, and the increasing access to digital technologies.

Paper One: 'Somatic Practices and Performing Process: Sandra Reeve's Crystallisations, Constellations, and Sharings' Emma Meehan

In this paper, I will examine the topic of performing process in somatic-based performances, focussing in particular on the work of UK-based movement artist and scholar Sandra Reeve. I will identify how she draws on her intercultural training including with Javanese movement artist Suprpto Suryodarmo (Prpto), to foreground process as the performance. Here I will focus on the 'crystallisation' of movement practice for performance, creating novel ways of drawing together past movement in sites and current relationships in performance to constitute a live sharing. I will give a brief overview of several performance sharings which I experienced through observing and participating in Reeve's work to offer an insight into the processes that are performed, including the open days which form a key part of her workshops in Dorset, and a more formalised indoor performance called 'Solo Encounters' (2014) at the Buddhist Arts Centre in London. As the main focus of the paper, I will examine how somatic practices contribute to the debates surrounding the sharing of process within dance practice. Apart from somatic scholars such as Sondra Fraleigh, I will draw on the work of PaR expert Baz Kershaw and biopolitics scholar Franco Berardi, to consider how the field of performing process has been impacted by the development of practice as research methodologies, and the pervasiveness of digital technologies for documenting practice.

Paper Two: 'Performing Process: un-working working' Claudia Kappenberg

I will discuss a performance practice, that seeks to resist a modernist economic framework dominated by a credo of production and wealth creation, to argue that dance performance should not be part of this machinery. Instead, I will advance a deliberate deployment of the notion of uselessness as an antidote and as an attempt to challenge the ubiquitous imperative to work and to always be useful. After an extensive process of experimentation and development there was, eventually, a body of work, but this was 'work' which refused to be work in the conventional sense. As works of art, the different performances were merely part of a process in which - and through which - ideas have developed and taken on a form. The French philosopher Maurice Blanchot made many attempts to rethink the notion of work, and to withdraw the work of art from what is commonly known as work. He called this *désœuvrement*, a kind of un-working. Perhaps art as a whole is a domain in which we can withdraw from work, from the instrumentalisation of the everyday, and explore potentiality and process instead.

Paper Three: 'Choreographic Knowledge and Aesthetic Empiricism' Hetty Blades

Technology plays a significant role in the dissemination of choreographic processes. Choreographers and scholars are increasingly utilising the affordances of technology to explore and articulate information about the context, intention and structure of their work. These digital choreographic articulations are often presented alongside, or integrated into recordings, thus foregrounding the ways in which 'choreographic knowledge' is embedded within movement. But how does this inform our perception of dance? This paper considers

how the dissemination of choreographic process and the subsequent acquisition of 'choreographic knowledge' problematises traditional theories in philosophical aesthetics regarding the perception of art. I examine the concept of 'aesthetic empiricism', which claims that the proper appreciation of art concerns engagement only with those properties present in the direct and immediate encounter with a work and demonstrate how this notion is challenged through choreographers publically sharing their processes. Drawing largely on David Davies' work *Art as Performance* (2004), I test the applicability of aesthetic empiricism in relation to dance examples, paying particular interest to questions posed by digital 'choreographic objects'.

Dr. Emma Meehan is a Research Fellow at Coventry University's Centre for Dance Research. She received her BA and PhD from the Drama Department, Trinity College, Dublin, where she taught part-time on the BA and MA programmes. She also worked as the administrator for the Arts Technology Research Lab at Trinity College to support the Digital Arts and Humanities Doctoral Programme. Her doctoral research focused on the work of Irish choreographer Joan Davis, who combines dance and somatic practices in creating interactive, site-specific performances. Emma is a founding member of the Corporeal Knowing Network, associate editor for *Journal of Dance and Somatic Practices*, and co-convenor of the Performance as Research Working Group at the International Federation for Theatre Research.

Dr Claudia Kappenberg is a performance and media artists and Course leader for the MA Performance and Visual Practices at the University of Brighton, UK, as well as founding editor of *The International Journal of Screendance*. She has published widely on performance and screen-based work, incl. *Anarchic Dance* (Routledge, 2006), *The International Journal of Performance Arts and Digital Media* (2010), *Art in Motion* (Cambridge Scholars, 2015) and the *Oxford Handbook of Screendance Studies* (Oxford University Press 2016). Her performance practice consists of minimal choreographies which have been shown across Europe, the US and the Middle East in the form of live interventions, gallery-based performances and screen-based installations.

Dr Hetty Blades is a Postdoctoral Research Assistant in the Centre for Dance Research (C-DaRE) at Coventry University, where she completed a PhD in 2015. He holds a BA (Hons.) from Trinity Laban and an MA from Roehampton University. Hetty's research considers the philosophical implications of dance's transmission and dissemination via practice, performance and technology. She is published in journals such as *Choreographic Practices* (2015), *Performance Research* (2015) and *Performance Philosophy* (2016). She is Editorial Assistant for the *Journal of Dance and Somatic Practices*, and works on various projects within the Centre. In 2016, she was Researcher in Residence at the Digital Catapult Centre in London

Practical I

Detta Howe

[Unknown choices...Unspoken voices. Somatic practice, an essential ingredient for 21st century dance studies](#)

Detta's artistic and pedagogic practice explores improvisation informed by the Feldenkrais Method of movement awareness and the work of Deborah Hay. As an artist, this practice allows her to experience a lost body; as an educator, it allows space for others to experience theirs. Awareness in Motion is an evolving somatic practice in which Detta uses words to

find the body; body to find a language; language to find a voice. A practice that consciously engages with the notion... 'where are we now' ...this moment and this moment; a dance study for the 21st century that aims to disrupt, dislodge and dismantle in order to unearth, discover and renew. Connecting with our bony architecture through the Feldenkrais method, we delve beneath the skin to access new movement pathways; enriching bodied sensation to encourage letting go of the held, external image of self and instead experiencing the lesser known, felt self. From this open and provocative world of Feldenkrais to the open and suggested world of improvisation, the dancer can explore these new-found sensations, ask new questions and forge continued pathways towards self-discovery. Awareness in Motion invites the possibility of choice which can unveil and set free the unspoken voice. Experience of this practice can provide dance artists in training the opportunity to truly participate and stake a claim in their learning, becoming self-aware and receptive within the increasing demands of the art form.

This experiential presentation will share the somatic based practice, highlighting the need to wake up and refuel the 21st century student, to listen, notice and respond; igniting resilience and creativity and accessing a voice which can support and nurture their journey into the realm of the unknown.

Detta Howe is a Senior Lecturer in Dance at the University of Chichester. Her research interest is in self-discovery through improvisation and awareness in motion. Detta completed four years training in the Feldenkrais Method in 2015, the philosophy of which continues to inform the development of her understanding of awareness, efficiency and choice, and enrich her performance and pedagogical practice. She is currently exploring the application of research into neuroscience and brain plasticity to further her studio practice, both exploring and exposing the untapped potential of the mind and body within the learning/creative process

12:00 – 13:30

Session III *Chair: Ramsay Burt*

Dr Jenny Roche

How will we know the difference?: Dancing between real and virtual environments

Dance suffers as a site of research due to its ephemerality. While its value lies in the sophisticated understanding of embodiment through a poetic material engagement, the embodied knowledge at the centre of dancing practices continually disappears in the moment of performance. Dancers enter deeply somatic states in the creative process, which are pre-linguistic and extend beyond rational thinking. This is how they research a choreographic idea or task, by becoming submerged in the kinaesthetic sense of the idea. Frequently this involves holding oppositional ideas simultaneously, dealing with ambiguities and suspending concept formation in favour of remaining open to creative possibilities. This deep immersion in the research environment is both an advantage and challenge as the range of phenomena encountered is multi-layered, yet the articulation of these experiences is highly complex. This in-the-moment experience does not lend itself easily to linear language and perhaps it is this very immersion and potential overload that makes it challenging to attend to the various processes that underlie creative configuring and highlight relevant phenomena. The volume of information, coupled by capacity of usable memory and any other distractions limits the ability to attend to particular moments of

creative insight as they occur. Explorations into this area not only offer a unique insight into a dancework but also can reveal insights on wider phenomenological issues that reflect experiences of absence and presence, relationship, identity and subjectivity. In a posthuman world where we transfer increasingly between real and digitally augmented realities, how will we know the difference? This paper will outline the affective, experiential realm of dancing between virtual and real environments in a creative process, taking place between the dramatic landscape of Central Otago, New Zealand and the motion-capture studio. The author as dancer/researcher will document the process of working with physically real and virtual agencies through utilising introspection tools from psychology as developed by Pierre Vermeersch, studio-based writing inspired by Alys Longley and narrative approaches. Originally from Ireland, **Dr. Jenny Roche** is a Lecturer in Dance at Queensland University of Technology, Brisbane. Her research focus is the creative practice of the contemporary dancer, exploring the specific nuances of this career from multiple perspectives including philosophical approaches, somatics, and narrative inquiry. She has worked extensively as a dancer, with a range of choreographers including Rosemary Butcher, Jodi Melnick, John Jasperse, Michael-Keegan Dolan and Liz Roche. From 2007 to 2011 she was dance advisor to the Arts Council of Ireland. Palgrave Macmillan published her book *Multiplicity, Embodiment and the Contemporary Dancer: Moving Identities* in 2015. Recent performance projects include *Time Over Distance Over Time*, a collaborative project between dance artists from the UK, Ireland and Australia to be performed in Dublin, Sydney and Brisbane in 2016.

Malaika Sarco-Thomas

'This is really beautiful': un-endangering dancing identities in 21st Century performance

Asking 'where are we now?' this paper charts the choreographic process of four contemporary dance artists creating new work in relation to the theme of 21st Century identities. Case studies of work by UK and EU-based artists Avatâra Ayuso, Roberto Olivan, and Máté Mészáros & Nóra Horváth are examined in relation to historical influences, devising processes and directorial choices taken in an intensive rehearsal period with third year Bachelors of Dance Studies students at the University of Malta's School of Performing Arts for an international tour in Malta and the UK.

Building on sociologist Rudi Laermans' (2015) suggestion that contemporary dance is itself a collective activity characterized by works in which artistic cooperation leads to performance product, the study asks how intensive short-term artistic projects can illustrate small but noteworthy shifts in perceptions of selfhood for performers, choreographers and audience. It investigates how choreographing can become a strategic vehicle for discovering possible actions and interactions via 'management of possibilities' (Foucault 2002: 341) within dancers' identity, and as such becomes an exercise of power (Laermans 2008) to varying degrees.

The study invites reflection on three key elements: first, the approaches of these early and mid-career choreographers in relation to their histories and experiences working with established European artists Shobana Jeyasingh, Anne Teresa de Keersmaker and Wim Vandekeybus. Secondly, it analyses the impact of the working process in relation to the sense of identity experienced by the dancers as performers-in-training; and a third aspect addresses audience response to the works. Studio-based observation and notation within the creation period, semi-structured interviews with choreographers and dancers, and post-performance discussions offer opportunities for data collection. In short, the paper seeks to

critically illuminate what is 'really beautiful' about dancing for a key sample of people who continue to follow, perform and shape contemporary dance in the 21st Century.

References

- Foucault, Michele. 2002. 'The Subject and Power' in *Essential Works 3: Power*. (London: Penguin) pp. 326-48.
- Laermans, Rudi. 2008. 'Dance in General or Choreographing the Public, Making Assemblages' in *Performance Research* 13 (1) pp. 7-13.
- Laermans, Rudi. 2015. *Moving Together: Making and Theorizing Contemporary Dance*. (Valiz/Antennae Series)

Malaika Sarco-Thomas is a dance artist researching the potential of improvisation technologies and choreographic processes to facilitate skills in environmental perception. She is currently Head of Dance Studies at the School of Performing Arts, University of Malta. Previously she coordinated BA (Hons) Dance: Choreography course at Falmouth University following training at P.A.R.T.S. in Brussels, and completion of her PhD at Dartington College of Arts. Current projects include two co-edited volumes: *Interdisciplinarity in the Performing Arts: Contemporary Perspectives* with Stefan Aquilina, and *Thinking Touch in Partnering and Contact Improvisation: Artistic, Scientific and Philosophical Approaches*, with Brandon Shaw. With Richard Sarco-Thomas, she co-organises Contact Festival Malta www.cfdmalta.com.

Rachel Gildea, Miranda Laurence

Dance and Academia in Oxford: an egalitarian grass-roots model

Dance and Academia is an Oxford-based project, running since 2008, which brings together dance practitioners and academics from a range of disciplines in dialogue and discussion. Over its nine-year history, the project has gained a core following of a unique community who present at and attend its talks, seminars and conferences. They range from academics of all stages in fields such as classics, literature, anthropology, medical sciences, dance, theatre, to dancers, choreographers, visual artists, architects, movement therapists, teachers.

The city of Oxford has a strong and well-known 'town-gown' divide. Miranda Laurence set up Dance and Academia whilst an undergraduate at Oxford University, after becoming aware of a vibrant community of dance artists living in Oxford. She aimed to remove the barriers, often physical, separating academics and practitioners, to facilitate genuine dialogue between them. Since Oxford University does not have a department for performing arts, dance became a lens through which other topics could be explored. Dance practitioners would come with non-academic expertise which might illuminate a problem in an academic field apparently unrelated to dance. Conversely, dance practitioners would be given an opportunity to broaden their philosophical engagement with what was otherwise a more physical or practical knowledge. The ethos of the project was an egalitarian collaborative model which assumed everybody participating had relevant expertise to share with each other: the only requirement for attendance was curiosity in the subject.

This talk explores the socio-geographic context of the Dance and Academia project and how it has given rise to a diverse community existing outside of any institution or organisation's umbrella. It will outline how this grass-roots project has enacted knowledge exchange, and then pose a question for discussion about the future of this model in a world where one often finds a distrust of academia by dance artists, and a distrust of other academic disciplines by the dance scholarship.

Miranda Laurence is a freelance arts project manager with a specialisation in dance, based in Reading. Her expertise lies in participatory arts and artist development, as well as dance dramaturgy.

She studied English and German to masters level at Oxford University. She initiated and runs the 'Dance and Academia' project based in Oxford, which brings together dance practitioners and academics with an interest in dance in discussion and debate. Currently Miranda works part-time as Arts Development Officer for South Oxfordshire District Council. In her freelance work, she concentrates on business development consultation as well as dance dramaturgy, working with individual dance artists and companies.

Rachel Gildea is a performer, teacher, producer and choreographer in London and Oxford. She graduated from University of Surrey (2013) with a first-class degree Dance and Culture. She works in several contexts with different communities and people, exploring what it is to empower through movement and performance.

Workshop I

Rebecca Marta D'Andrea.

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

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 perception 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 of a conscious embodiment of a personal and transpersonal archive of memories and archetypes in constant transformation? How would an overall shift of our parameters of time and space, on a more tangible and practical level, affect our way of coming together in our everyday life, as individuals and social communities, and meet a need of identification and belonging to a wider sense of self? I would like to:

- give a talk in which I illustrate the creative process that led to these questions, sharing some video extracts about an initial investigation of them through movement practices across different mediums, happened as part of my Independent Project of the MA Creative Practice: Dance Professional Pathway of Trinity Laban, Independent Dance and Siobhan Davies Dance 2014/16.
- 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. She graduated in Choreography at Dartington College of Arts in 2006, and has ever since continued studying and researching, as well as creating performances and installations in collaboration with other artists and co-organizing performative events to promote the dialogue across art forms. In Bristol, she shares elements of her own movement research at The Island Dance Space and facilitates Contact Improvisation classes for Bristol Contact Improvisation. The score written for her movement study "Totem: Archaeology of the Body" has been recently published as part of the anthology: "#Performance Project: Complici di una Scena Presente" curated by Max Schiavoni. She has currently completed an MA in Creative Practice at Trinity Laban,

Independent Dance and Siobhan Davies Dance with the support of a Gill Clarke Bursary, of Leverhulme Arts Scholars Awards.

Panel II *Chair: Christy Adair*

Richard Ralph, Professor Margaret McGowan, Alexandra Kolb, Jane Pritchard, Melissa Blanco Borelli, Marion Kant

The resonance of Dance Research in the field of Dance Studies. A Panel Discussion

Dance Research, the journal of the Society for Dance Research, has been published biannually since 1983. In that time, it has supported the rapid development of dance studies in universities in the UK and internationally as well as complementing the other work of the Society. Responding to a suggestion from the Chair of the Society for Dance Research for a session at the conference looking at 'the history of Dance Research as a significant contributing factor to the development of dance studies in the United Kingdom', we have now assembled a panel and produced a programme for the session.

Professor McGowan will chair the session, opening with some general remarks about the scope of the panel's discussion. She will then introduce each of the panel members as they give a short statement on one of several general aspects of the journal's work, influence and future plans

The Editor, Richard Ralph, will provide a succinct summary of the dissemination of the journal through electronic means and the range of institutions subscribing to it; he will also indicate which articles are most frequently viewed and what that indicates about the nature of the journal's appeal to the scholarly community.

Jane Pritchard has served on the associate board of the journal from the outset, and is a former Chair of the Society; she has a unique insight into the part the journal has played in its activities. Jane has also indexed the contents of the journal. Jane will look at the breadth of material covered, recurring themes and in particular the important Archives of the Dance series.

As the incoming Reviews Editor, Dr Kolb will reflect on the increasing range and importance of reviews in the work of the journal; she will add some insights on the dissemination and influence of the journal from a European perspective.

Melissa Blanco Borelli's talk at the roundtable discussion will focus on the ways in which disciplines and discourses surrounding critical dance studies must engage with interdisciplinarity and decolonisation as strategies for survival. As the arts and humanities slowly become eroded in an ever-growing culture of anti-intellectualism, she is interested in discussing how intellectual work might re-invent itself and, in the case of critical dance, flagrantly partner with other disciplines in order to assert the study of bodies, movement and corporeal practices as crucial tools to understand the emerging world order.

Marion Kant will provide a summary of how the concept of dance studies has evolved in this journal, how the journal has addressed a broad scope of scholarship and how it has defined dance research. The journal has encouraged young scholars and published articles in 'young fields' too – can we assess any long-term effects? Above all, it has represented both theoretical as well as historical approaches, which distinguishes it from other journals. The profile of this periodical, therefore, should be discussed in comparison to journals that address a narrower concept of dance scholarship as well as in relation to an 'ideal' form of

academic publications. For whom should a journal dedicated to dance scholarship be; whom should it address and whom should it represent?

The final session will consist of questions and answers to members of the panel. The panel session as a whole will aim to clarify the nature of what the journal has achieved over the past 34-35 years, and to discuss possible future developments.

Melissa Blanco Borelli is Senior Lecturer, Dance in the Drama and Theatre Department at Royal Holloway, University of London. She is the editor of *The Oxford Handbook of Dance and the Popular Screen* (OUP, 2014) and *She Is Cuba: A Genealogy of the Mulata Body* (OUP, 2015) which won the 2016 de la Torre Bueno Prize from Society of Dance History Scholars. Other publications include chapters in *Black Performance Theory* (Duke University Press, 2014), *Zizek and Performance* (Palgrave, 2014), *The Oxford Handbook of Screendance* (OUP, 2016) and *the Oxford Handbook of Dance and Competition* (OUP, forthcoming) and articles in *International Journal of Screendance*. Her current research focuses on the corporeal aesthetics of 'cool' in Latin America, and performative writing based on nineteenth century legal records of mulatas around the black Atlantic and Caribbean archipelago.

Marion Kant is a musicologist and dance historian. She teaches at the Universities of Cambridge and Pennsylvania. She has worked on the history of ballet in the 19th century and the evolution of modern dance, particularly the German version, in the 20th century. Her research focuses on the way in which ideas shape dance practices, on political agendas being shaped through the arts and the integration of the arts – and dance – into social movements. Her last manuscript presents and discusses the diary of a Jewish soldier, the first generation after the emancipation edict was issued in Prussia, recruited into the Prussian army and the role of walking and exercising. She co-edited the critical writings of Artur Michel, one of the foremost and influential dance critics during the Weimar Republic. Her *Cambridge Companion to Ballet*, CUP 2007, has seen several editions, as has the analysis of the cultural policies of the Nazi regime and the collaboration of modern dancers with the regime in *Hitler's Dancers*, Berghahn Books 2004.

Alexandra Kolb (PhD & MPhil Cambridge, MA Cologne) is Associate Professor (formerly Reader) in Dance at Middlesex University, London. She has around fifty publications, including a monograph: *Performing Femininity: Dance and Literature in German Modernism* (2009), an anthology: *Dance and Politics* (2011), and many journal articles and book chapters, most recently in *Dance Research Journal* (2016), *The Oxford Handbook of Dance and Politics* (2016, forthcoming), and *The Routledge Encyclopaedia of Modernism* (2016). She is a recent recipient of the Gertrude Lippincott Award (2014), a British Academy/Leverhulme Grant (2015), and a Harry Ransom Fellowship at the University of Texas at Austin (2013). She is on the Board of Directors of the SDHS, the Executive Committee of the SDR, and Reviews Editor for *Dance Research*. Her current research focuses on choreographic treatments of UK multiculturalism, and dance and the everyday.

Professor Margaret M. McGowan CBE FBA has been involved with the Journal since its inception. Her early research was in French Court Ballet, and she has maintained an interest in Studies on Dance of this period, publishing *Dance in the Renaissance: French Obsession, European Fashion* in 2008 which attempted to place Dance in its cultural and political context, also establishing its close links with music, art and contemporary philosophy.

Jane Pritchard is curator of dance for the Victoria and Albert Museum, London (V&A). With Geoffrey Marsh, she curated *Diaghilev and the Golden Age of the Ballets Russes, 1909–1929* for the V&A and she edited the accompanying book. Previously she was archivist for Rambert Dance Company and English National Ballet, and created the Contemporary Dance Trust Archive. Her other exhibitions include *Les Ballets 1933* (which toured Britain and was seen at Saratoga, New York), *Rambert Dance*

Company at 75, and *A Flash of Light: The Dance Photography of Chris Nash*. She curated seasons of dance films for the BFI Southbank, London; the British Council for Japan, the Philippines, and Korea; and the Nureyev Foundation. She lectures widely on dance and has made BBC radio programmes on the Ballets Russes and the 19th-century composer for dance Georges Jacobi. She has contributed to numerous publications including the *Oxford Dictionary of National Biography*, *The Annual Register*, *Dance Chronicle*, *Dance Research*, and *The Dancing Times*. She was a recipient of a Churchill Travel Fellowship and the Anthony Denning Research Award. Her most recent book is *Anna Pavlova Twentieth-Century Ballerina*.

Richard Ralph is Founder Editor of *Dance Research*. He spent the 1970s pursuing undergraduate and then research and teaching activities at Oxford University, gaining its first doctorate awarded for a study in dance and winning the De La Torre Bueno Prize for his study of John Weaver. He was Principal of London Contemporary Dance School (1979-96) instituting the first university-validated degree courses for professional dance students at undergraduate and postgraduate levels. He undertook extensive consultancy in this area in Europe and in the USA, and forged links with leading conservatoires around the world. He also reviewed specialist HE provision for HEFCE as a member of three successive panels, one of which he chaired. Having been Principal of an HEI in Oxford for some years, he then became an HE consultant in 2001, working mainly with professional dance and drama schools.

Session IV Chair: Sara Reed

Helen Kindred
KnowingUnknowing

KnowingUnknowing is an improvised performance work for music and dance, created and performed by dancer Helen Kindred and guitarist/composer Benjamin Dwyer. Through studio exploration and live performance, the work investigates possible relationships of *self* through shifting environments of sound and gesture. Positioned with Helen's PaR, doctoral studies *KnowingUnknowing* asks questions of our embodied knowing, form and vulnerability, moving in the liminal space between conscious and unconscious being. With a focus on Irmgard Bartenieff's system of mind-body integration (Bartenieff Fundamentals), Helen's research interrogates the connotations of Bartenieff's philosophy of being in community with our environment through improvisation through this work. This presentation focuses on one section of the work (full version is a 40min piece in triptych form) where both performers are without sight, de-familiarising the external environment they inhabit and in collaborative performance with film-maker, Pete Gomes in an extended dialogue of the work through improvised camera.

Helen Kindred is a dancer, choreographer and movement practitioner who has performed and presented work in the UK, USA, and Europe, and taught extensively for the past 20 years. Helen has created newly commissioned works for independent companies; *Breaking Boundaries*, *InPulse*, *KindredDance*, community dance festivals, *Danza Senza Barriere*, Italy, the *IV International Festival of Community Dance*, Poland, faculty works for undergraduate dancers and more recently worked within collaborative improvised performance presenting at festivals and conferences in the UK and Europe. Helen is co-curator and choreographer for the *trip* project (Turning Research Ideas into Practice) with DancingStrong, Senior Lecturer in dance at Middlesex University, London where she is also engaged in doctoral study, researching the conversations between practice, pedagogy and performance through dance improvisation.

Jess Rymer

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

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 which 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. Discussions of various applications of this model to case studies identified within the research and personal experiences of artists involved in this un-symposium have led 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.

14:30 – 16:00

Session V Chair: Jayne Stevens

Kerry Chappell and Veronica Jobbins with Sarah Whatley
Thriving in the Gaps: Future Encounters in Dance

This paper will explore early-stage research which is responding to current issues in UK young people's dance and its development. Issues have been identified through debate with dance professionals, young people, dance educators and academics which include the systemic upheaval of young people's dance via shifting policies (e.g. English Baccalaureate); and the consequences of performativity tensions (Ball, 2003) in dance development (e.g. Chappell, Rolfe, Craft and Jobbins, 2011). The research team aims to co-research with young people and surrounding professionals, in the 'gaps' to ask:

What is young people's (14-18) experience of artistic practice in UK dance?

What is the place of creativity in young people's dance?

How do they experience their artistic practice in different spaces and environments?

How does/can it contribute to their lives, the dance community's future and the broader cultural landscape?

The aim is to contribute to how we all envision/re-envision possible and preferable dance futures (Bell, 2003; Inayatullah, 2015) by understanding and helping to develop young people's creative dance practice outside of formal institutionalised education settings like schools. The research aims to work with young people experiencing varied practices affiliated with organisations such as Trinity Laban, Siobhan Davies Dance, One Dance UK (e.g. Young Creatives) and Boy Blue Entertainment; the researchers also aim to search out unknown practice to incorporate varied voices. The work is grounded in Chappell et al (2011)'s understanding of creativity as embodied dialogue, freshly integrated with complexity theory which considers how micro-level creative processes are generated and how meso-level workings of creative industries fuel knowledge networks and communities (Comunian et al, 2012). It aims to contribute to debates about what dance is (e.g. Bunker, Pakes and Rowell, 2013, Midgelow et al, in press) and what it might become, and will be presented in an exploratory spirit with ample space for debate.

References

Ball, S.J. 2003. The teacher's soul and the terrors of performativity. *Journal of Education Policy* 18, no. 2: 215–28.
Bell, W. (2003). *Foundations for Future Studies 1: History, Purposes, Knowledge*. New Brunswick, NJ: Transaction Publications.

Kerry Chappell (PhD) is an Exeter University Lecturer, where she is MA Education: Creative Arts Pathway leader and Secondary Dance PGCE Deputy Programme Leader. Her research focuses on creativity in arts education (e.g. Dance Partners for Creativity, AHRC-funded, 2008-11), alongside the contribution this can make to educational futures debates e.g. in digital environments and science education (e.g. EU-funded H2020 CREATIONS); and the development of methodologies for participatory research. Kerry is also a Trustee of the regional organisation Dance in Devon. Her work is informed by her professional background as a dance artist/educator and education manager, as well as practicing aikido (Ni-Dan).

Veronica Jobbins (MA FRSA), Head of Learning and Participation (Dance) Trinity Laban, originally trained as a specialist dance teacher. She was instrumental in the formation of the National Dance

Teachers Association, and still takes an active interest in promoting and developing dance in schools. She regularly writes for journals and presents at conferences in the UK and abroad and serves on various dance, arts and education boards and working groups concerned with youth dance and dance in the curriculum. Her special interests include: place and role of dance in the school curriculum, dance education policy, curriculum development, training dance artists to work in education and participatory settings, creativity within dance teaching.

Sarah Whatley (PhD) is Professor and Director of the Centre for Dance Research (C-DaRE) at Coventry University. Her research focuses on dance and new technologies, dance analysis and documentation, somatic dance practice and pedagogy, and inclusive dance. The AHRC, EU, and the Leverhulme and Wellcome Trusts fund her current projects. These include EuropeanaSpace (FP7), exploring the creative reuse of digital cultural content and WhoLoDancE (H2020), exploring smart learning environments for dancers. She is also founding editor of the Journal of Dance and Somatic Practices and sits on the editorial boards of several other Journals.

Jamieson Dryburgh

Unsettling materials: Experiences of learning through taught sequences as a process of disruption in the dance technique class

Gill Clarke (2010) proposed that dance technique is ‘a process not intending to “neutralize” movement in the sense of erasing difference or individuality, but seeking rather to allow the individual to emerge...’ (215). How then might dancing sequences of movement ‘set’ by the teacher enable such a process?

By bringing particular attention to the student voice this paper aims to understand further the pedagogical possibilities of ‘set material’ in the Contemporary dance technique class.

The teacher/researcher reflexively explores the experiences shared by his second-year undergraduate dance students at Trinity Laban Conservatoire. He considers dance material as something that is not fixed (set) but rather processual (setting or settling) and disruptive (unsettling). Taught sequences, then, are considered as a means of provoking possibilities for particularity. But how is this understood, navigated and made meaningful by/for/with the students? How might this usefully upset bodily our expectations and assumptions?

This paper traces the teacher/researcher’s consideration of the complexities of set material as a pedagogic activity. It will be framed by the work of dance teacher/theorists who have contributed to our ‘troubled’ conceptions of the dance technique class. Including:

Dance as a practice of freedom (Anttila 1998)

The dance technique class as Laboratory (Stanton 2011)

The practitioner’s sense of agency through expanded capacities (Spatz 2015)

Proficiency as accuracy and efficiency in response to specifications (Foster 2000)

The accessible body (Kcarzag 2006)

The body as an open system of exchange (Lepecki 2012)

The teacher/researcher intends to open up the experience of learning through taught sequences and discuss it as a process of unsettling that might shift the student towards a greater individual particularity.

Jamieson Dryburgh has been a dance artist for over twenty years. Through much of this time he has been a member of the faculty of dance at Trinity Laban. He teaches Contemporary dance technique and Dance Teaching. He is currently a second-year PhD student (Dance Pedagogy) at Middlesex University. He is a board member of DanceHE.

Marie Fitzpatrick

What's in it for us? An examination of the role of authenticity within 21st Century choreographic practices

This paper discusses current choreographic practices that forefront notions of authenticity and will be examined through the lens of Gestalt Psychotherapy. Drawing on Gestalt conceptions of the *contact boundary*, *relational encounter* and *field theory* the author will explore how the reconfiguration of audience-performer relationships and the assertion of the identity and individuality of the dancer via phenomenological enquiry are shaping engagement with dance in the 21st Century. Issues of authenticity that are addressed either within the creative process and/or revealed in performance are considered. Practices that give significance to the quality of contact/encounter between self and other will be examined. In Gestalt terms, the contact boundary is 'the point at which one experiences the 'me' in relation to that which is 'not me' and through this contact, both are more clearly experienced' (Polster and Polster, 1973: 102). Wider implications of authenticity are examined in terms of Lewin's concept of field theory where the field is 'the context, the situation and the influences' and where the field is considered to be constantly in flux (Joyce and Sills, 2014: 64). Discussions will consider current discourse surrounding dance and authenticity. Notions of the 'real' or 'authentic dancer' are problematized and re-examined in terms of questioning the value and role of authenticity within choreographic practices. The author proposes that new relational aesthetic forms are manifesting and questions what this can reveal about dance as a socio-cultural practice within the wider field and how this challenges practices within more traditional institutional frameworks and paradigms.

Marie Fitzpatrick is a senior lecturer in dance at De Montfort University where she teaches undergraduate and postgraduate courses in Dance and Performing Arts. Her research interests include spatial practices and intermedial/interdisciplinary choreographic practices and forms. Her work focuses on the relationship between body, space and environment and how innovative choreographic practice and ideas in relation to embodiment can be used as an investigative tool within a wider context. An article about her Practice-As-Research making processes was published in the *Journal of Dance and Somatic Practices* (2014). Marie has worked extensively as an independent dance artist in the United Kingdom and internationally since 1994 and has worked with Fin Walker, Reckless Sleepers Theatre Company, New Art Club and Bedlam Dance Company amongst others. Marie was also the co-founder and Chair of Force 5, an artist-led organization supporting the professional development of mid-career artists (1999–2005).

Workshop II

Dr Eline Kieft

Movement as a way of knowing

The academic enterprise has been strongly shaped by its emphasis on the mind, reason, and thinking processes. However, there are many other ways of knowing that get limited attention, such as learning through silence and meditation, arts, or nature. In the field of dance research, we are excellently equipped to explore *movement* as a way of knowing, not to replace cognition, but as a valuable addition that, through its different texture and corporeality, will often lead to other insights, shifts of focus and appreciation of elements

that would not necessarily have come up through solely cognitive inquiry. After a brief introduction, this workshop offers an opportunity to explore movement as a way of knowing, and integrate this as essential part of embodied research, writing, and teaching. We will investigate the knowledge within our own bodies, as well as knowledge available outside of us, for which the body can function as 'antenna' to pick up information. We will then form small discussion groups to look at issues around: the role and value of types of knowledge we can identify in daily life, research practice and movement, and how those may inform each other; how we can develop and practice movement as a way of knowing (forms of transmission, levels of skills required for it to serve as a vehicle of knowledge creation, characteristics of specific practices that help to access and produce knowledge); the socio /political / institutional pressures and possibilities for movement as part of research and dissemination, and as an academic teaching tool (also how can this be acknowledged within the REF2020 framework). Participants will leave with some concrete tools for using movement to engage with abstract concepts and theories, and translate these movement-based insights to help inform their approach to research, writing and teaching.

Dr. Eline Kieft works at the Centre for Dance Research, Coventry University, where she combines her passion for anthropology and its qualitative research methodologies, with interests in health and wellbeing, spirituality, nature and her intimate knowledge of the dancer's body. In 2013, she completed her PhD in dance anthropology at the University of Roehampton in London, studying the contributions of Movement Medicine (an improvisation-based, meditative dance practice for lay participants, with roots in a shamanic paradigm) to participants' wellbeing and empowerment. Eline is a qualified Movement Medicine teacher, and enjoys designing and offering unorthodox academic courses that bridge theory and practice. She co-delivers 'Embodied Research Methodology' during the UCL anthropology yearly fieldwork trip, and taught 'Develop your own Art of Living Toolkit' to medical students at the University of Plymouth. She furthermore offers experiential, tailor-made workshops for healthcare organisations, universities and museums at request. Please visit www.elinekieft.com for more information

Panel III *Chair: Michael Huxley*

Susanne Foellmer, Mark Franko (Philadelphia [skype]), Charlotte Waelde (Coventry)
The Archival Turn in Dance

The topic of dance in/and the archive has been intensively debated and reflected on since about ten years now, following dancers' and choreographers' interests in revisiting dance history other than provided by academic discourse as well as asking how to conceive of modes of preserving the artistic work. Thus, the question arises whether we are encountering an "archival turn" in the performing arts, and if so, what kind of consequences in terms of ontological, artistic, political, and legal aspects we have to deal with. Whereas the archive has been challenged most recently with regard to disrupting the idea of being an eternal container of unmovable knowledge towards other more open conceptions, the common denominator stills seems to be based on the assumption that something can be, and has to be preserved. But what if gaps in embodied knowledge almost prevent the

“capturing” of dance? And if records are available: How do they fit into the realm of tangibility when it comes to legal frameworks?

The panel addresses those questions, meandering between ontological, theatrical, artistic and legal perspectives. We will talk about these issues regarding the archive as a fluid arrangement that triggers reflections on the very generation of meaning, followed by considerations on how an archive could be delineated when the artistic work in question, e.g. black dance, is one seldom being in the centre of attention. We will then trigger ontological questions, conceiving of the archive as a temporal situation, that also scrutinizes the modalities of the document, and further develop the notion of re-enactment as archival practice that opposes both the discourse on dance as being an ephemeral art form as well as the document as persistent entity. Hence, the nevertheless often demanded visibility of “ephemeral” art forms within this framework (as problematic canon) is subject to critical discussions, as well as – last but not least – juridical issues when it comes to dance as intangible cultural heritage that both questions and jeopardizes the dogmata of the “original artwork”.

Susanne Foellmer

The Archive as Situative Arrangement

Since several years, contemporary choreographers have been developing a fortified interest in both dance history, especially from the last 100 years, as well as asking questions regarding the (self-)conservation of the own artistic work. Hence the position of the archive is increasingly shifting into the centre of critical debates: as phenomenon, institution and situation. The paper will follow these aspects with respect to the vicissitude of the archive and its conceptions being especially tested, challenged or even reformulated in the confrontation with so called “fleeting objects”, so the thesis.

Considering the etymological constellation of the archive, accompanied always already by the gesture of “superior” knowledge including processes of selection and closing, dance questions the mode of the archive regarding its “collectability” because of its precarious artifact nature. Based on aesthetic fragilities and incompatibilities of the to-be-kept the (dance) archive is qualified by a phenomenality that gives cause to scrutinize its institutional and hegemonic features. With artists reformulating the archive from being an institutional apparatus into suggestions of the body as “carrier medium” of memory (e.g. choreographer Martin Nachbar) the archive shifts from being a mere hermetic container of knowledge into modes of archival agency (following Foucault’s suggestions). Conceived of as a situation, so the thesis, the archive then bewilders the relations of origin – process – artifact and trace as well as prompts us to question the nature of its “documents”.

Mark Franko

The Power of Recall in A Post-Ephemeral Era

The new investment of dance in the archive concerns the way in which dance displays itself as knowledge of itself in relation to the past. I theorize reenactment as a practice of “dissymmetrical historical temporalities” and develop the distinction between historicity and temporality. There is a difference between the way reenactment is handled in discourse on art and performance and in dance. I raise the reputation of dance as being ephemeral and suggest that reenactment may be putting an end to the ephemerality trope of dance. I

develop a critique of reconstruction in the light of reenactment and distinguish between the two while maintaining the reenactment is not a wholesale rejection of reconstruction. Instead, reconstruction is a methodology embedded within reenactment while reenactment is a choreographic strategy and dramaturgical modality. Drawing upon the work of François Hartog and Paul Ricœur, the introduction concludes with a discussion of regimes of historicity and Ricœur's concept of document as trace and debates the idea that reenactment in dance is a form of historical knowledge.

Charlotte Waelde

Dance's Records: Legal Questions of Intangible Cultural Heritage in the Archive

The increasing interest in dance and the archive raises a host of theoretical and practical legal questions. This contribution will focus on two: the first is the intersections between dance archives and the legal frameworks for intangible cultural heritage; the second is copyright law.

For the first time in 2003 intangible cultural heritage was recognized as a formal part of the international legal framework for the safeguarding of heritage. Although the UK is among a small number of countries that has not (yet) signed up to the relevant UNESCO Convention, the fact that the majority of the countries in the world have, means that it is likely to be the most important standard setting instrument in this area for the foreseeable future. The 2003 Convention places certain obligations on States Parties to safeguard intangible heritage. Could, or should, dance be comprehended as a formal part of this framework, and if so, what legal and practical consequences might flow? Relatedly, being recognized as intangible cultural heritage under this Convention places obligations on States to make inventories of intangible heritage within their territories. Once an intangible dance is captured in a tangible inventory, this immediately raises questions over copyright: copyright will subsist in at least the recording of the dance if not in the dance itself. How should that copyright be thought about and managed within the dance community in which there are competing views as to the suitability and usability of copyright in connection with dance?

Susanne Foellmer. Reader of Dance at Coventry University/Centre for Dance Research. Her research focuses on contemporary performing arts, and dance and performance of the 1920ies regarding theories of aesthetics and corporeality, choreography in relation to media/communication and gender, and concepts of temporality and historicity in performance. Since April 2014 she has been directing the research project "On Remnants and Vestiges. Strategies of Remaining in the Performing Arts" (DFG/German Research Association). Publications among others: *Am Rand der Körper* (On the Bodies' Edge; 2009), "Re-Cyclings. Shifting Time, Changing Genre in the Moving Museum", in: *Dance Research Journal*, No. 46/3, Dec. 2014. She also has been working as a dramaturge for Helena Botto, Rubato, Isabelle Schad, and Jeremy Wade a.o.

Mark Franko. Laura H. Carnell Professor of Dance and Coordinator of Graduate Programs at Boyer College of Music and Dance (Temple University) has published six books: *Martha Graham in Love and War: the Life in the Work*; *Excursion for Miracles: Paul Sanasardo, Donya Feuer, and Studio for Dance*; *The Work of Dance: Labor, Movement, and Identity in the 1930s*; *Dancing Modernism/Performing Politics*; *Dance as Text: Ideologies of the Baroque Body*; *The Dancing Body in Renaissance Choreography*. Franko is editor of *Dance Research Journal*, *Handbook of Dance and Reenactment, Ritual and Event: Interdisciplinary Perspectives*, co-editor of *Acting on the Past: Historical Performance Across the Disciplines*; founding editor of the *Oxford Studies in Dance Theory*

book series. He is recipient of the 2011 Outstanding Scholarly Research in Dance Award from the Congress in Research in Dance.

Charlotte Waelde. Professor of Intellectual Property Law, Coventry University, Centre for Dance Research. My research is inspired by my desire to deepen and expand my knowledge around how the legal frameworks regulating intellectual property in general and copyright in particular are shaped in response to developments in technology. Allied to this is my quest to understand how those laws impact upon the work of those to whom they seek to regulate. Most recently my research has moved into the domain of intangible cultural heritage where I focus on how contemporary practices can become part of the heritage ecosystem and, importantly, how such practices can then benefit from the formal, and protective legal frameworks.

Practical II

Camilla Nelson

Reading Movement: A Performative Critique

‘Change your brain, your body or your environment in nontrivial ways, and you will change how you experience your world, what things are meaningful to you, and even who you are.’ (Johnson, 2007:2) Informed by John Halls’ research into “Reading (il)legible Pages” (*Performance Research*, Vol. 9, No. 2) and Mark Johnson’s assertion that altering our bodily interaction with environment can change our mind, *Reading Movement: A Performative Critique* stages a performative enquiry into how alternative sonic and gestural use of a body can be used to challenge and reform the normative behaviours of reading and writing that underpin standard modes of critical thinking in the academic establishment. Through the gestural and sonic disruption of received literary and critical behaviours this piece critiques how a body thinks, suggesting a graduated behavioural reform, modelling an alternative approach to critical thinking through engaged embodied enquiry.

Reading Movement: A Performative Critique interrogates theoretical and creative language performatively (gesturally, sonically) to deliver an alternative academic provocation inspired by the creative enquiry of *Reading Movement*, a collaborative, gestural and sonic experiment, initiated by Camilla Nelson with Khaled Barghouthi, performed in collaborative and solo articulations in the UK, Palestine and Brussels.

Camilla Nelson is a language artist, researcher and collaborator across a range of disciplines. She is currently developing *Reading Movement*, a performative piece of language research, supported by the Arts International Development Fund and the European Cultural Fund. So far, the work has been performed in local venues across southwest England and at Ramallah Contemporary Dance Festival. The script was long-listed for the Leslie Scalapino Award for Innovative Women Performance Writers. Camilla’s first full poetry collection, *Apples & Other Languages* (Knives Forks and Spoons), was long-listed for the 2015 Melita Hume Poetry Prize. She is the founding editor of *Singing Apple Press*, a small independent press devoted to the material investigation of poem production in relation to plants.

Becca Wood

Becoming apart together: Choreography in a hyphenated space

This performance presentation interrogates the potential of the space between somatically informed choreography, choreographic thinking and performance practices as a means to incite and extend the perception of somatics and choreography in dance education. The tensions that occur when we bring different artistic practices together can disrupt established beliefs and aesthetics. Aesthetic ruptures between practices as Jacques Rancière suggests, can reconfigure values, politics of production, work and practice.

Choreoauratics is a term that developed through practice-led research, bringing somatics, choreography, and digitally augmented performance participation together as a way of rethinking the politics of choreographic and performance practices. The term *choreoauratics* manifested as a series of sonic choreographies that were listened to on headphones and performed by participants in public spaces. These somatically informed choreographies and digital sound scores activated 'becoming' (or sensing) and coming together in a hyphenated space. Examples from these sonic choreographies are presented in this discussion as a means to examine the possibilities of the aesthetic rupture and being apart together. Gilles Deleuze and Felix Guattari's priority of the sensate body over the productive body is sustained as a concept of becoming as well as the body without organs and the nomadic subject. These nomadic, becoming bodies without organs have the potential to soften borders and reconfigure coming together in intermediated, intermodal and intersubjective performance choreographies.

What if we stake a claim for these unstable, nomadic, borderless notions of dancing bodies in the increasingly destabilised socio-political landscape? How might the nomadic, becoming, body without organs help to unsettle notions of value and production in choreographic practice in the institutional framework? How might this unsettling extend the way we think through choreography and the performing body in the increasingly destabilised and competitive academic environments of today? Could this ready academics and students to rediscover a capacity for dissensus in dance studies where we bring attention to the discreteness of practices and the potential to transform the socio-political scene.

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Becca Wood has been working in performance practices that slip between bodily, spatial and digital environments for the past 15 years. She has recently completed a practice-led doctorate at the Auckland University in New Zealand in the Dance Studies department where she also lectures. She will be taking up a new position at Coventry University in Dance Studies at the end of 2016. The term *choreoauratics* has evolved through her doctoral praxis where *somatically informed choreography* and sonic investigations bring philosophies of listening, the body, place, digital technologies and sociality into the space of the threshold. Her research practice examines the possibilities for *choreoauratics* to promote somatic principles through the performance of space and technology. Framed as *critical spatial practice*, theories and codes of space and place, the body, theatre and digital technologies intersect to imagine new possibilities in inter-modal performance arts.

16:30 – 18:00

Session VI Chair: Stacey Prickett

Ramsay Burt

Elroy Josephs and the de facto canon of British dance history

This paper gives a brief overview of the career of the Black British dance artist and teacher Elroy Josephs and reflects on the reasons for his relative obscurity. Josephs danced with Les Ballets Nègres in 1952. From the late 1950s until the early 1970s, he appeared on stage and screen as a dancer, and sometimes actor, in Britain. In the early 1970s, in Camden, he started a community dance project 'Workshop No. 7' which was a precursor for Carl Campbell's 'Dance Company 7', and around this time was appointed as one of Greater London Arts first dance animateurs. In 1979, he became the first Black lecturer in dance in British higher education teaching at IM Marsh in Liverpool which subsequently became part of Liverpool John Moores University. In 1993, he chaired an event 'What is Black Dance in Britain?'

This paper addresses the conference theme of emergent discourses about histories. Researching Josephs' career raises issues not just about the inclusion of once forgotten or marginalized artists but also the need to rethink the basis of selection that led to their being forgotten or marginalised in the first place. The history of contemporary dance in Britain has not been researched in the way US modern dance history has been documented. There are, however, largely unwritten assumptions about the British dance history narrative in which Black British artists are highly marginal. Josephs specialised in jazz dance. Because high art and popular entertainment are invariably treated as entirely separate, the ways in which, at any period, both emerge from the same socio-cultural matrix is often not recognised. By offering an overview of Josephs' career, this paper raises questions about how the de facto canon of British dance history can become more diverse and inclusive.

Ramsay Burt is Professor of Dance History at De Montfort University, UK. His publications include *The Male Dancer* (1995, revised 2007), *Alien Bodies* (1997), *Judson Dance Theater: Performative Traces* (2006), with Valerie Briginshaw, *Writing Dancing Together* (2009), *Ungoverning Dance* (2016) and, with Christy Adair, *British dance: Black routes* (2016). In 2013-2014, with Professor Christy Adair, he undertook a two-year funded research project into British Dance and the African Diaspora which culminated in an exhibition at the International Slavery Museum in Liverpool. In 1999, he was Visiting Professor at the Department of Performance Studies, New York University. Since 2008 he has been a regular visiting teacher at PARTS in Brussels. In 2010, he was Professeur Invité at l'Université de Nice Sophia-Antipolis.

Dr. Antje Hildebrandt

Choreography, Education, Space, Value: Florence Peake's Remake (on campus)

In this paper I analyse the process, final outcome and audience response of a project I was involved with at the University of Surrey in March 2014. The dance department had invited British choreographer and visual artist Florence Peake to work with students to re-create one of her pieces. *Remake* is a durational work where the performers engage themselves in a continual task of framing and reframing both themselves, the space and their surroundings with decorated sticks. In this particular instance, three professional

performers as well as 15 student performers dispersed as the 3-hour piece moved throughout the University campus, framing, highlighting and drawing the audience's attention to the architecture, details and life of the habitat with 3-metre long coloured sticks. In this paper, I argue that the way the piece was set-up by the artist, as a creative, experimental, exploratory, embodied, experiential and collaborative pedagogical methodology, as well as the emancipatory experience for both student performers and public could be termed 'radical education'. The piece addressed and critiqued, however subtly and somewhat un-intentionally, the corporate market-driven image of the University, the impetus towards treating students as consumers (as opposed to producers) of knowledge and the neoliberal commercialisation of education in the current UK HE climate.

Antje Hildebrandt is a choreographer, performer, researcher and lecturer based in the UK. Her work, which takes the form of conventional theatre pieces as well as site-specific works, videos and installations, has been presented in various platforms, festivals and galleries in the UK, Germany, Greece, Italy and Sweden. As well as making solo work she often collaborates with other artists and she has worked and performed with Serbian Artistic Collective Doplenger, Willi Dorner, Lea Anderson, Ivana Müller, Franko B and Tino Sehgal. Antje is a member of Trio, a collective of four artists who are interested in collaborative performance practice. Antje's writing has been published in *Activate*, *Choreographic Practices*, *Desearch*, *Motio* and *The Swedish Dance History*. As joint Manifesto Lexicon Officer she sits on the Board of Directors of Performance Studies international. Antje holds a practice-led PhD on post-conceptual dance and expanded choreographic performance practices. She is a Lecturer in Dance and MA Choreography Programme Leader at the University of Lincoln.

Dr Renate Bräuninger

Friedrich Schiller and the Judson Church Dance Theatre twisted – A Provocation

The current challenges dance is facing in Britain – involving performance, education and scholarship - seems to me the result of too many guidelines for what dance is supposed to achieve and how it should be taught. The idea that art is to have value and be for the benefit of society has resulted in a very streamlined aesthetics which seems defined through the plainness with which the message is transported. Art for its own sake that challenges expectations and leaves audiences puzzled and wondering seems not worth funding. Friedrich Schiller's idea that theatre should be an institution of moral education through the magical moments that happen during performance seems to be turned into performance need to address a socially valuable issue and make it clear where the magic is. But could students experiment the way they are educated? Curricula are characterised through a streamlining of the last the 'revolution' in dance into key skills and learning outcomes which ultimately lead to the collection of the right amount of credit points. All those are to be gained through the studying of technique, improvisation and choreography with some contextual frame. What the practitioners of the Judson Church Dance Theatre wanted to achieve seemed to have been lost. And, in how far has dance making changed in the last five decades and have those changes been sufficiently entered into education? Therefore, instead of clinging to what was achieved, ways to open up for new pathways should be explored. My paper will explore and compare strategies of making and teaching and the funding related to it in Europe. While I cannot offer solutions, I might offer food for thought.

Renate Bräuninger, MA PhD received her MA in musicology from the Ludwig Maxmilian University, Munich, Germany. A scholarship from the German Academic Exchange Service supported additional study at New York University. In New York, she participated in choreographic workshops at Dance Theatre Workshop under the direction of Bessie Schönberg. She served as associate lecturer and lecturer at different German and British universities before becoming a senior lecturer and course leader at the University of Northampton. She received her PhD. from Middlesex University London which concerns the relationship between music and movement in dance and film. Her main research interests are choreomusical relationships and choreographic processes particularly in relation to the choreography of George Balanchine and Anne Teresa de Keersmaeker. She has widely published both in her native language and English.

Practical III

Ilona Baldacchino

Devising Dance Performance with adults with learning dis/abilities: an exploration of dis/ability, dance and artistry, with special reference to Opening Doors dance group

The relationship between dance and dis/ability is pertinent to the investigation of dance devising processes with young adults with learning dis/abilities. The conceptualisation of a dance devising model significant to Opening Doors dance members is the aim of this research study – referred to the adaptive facilitation model - a framework encouraging collaboration with young adults with learning dis/abilities. The significance of this approach is beyond merely dancing or moving to music, it rather, exposes and discusses a different level of creating dance performance, allowing people with learning dis/abilities to take ownership in their creations – whilst establishing their own voice through movement. Each individual is inscribed in ways that reflect unique experiences, individual human structure and personal preferences for movement qualities which are encouraged throughout the dance devising process. This study highlights the importance of the dance members' role within the dance devising process: - identifying an active participation within the preparation for dance performance. The idea of active engagement goes about questioning the abilities of people with learning dis/abilities and being inquisitive of how and why cultural representations somehow de-value their presence in performance and in society. This distinct model engages in a collaborative approach to devising dance, giving participants with learning dis/abilities the responsibility of choice, whilst taking ownership of their creative movement exploration. Through facilitation, dance participants are actively engaged within the creation, preparation and the formation of dance as performance. This approach to dance devising, challenges several conceptions and/or misconceptions on learning dis/ability in Malta, constructed through past histories and particular perspectives, namely the medical model.

A Psychology graduate, **Ilona Baldacchino** has completed a Masters degree in Performance Studies in Dance at the University of Malta, and will be graduating in November 2016. Being an Advanced Senior Teacher in Russian Ballet, Ilona has been teaching for the past 7 years at the Olivia Dow School of Russian Ballet and most recently at the Naupaca Dance Factory. Ilona also holds Creative Dance and Movement sessions for children with disability at St. Monica School, Gzira, with the intention to give children of all abilities a space to explore their creative and artistic selves. Dance and disability is an area which Ilona has been exploring over these past two years, with Opening Doors Association, assisting the dance leader and members through the weekly dance sessions.

Panel IV Chair: *Scott deLaHunta*

Thomas Kampe, Glenna Batson

Somatics – an emancipatory Education for the Future?

Throughout much of the 20th century, somatic education (Somatics) was a powerful force that slowly changed the face of dance training. The change took time – approximately seven decades - for Somatics to shift from merely being a curricular ‘adjunct’ of dance conditioning, to emerging sui generis as a powerful medium for training reflective and autonomous dancers. As a non-doing, non-corrective, dismembering of Cartesian dualism, Somatics spawned several generations of process-based movement learning whose hallmarks were self-reflection and embodied empathy. To date, the founding principles and processes of somatic embodiment remain powerful agents of change, potentially transformative not only for the individual (as dancer), but for the larger scope of our collective humanness. With the 21st century well underway, Somatics has re-surfaced as an emancipatory pedagogy responding to complex problems within the larger sphere of bio-politics. Somatic experts, including somatically informed dance activists, are readdressing issues of control - of ourselves and our environment. What lessons can we garner from Somatics at this point in our history that challenge fragmented, compartmentalized, mechanized and reductionist methods of teaching and learning? How can somatic pedagogies help free us from out-worn ideas and behavioural approaches that continue to infiltrate into dance programming and teaching? In this panel, dance educators and somatic practitioners Kampe and Batson will offer an overview of the advances and challenges of Somatics within today’s world. Drawing from theories from Morin, Montuori, Rose, and others, Kampe and Batson will reframe the role of Somatics within dance as an emancipatory and world-constituting education. The presentation will be followed by semi-structured audience discussion and participation to debate the overall inter-related question: How should we dance? How should we live?

Thomas Kampe (PhD) works as Senior Lecturer for Acting at Bath Spa University, UK. He is a teacher of the Feldenkrais Method[®] which forms a foundation for his teaching, research and artistic practice. Thomas has worked as a performance maker and pedagogue across the globe. Choreographic collaborations have included works with Liz Aggiss, Laura Belem, Carol Brown, Hilde Holger, Rosemary Lee, and an extensive exchange with theatre-director Julia Pascal over two decades. His most recent publications on Somatics and criticality include the chapter ‘The Art of Making Choices: The Feldenkrais Method as a Soma-Critique’ (Triarchy Press 2015), and ‘Eros and Inquiry – The Feldenkrais Method as a Complex Resource (TDPT 2015). He is currently working with Carol Brown on re-embodying the Bodenwieser Method, a seminal Central European Modernist Dance practice, through somatic-informed processes. Thomas is currently co-editing journal volumes for JDSP and the International Feldenkrais Federation (IFF) Research Journal.

For four decades, **Glenna Batson** (ScD) has sourced from multiple studies as catalysts for teaching, research, and artistic growth. She has honed a trans-disciplinary approach to embodied cognitive dance and somatic praxis. Glenna is an internationally recognized teacher of the Alexander Technique and former dancer (MA, dance education, 1978). She holds a Masters and Doctorate in physical therapy (neurology) (1983/2006). Former faculty of the American Dance Festival (1986-2013) and the Hollins/ADF M.F.A. (2006-2013), Glenna is professor emeritus of physical therapy at Winston-Salem State University (USA), research associate professor at Wake Forest University, and

Fulbright Senior Specialist. Academic research includes the effects of improvisational dance and Parkinson's. Her multidisciplinary arts project, Human Origami, is the praxis of folding across multiple scales with body, paper and sound. She authored *Body and Mind in Motion: Dance and Neuroscience in Conversation* and is co-editor and contributor to *Dance, Somatics and Spiritualities: Contemporary Sacred Narratives*.

Practical IV

Claudia Brazzale, Victoria Hunter, Leslie Satin

Scores and Mobile Encounters: Joining Dance Practice, Pedagogy, and Intimacy Across Space and Time

This interdisciplinary panel/performance, 'Scores and Mobile Encounters: Joining Dance Practice, Pedagogy, and Intimacy Across Space and Time', addresses the conference theme of contemporary interdisciplinary artistic and pedagogical practices in the UK and elsewhere—the U.S., in this case—through a collective and collaborative presentation. Incorporating three short papers with video and performance derived from individual and collective scores, it articulates themes of space, time, site-specific performance, and everyday life encompassed within the presenters' work as dance pedagogues and practitioners. Additionally, the panel explores collaboration, scholarship, and friendship as fluid and significant components of the presenters' relationships, scholarly endeavours, and participation in local and regional communities, whose aesthetic perspectives they variously produce, reflect, resist, and embody. Joining a range of movement forms and presentational modes and blurring embodied practice with textual and visual discourses, the panel will ponder the divergent and crisscrossing dance trajectories of the three presenters. Through the sometimes-overlapping execution of a scored site-specific dance trio and the individual presentations of papers, the panellists reflect on and critically situate their ongoing movement practices. These practices recognize movement as it exists in studios and performance venues, of course, but link it to the broader navigation across cultural and generational dance worlds as well as academic disciplines and investigative modes—from practice to research, from research to practice, from pedagogy as a nominally discourse-driven phenomenon (the traditional classroom) to the pedagogy of the studio, primarily situated in an arena of bodies, energy, time, and space. The panel will address the efforts of translation required in these navigations, including the academic framework in which they take place, the conventions, rules, politics, and structures that contribute to, complicate, and constrain the artist/scholar's engagement with dance. The panel will also address, in words and movement, the element of friendship as it contributes to collaborative work, a seldom-addressed element of artistic and scholarly development and creativity. The panel will embody and emplace a long-distance and in-progress choreography that interrogates the dance practices of the three presenters over time, relating it to their individual and shared histories and far-flung geographic locations vis-à-vis the emergence of dance as a scholarly field.

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Victoria Hunter

Scoring and Siting: Improvisatory Approaches to Site-Specific Dance Making

In this presentation, Hunter explores approaches to designing and utilizing improvised movement scores within site-specific dance making. Drawing on her own practice-based research, collaborations with Leslie Satin, and the work of site-dance choreographers and movement/performance artists associated with processes of 'scoring', she considers the nature of improvisatory scores and their creative potential when applied in the site-dance context. In particular, the presentation explores how score-based improvisational practice imposes creative restraints and through doing so, guides movement exploration towards 'things in particular' in a phenomenological sense. Through doing so, the presentation questions what scores 'do' in the site-dance context and considers how they are designed, applied and managed by practitioners.

Informed by an interdisciplinary theoretical framework that employs ideas drawn from human geography, non-representational theory, phenomenology and spatial theory the presentation explores how scoring approaches develop creative methods through which the body might enter into a spatial 'dialogue' with the site and effectively 'translate' the site into movement. Through this critical approach, Hunter considers how movement scores might bring us closer to space and place and, through doing so develop understandings of being-in-the-world. Through this perspective, she explores how scores might facilitate this process by enabling choreographers to 'dig away' at material and immaterial site

components through the employment of methods that prioritise bodily knowledge, knowing and understanding.

Claudia Brazzale

Retracing Steps In and Out of the Field

In this presentation, Brazzale questions the stakes and disciplinary boundaries of Dance Studies in the 21st century by retracing her first tentative steps into the field twenty years ago and placing them in dialogue with her own dance practice, her tensions with dance as a scholarly discipline and her movements in and out of the subject as well as her long-term and multi-sited relationship with Leslie Satin, her first Dance Studies mentor and then her friend and colleague. Brazzale tracks her scholarly journey by revisiting 'The Shattered Body', her first attempt to writing the moving body as cultural text. A response to a class assignment in a performative writing course at New York University's Department of Performance Studies, the paper merged writing genres in a reflection of the 'author's' moving body, her friend's dying body and the dance practice she shared with that friend in New York in the late 1990s. Through the years, fragments of that narrative have re-emerged in Brazzale's work and pulled her back into Dance Studies when the distance between her dancing and scholarly pursuits was widening. This presentation will evoke, recapture and critically analyse the different forms, modes and shifts in focus that the original narrative took and the discussions that its ongoing transformations prompted between the author and her mentor/friend. Drawing on feminist ethnography, performative writing, autobiographical studies and theories of corporeality, the presentation will choreograph a dialogue among genres, praxes, locations, people, affects, moods and corporeal investments that examines the trajectories of ideas, the push and pulls among the author's dance practice, pedagogy and research and the friction between the interdisciplinary nature of her Dance Studies and the actual borders and boundaries of the field. Through this performative autoethnography Brazzale will address the parameters of dance study and the challenges and potentials of dance scholarship.

Leslie Satin

Things Hanging in the Air: Scores, Attention, Affect.

In this presentation, Satin addresses the relationship of dance practice to what anthropologist Kathleen Stewart called 'things hanging in the air': the ineffable elements of a place that contribute to its affect. Informed by Satin's own as well as others' intersecting historical and contemporary practices of dance, choreography, writing, and teaching, and by the aesthetic viewpoints they represent, the presentation considers the implications of choreographic scores as a compositional tool, with emphasis on the complex and often unlikely interaction of these ludic, constraint-based approaches to art-making and the affects and atmospheres—however fragile, momentary, or lasting; whether intentional or unexpected—they produce.

Satin draws on human geography; affect, cultural, and autobiography theory; and phenomenology, as well as on dance, art, and literary scholarship, to contemplate this interaction that poetically merges the formalist and the non-formalist. Her inquiry extends to the aspect of attention as it charges the experience of space, time, and the everyday for the dancer, in rehearsal, performance, or the social choreography of daily life. Satin, whose

scholarly work investigates the relationship of score-based performance to parallel work in other fields, links the experimental literature of OuLiPo author Georges Perec, especially his evocative writing about space, and the monumental art-as-archive of visual artist On Kawara to the dancer's embodied knowledge of space and time and of attention to inner sensation and external environment. In this presentation, she connects these ways of understanding scores, affect, and attention to her teaching, including digital duets with students in NYC and England, a long-distance collaboration with British directors and local students, and numerous site-specific scored improvisations and 'secret' performances.

Dr. Victoria Hunter is a Practitioner-Researcher and Senior Lecturer in Dance at the University of Chichester, U.K. Her practice-based research explores site-specific dance performance and examines the body-self's entangled engagements with space and place through considerations of the dancer's corporeal, spatial and kinetic engagement with lived environments. Her edited volume *Moving Sites: Investigating Site-Specific Dance Performance* was published by Routledge in 2015. She is currently preparing a co-authored book *(Re) Positioning Site-Dance* for Intellect press (forthcoming 2018) with Melanie Kloetzel (Canada) and Karen Barbour (New Zealand). This publication explores regionally based site-dance practice in relation to global socio-economic, political and ecological themes through a range of interdisciplinary perspectives that encompass feminist scholarship, human geography, neoliberalism and New Materialist discourses.

Dr. Leslie Satin, a choreographer, dancer, and scholar, teaches at New York University's Gallatin School; she has taught/been a guest artist at Bard College, Alvin Ailey Dance Center/Fordham University, State University of NY, University of Chichester (U.K.), and dance/performance centers. Satin's writing appears in many journals and anthologies, including *Women & Performance*, *Dance Research Journal*, *Performing Arts Journal*, *Theatre Journal*, *Movement Research Performance Journal*, *Dancing Times*, *Gesto* (Brazil); *Reinventing Dance in the 1960s: Everything Was Possible* (ed. Sally Banes), *Moving Words: Dance Criticism in Transition* (ed. Gay Morris); Satin co-edited the *Performing Autobiography* issue of *Women & Performance*. Her choreography has been presented in numerous NYC venues and elsewhere in the U.S. and abroad.

Dr. Claudia Brazzale is a dancer, choreographer and scholar originally from Italy. Brazzale holds a Ph.D. in Culture and Performance from the University of California, Los Angeles, and a Master in Performance Studies from New York University. An AAUW Postdoctoral Fellow alumna, she has held positions as a Visiting Lecturer at the Lewis Center for the Arts (Princeton University), the Women's and Gender Studies Department (Rutgers University); as a Global Scholar at the Institute for Research on Women (Rutgers University) and the Weeks Centre for Social and Policy Research (London South Bank University); and as a lecturer in the Drama, Dance and Performance Studies Department at Liverpool Hope University. Brazzale is currently a Senior Lecturer in the Dance and a joint-Programme Leader in Contemporary Performance Practices at University of East London.

Friday, April 21st

9:30 – 11:00

Session VII Chair: Ann R David

Ana Silva e Silvério

Sharing traditions and understanding conflicts through a research on the Brazilian choreographic folklore

Research on folk dances had distinct geo-cultural beginnings, which generated conflicts between its perspectives since the beginning (Buckland, 2006). One conflict is the 'choreological vs contextual approaches' (Kaepler, 1991, p.11) confronting the European and the North American dance research communities. A similar conflict in Brazil confronted folklorists and sociologists (Catenacci, 2001). A conflict between the Eastern and Western European traditions in dance research emerged after WWII. Another conflict is found in the current dance research landscape between scholarly-oriented and practitioners-oriented studies of folk dance. Regardless of the 'tradition' and the geo-cultural context, these conflicts intersect and should be controlled when the issue is dance education. For a successful development of the dance studies field in the 21st century, theories and practices of the 20th century should be understood without the influences of economic-political orientations and explored separating the 'added knowledge' from the 'prevailing mentality of the time'. As an example, we describe a practice-oriented research project on the Brazilian choreographic folklore. The research focuses on the microstructures of dance elements. Its goal is to create a classification of dances based on a categorisation of elements. This systematisation of the Brazilian choreographic folklore will provide material for further theoretical studies and will serve as a solid foundation for a methodology of teaching Brazilian folk dances. This teaching is regulated by law in the regular school system in Brazil, but researchers point to a shortage of theoretical-practical material, which impedes the development of education (Diniz and Darido, 2015). We borrow and meld ideas and approaches from both European choreological traditions in order to develop the material lacking for teachers in Brazil, meanwhile, it is designed for the use of practitioners. The confluences of choreological practices and the study of the Brazilian diverse folklore could enable new theoretical perspectives.

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Ana Silva e Silvério is a choreographer, dancer, and teacher from Brazil. A PhD 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. Furthermore, she has published several articles on history and theory of dance, and art criticism on newspapers, specialized dance magazines, and web pages. Ana dances Brazilian folk dances from early childhood and uses it as source and inspiration for choreographic works, some of which have been awarded in international dance competitions.

Juan F. Miranda Medina

Afro-Peruvian Zapateo: Structured Dance and Ludicrous Gesture

Afro-Peruvian zapateo is a dance, nowadays performed mostly on-stage, in which the dancers take turns performing elaborate percussive motifs using footwork and body percussion. The dancers constantly seek laughter or praise from the audience, and resort to dancing and theatrical gestures to outdo one another, closing the performance with a common choreography. Several questions arise: can we describe their negotiations in terms of competition-collaboration, or shall we understand it as a game or a narrative? what resources do the dancers use to draw a response from the audience and how are these articulated to each other? which tools can we use to describe the sequence of events and human interactions happening during a dance realization?

My fieldwork, conducted in Lima in July this year, was intended to address these questions. My methods included arranging and recording a performance between two renowned dancers, Antonio Vilchez and Percy Chinchilla. In addition, I took seven classes with both of them to deepen my knowledge of the dance. Percy conducted a workshop in my hometown, and I recorded his class with new beginners. Another valuable resource is a collection of recordings of performances. Applied to the corpus of recordings, structural analysis will be used to identify the motifs, their frequency, and their sequencing; as well as to classify theatrical gestures. In another category for analysis, I wish to study how the dancing bodies address space - which is configured by the rhythmic motifs of the dance, the guitar motifs, and the bodies of the performers and the audience. I believe the articulation of both approaches will enable the description of the dance realization in time in its multiple aspects, and only then can we aim for the last question: how to understand the power negotiations on the dance floor.

Juan F. Miranda Medina is currently undertaking studies in Dance Practice, Heritage and Knowledge at the Choreomundus master program. He holds a bachelor in musicology from the Norwegian University of Science and Technology, and a Ph.D. in Telecommunications from the same institution. He is an active capoeira practitioner, and his main research interests include music and dance from the African diaspora in Peru and from other Latin American countries.

Dr Katerina Paramana

The Contemporary Dance Economy: Problems and Potentials in the Current Neoliberal Moment

Foucault suggests that 'conduct' is not only something we do, but something that is done to us, as well as a behaviour or practice that is an effect of other forms of conduct. How is the conduct of the dance field affected by and affecting neoliberalism? What is dance's role in the contemporary neoliberal moment? These are the questions I unpick in this paper. I do so, first, by illustrating how bodies of individuals and that of society are affected by neoliberalism, using Wendy Brown's and Michel Foucault's thinking. Second, I examine

some of the problems of the contemporary dance economy as I, and other scholar-practitioners, have identified them, and address their relationship to neoliberalism – how they result from conducts suggested by neoliberalism or helping it do its work by becoming conducts of the field. I propose ways we might address them, suggesting that it is urgent that we do so if we are to advance the field as well as resist neoliberal ethics and rationalities. For this, I use examples from conversations that recently took place in the field, such as at PAF London (2015), Saddlers Wells Summer University (2015-16), the *Resilience: Articulating Dance Knowledges in the 21st Century* conference and the *POST DANCE* conference (2015). I argue that dance has an important role to play in changing today's world, but needs to come to terms with what I refer to as its 'fears', assert itself and take action. In many ways, this paper constitutes a critique of the contemporary dance economy; a critique that, by showing the relation of our conduct to conducts imposed by larger economies, aspires at articulating our role as central to both advancing the field and effecting social change.

Katerina Paramana is a Lecturer in Theatre at Brunel University London and a performance artist and choreographer. Her current research is concerned with the limits and potentials of socially concerned contemporary choreography and performance. Her performances have been presented in the US, UK and Europe and her writing has been published in journals including *Contemporary Theatre Review* and *Performance Research*. Recent publications include 'Re-turning to *The Show*' (2015, *Performance Research*) and 'On Resistance through Ruptures and the Rupture of Resistances' (2014, *Performance Research*). Katerina received her PhD in Theatre and Performance from University of Roehampton (funded by the Alexander S. Onassis Public Benefit Foundation). She is a participating artist in Sadler's Wells Summer University (2015-2018) and on the Board of Directors of Performance Studies International (PSi) (www.katerinaparamana.com).

Session VIII | Chair: Andrée Grau

Isaac Richard Amuah (Prof), Latipher Osei

The status of Dance Education in Ghana: Pre-and Post-Colonial Ghana

Dance in indigenous cultures in Ghana continues to occupy a position of high esteem. Dance pervades critical socio-cultural events such as religious healing, chieftaincy, annual festivals, rites of passage to mention a few (Amlor, 2016). The survival of indigenous cultures in Ghana is dependent, *inter alia*, on the transfer of music and dance skills from one generation to the other. With the advent of European merchants and missionaries in Ghana, and the consequent establishment of castle and missionary schools (McWilliam and Po, 1975), indigenous dance education was trampled upon and its existence in the curriculum of formal Western education was conspicuously absent. Traces of dance education was observed in the elementary school activities after the promulgation of the *Cultural Policy* document developed and promoted by the Government in 1957. Though dance education was given some attention, it remained at the periphery of the curriculum—it was considered as an extra-curricular activity. Dance education in the secondary schools in Ghana has been non-existent (Flolu and Amuah, 2003). At the tertiary level, particularly at the University level, dance education programmes have been offered since the early years of 1960s.

There is the need to investigate the reasons why dance education has not been introduced in elementary and secondary schools, though the art is valued in indigenous communities in

Ghana. The purpose of this study is to examine factors that have hindered the introduction and development of dance education in Ghanaian elementary and secondary schools and to offer suggestions that will help resolve the problems. The qualitative research approach will be adopted for the study and part of the data will be gleaned from secondary source of information. The bulk of the data will be obtained from interviews and observations. The sample for the study will include staff from the Ministry of Education, the Ghana Education Service, Curriculum Development Division as well as elementary and secondary school administrators and teachers. The researchers will also obtain the views of lecturers in the Universities in Ghana.

Isaac Richard Amuah obtained a Ph. D. degree in music education from Northwestern University, Illinois, USA and a Master of Education (with concentration in Curriculum Studies) degree from the University of Cape Coast, Ghana. He has since 1994 taught at the University of Cape Coast. His research interests are: (i) Performing Arts curriculum development; (ii) Measurements and Evaluation of children's artistic products; (iii) Cognitive Psychology of music; (iv) Indigenous Ghanaian performing arts. He has published several articles in refereed journals and as well published two books and co-authored one book. He has attended a considerable number of conferences and presented papers both in Ghana and overseas. He, currently, serves as a member of Ph. D. students' advisory committees in the area of music education.

Mônica Fagundes Dantas

Dance Undergraduate Courses: contributing to the growing of dance studies in Brazil

Oddly enough, amid the global crisis in early 2007 the Brazilian government launched an Educational Program – REUNI Project – that allowed an expansion of courses at undergraduate level in several public and free universities. The dance field was one of the most benefited from these politics. Before the creation of the REUNI Project, there were 14 undergraduate Dance courses in Brazil. Currently, there are 29 Brazilian Universities offering these courses. At least 19 of these universities are public and free. The purpose of this paper is to reflect about the impact of the creation of undergraduate dance courses in Brazilian public universities on the development of dance studies in this country. How have we been structuring contents and methods to teach dance in the University? Have we been working in collaboration with dance community? Have we been integrating teaching, scholarly research and artistic practices? In order to answer these questions, we propose to examine the implementation of the undergraduate Dance course at Federal University of Rio Grande do Sul (UFRGS). Created in 2009, this course is guided by a contextualized model and in tune with both teacher training policies and the promotion of artistic and cultural production. So, the course seeks to integrate teaching, practice based research and an effective collaboration with the artistic community. In this paper, we also describe recent collaborations between Dance researchers from Brazilian Universities, such UFRGS and *Universidade Estadual de Goiás* and British Universities, such Coventry University and University of Wolverhampton. The situation of dance in Brazilian universities shows that there are still a lot to be done, considering that the creation of these courses is rather new. The struggle to create and to enhance the undergraduate dance courses is also part of the effort to make advances in dance studies in Brazil.

Mônica Fagundes Dantas (Brazil) has a PhD in Études et pratiques des arts, at the Université du Québec in Montreal, Canada (2008). She has a Master's in Human Movement Sciences at the Federal

University of Rio Grande do Sul (UFRGS), Porto Alegre, Brazil (1996). She is Associated Professor at UFRGS at PhD and Masters Program in Performing Arts and at Dance Undergraduate Course. In 2015, she received a grant from CAPES Foundation/Brazilian Ministry of Education to develop a Post-Doctoral Research about dance digital archives at C-DaRE/Coventry University. She is editor of *Cena*, an Academic Journal from UFRGS and has academic publications on Performing Arts Field. Her research interests include Contemporary Choreography and Cultural Perspectives, Somatic Dance Practices and Dance History. She is also a contemporary dancer.

Ruth Pethybridge

From Direct Action to Being There: Choreographing Communities in Dance and Occupy protests

This presentation suggests relationships between the political tools of the Occupy movement and UK site-specific 'Community Dance'. Rather than specific physical actions that constitute dance or direct action, occupation can be seen as a method for both practices that locates politics in an embodied ontology of being with others. Seeing these choreographic practices as part of the 'episteme' of the 2000's, the notion of 'Community Dance' can be re-claimed from its political historiography and repositioned as a non-teleological practice, which nevertheless has the potential to mobilise and respond to crisis in a choreographed way through simply 'being there'.

Ruth Pethybridge has worked extensively as a choreographer, facilitator and dance writer and is currently completing a practice based PhD. Specialising in socially engaged practice she creates events that blur the distinction between performance and social gathering. Ruth is a lecturer in dance at Falmouth University and convener of DR@FT, (Dance Research at Falmouth), she regularly presents and publishes her research. <http://amata.org.uk/draft>

Panel V *Chair Michael Huxley*

PoP MOVES UK committee including Clare Parfitt, Melissa Blanco Borelli, Laura Robinson and Jo Hall

Possibilities in the Popular: Grooving into the future

The Symposium on Popular Dance and Music organised by Dr. Sherril Dodds at University of Surrey in 2007 was the first popular dance conference in the UK, and it seeded a network of popular dance researchers that evolved into the PoP [Performances of the Popular] MOVES organisation. Ten years on from Dodds' intervention, PoP MOVES has active committees in the UK and North America, popular dance has gained greater visibility and traction in UK HE dance programmes, and the popular dance literature includes a published manifesto for the field (Fogarty, 2011). At the same time, popular dance in the UK has not stood still. Hip Hop contemporary theatre flourishes, whilst British ravers have lost their dance floors. The 'Strictly' effect continues to populate dance schools and classes, whilst Notting Hill carnival has become a political movement between the celebration of black cultural histories and law enforcement. The commodification of the popular continues, from 'Rave fitness' classes to Butlin's Ceroc weekends, and Sadler's Wells continues to programme (and profit from) hybrid forms of Belly dance, Ballroom and Flamenco.

Drawing from the conference theme 'where are we now?', this roundtable enables a key opportunity to take pause and critically reflect on the current situation of Popular dance and Popular dance studies within the UK landscape, as well as to set out the direction of the field for the next ten years. The roundtable will address the ways in which popular dance has 'moved' within the shifting UK (and international) socio-political landscape of the last decade, and how popular dance scholarship can position itself in relation to its rapidly changing subject matter and the wider UK dance field.

References

Fogarty, M (2011). A Manifesto for the Study of Popular Dance. In *Conversations across the Field of dance studies*, edited by D. Robinson. Society of Dance History Scholars, pp.4-5.

PoP [Performances of the Popular] MOVES is an international, cross-university working group to develop the emerging research area of popular dance and popular performance. PoP MOVES began in 2007 as a 'Symposium on Popular Dance and Music' at the University of Surrey, and in 2010 transformed into PoP Moves with its present cross-university structure. In 2015, PoP Moves expanded to become an international organisation with committees in the UK and North America. We look forward to further global interconnection. We run an annual conference and an annual Seedbed event for developing popular dance research in the UK. The North American group have run student symposia and are now collaborating with larger conference events.

Practical V

Angela Woodhouse, Nathaniel Rackowe

(Un)touched (2016) A sculpture/performance installation

Made in collaboration with dancers Stine Nilsen (Candoco Dance Co) and Martina Conti (Firenza Guidi)

We propose the performance of *(Un)touched* to the conference. *Un(touched)* is a diptych sculpture incorporating movement, glass, fluorescent tubes and steel mesh to explore intimacy and separation as simultaneous events. Part one was premiered in February at One Canada Square, Canary Wharf, as part of Nathaniel Rackowe's solo exhibition 'Luminous City'. Part two is being developed this autumn. Our question is how can division allow for intimate encounters? We are interested in the seductive process that draws an audience into a situation for which there may be a psychological or moral dimension.

The first structure, a corridor of reflective glass, invokes a sense of voyeurism and distanced views checked in the gaze of others seeing you or you viewing others being viewed. The dancers are divided by the surface, which paradoxically allows for greater risk in their increasingly intimate relationship.

The second structure presents a glass platform onto which the viewers are invited to walk. The two performers are submerged beneath. The work takes inspiration from South Korean artist Do Ho Suh's piece *Floor* (1997) where the visitor is invited to walk on a glass surface under which there are many small figures. This act on the work highlights a dialectic between abused power and the power of collective action. We re-imagine this dialogue as a live event where the act of touch or walking over the surface of a body creates a tension between play and control, affecting notions of power and moral (un)certainty.

(Un)touched is funded by Arts Council England, Middlesex University, and Canary Wharf PLC 'Sculpture at Work'

Nathaniel Rackowe creates exhibitions and installations that combine light and structure in works that animate architectural spaces. Notable projects include: *MD3*, Bangkok Art and Cultural Centre (2014), *The Consequence of Light*, Bodson Gallery, Brussels (2014), *Dynamo. A century of light and movement in art 1913-2013*, Grand Palais, Paris (2013). Rackowe has a permanent public sculpture in Victoria, London.

Since 1997 **Angela Woodhouse** has developed innovative dance performance and installation works. Works include *Sighted* (2009) commissioned by Royal Opera House 'Deloitte Ignite' Festival, and recently shown at The Saatchi Gallery as part of 'Collect' in 2015; *Censored* (2010) commissioned by Woking Dance Festival in collaboration with Tate Artist Rooms - Jenny Holzer. *Between* (2011) most recently performed at Yorkshire Sculpture Park and at Central St Martin's School of Art in collaboration with The Place Theatre, London. Angela is currently developing a film installation for Wollaton Hall, Nottinghamshire for 2017.

11:30 – 13:00

Session IX Chair: *Tamara Tomic-Vajagic*

Timmy De Laet.

At the Parting of Paradigms. Ontology and Epistemology in Choreographic Reenactment

The rise of re-enactment in contemporary dance has opened up new possibilities that go beyond traditional reconstructions. Rather than reconstituting historical dance works as faithfully as possible, various choreographers (e.g., Vincent Dunoyer, Martin Nachbar, Olga de Soto) revisit the past to reflectively probe the conditions and media that make the transmission of dance possible in the first place. While re-enactment, in this sense, is often hailed as a timely defiance of the persistent belief in the sheer ephemerality of performance, it seems to divide scholarly discourse into two camps. Whereas, for some, re-enactment epitomizes the impossibility of presence (Jones 2011), for others, it exposes a chiasmatic cross-temporality in which the past and the present are intertwined (Schneider 2011).

In this paper, I intend to show that these seemingly opposite opinions result from a confusion of ontological and epistemological arguments. To this end, I zoom in on three recurrent tropes in the discourse on re-enactment: the body as archive, presence, and temporality. Pursuing a cross-disciplinary dialogue between dance studies (e.g., Jeschke 2007; Elswit 2014) and theory of history (e.g., Bevernage 2012; Kleinberg and Gosh 2013), I show how the conflict between epistemology and ontology recurs on various levels and how this can be understood as a result of the alleged incommensurability of poststructuralist and phenomenological perspectives. By tracing the underlying frameworks that inform our ways of looking at re-enactment and its relationship with history, time, memory, and the archive, I aim to take the concrete reality of re-enactment as an impetus to think through its methodological significance for dance studies.

Timmy De Laet is a postdoctoral researcher at the University of Antwerp and the Research Centre for Visual Poetics. Timmy had an actor's training at the Royal Conservatoire of Antwerp, graduated in Theatre Studies at the University of Antwerp, and studied Dance Theory at the Freie Universität Berlin. He obtained his PhD in 2016, for his dissertation titled "Re-inventing the Past: Strategies of Re-enactment in European Contemporary Dance." In 2016-17, he is Visiting Professor at the Department of Art, Music, and Theatre Studies at Ghent University. Articles of his on reenactment

have been published in journals as *Performance Research, Tanz, and Muséologies*, as well as in the edited collections *Performing Memory in Art and Popular Culture* (2013), *Moments: A History of Performance in 10 Acts* (2013), *The Oxford Handbook of Dance and Reenactment* (forthcoming). He was awarded the Routledge Prize for excellent research paper at the PSi#17 conference in Utrecht.

Kéline Gotman

Fictions of ahistoricity: bodily artefacts, dancing ruins

This paper argues that the nineteenth century produced a surge of writing about disorderly bodily motility. Medical writers in particular saw evidence of disruptive corporeality in history books, clinics and streets. But the passage, the transition, to a medical corpus of writings on disorderly bodily motility was also jagged, fitful, “kinetic,” in the sense Kierkegaard highlights. For Kierkegaard, “kinesis” suggests *passage*, shifts or transformations from one state of understanding to another – what I describe elsewhere as *translation*. But *kinesis* also underscores a temporal to-and-fro, not just a disciplinary or geopolitical one. The present, in this kinetic view, recalls the past *presently*: the present, in recalling the past, becomes activated, mobile, through a continually reconstituted experience of historicity, what historian and philosopher of history F. R. Ankersmit calls “sublime historical experience,” an ineffable attraction to and arguably an abstraction of the “past.” The passage between present and past is a continuous exercise in repetition, constituting a particularly contrapuntal sort of modernity: a feeling of modernity always measuring itself up against something that came before. For Kierkegaard as for Nietzsche, present and past are not just indissociable; the notion of the past suffuses the present with its constant *presencing*. “We need history,” Nietzsche wrote, “for the sake of life and action, not so as to turn comfortably away from life and action” (“On the Uses and Disadvantages of History for Life”). Writing history for Nietzsche was an exercise in making the present more alive through its (sublime) encounter with antiquity. But this present notion of the past is also suffused with fantasy, the performative qualities of fiction. Dance in particular, frequently cast as inchoate corporeality, serves as a privileged site for historical phantasmization, offering writers a preverbal space of illegibility whose apparent proximity to a primeval state signals a privileged form of historicity approaching *ahistoricity*, its origin and negation.

Kéline Gotman is Lecturer in Theatre and Performance Studies at King’s College London, Honorary Lecturer at the Slade School of Fine Art (UCL) and in 2015-2016 Visiting Scholar at the Society for the Humanities at Cornell University. She writes on dance, theatre, performance and the history and philosophy of science, disciplines and institutions, including for *PAJ, Performance Research, Choreographic Practices, Conversations across the Field of Dance Studies* and *About Performance*, as well as edited collections including *Making Sense: Merging Theory and Practice* and *The Neuroscientific Turn: Transdisciplinarity in the Age of the Brain*. Her monograph on dance manias in nineteenth-century colonial medical and anthropological literature, *Choreomania: Dance, Disorder and the Disciplines* (coming soon) examines the emergence of a transdisciplinary node of thinking around unruly motility, enfolding neuromotor disorders, ecstasies, fêtes and anticolonial revolt. She is co-editor of the forthcoming *Theatre, Performance, Foucault!* and a volume in process on performance, gesture and everyday multilingualism. She has collaborated widely in Europe and North America on dance, theatre and opera productions as a dancer, choreographer, actor, director, translator, librettist, dramaturge and curator. She is also translator of Félix Guattari’s *The Anti-Oedipus Papers* (Semiotext(e)/MIT Press) and Marie NDiaye’s *Les Serpents* (Cue Press).

Erica Moshman, MA; Jane Alexandre, PhD; Julie B. Johnson, PhD.

The Dancer-Citizen: An online journal for socially engaged dance artists

The Dancer-Citizen is an online, open-access, peer-reviewed journal for socially engaged dance artists. This endeavour grows out of the belief in the role of the artist as public intellectual, our curiosity about how dancers observe, explain and comment on the world, and an understanding of the obligation we hold to seek and develop solutions for the challenges facing the communities in which we live and work. We recognise that our diverse roles, experiences, and perspectives as practitioners constitute a unique body of knowledge in the world. With each issue, we consider the role of dancers and citizenship within our communities, and the importance of the dancer-citizen identity. Contributors have commented on process, location, performance, analysis, problems, and celebrations within their societies. We continue to look for outlets to spark conversation, debate, and exploration about our work. The panellists are the founding staff of *The Dancer-Citizen*.

Erica Moshman is London-based dance artist working as a performer, administrator, and teacher. Her current work is in inclusive dance practice and community work with a focus on disability. Erica is a facilitator for Magpie Dance and a dance tutor for Sutton College's Springboard programme. She is the Administrator at Dance Research Studio and the Publications Manager for *The Dancer-Citizen*. Erica has also performed Evolve Dance Inc., Becky Radway Dance Projects and Heidi Latsky Dance Company (US) and with Tanzorchester Suse Tietjen (UK and Germany) and Bahar Fattahi (UK). She holds a BA in Dance and Anthropology from Connecticut College (USA) and an MA in Dance Anthropology from the University of Roehampton.

Jane Alexandre is an independent scholar/artist who has been working in the NY dance world for more than 30 years as a performer, writer, teacher, choreographer, director, producer and administrator. She is the author of *Dance Leadership: Theory into Practice* (Palgrave Macmillan 2017); a founding editor at *The Dancer-Citizen*; and has been involved in creating numerous dance projects of every description. She holds a BSc from Queen's University (Canada), an MA from Antioch University (US), an MS from Pace University (US), and a PhD from Antioch University.

Julie B. Johnson is a dance artist focused on intersections of creative practice, community interaction, and social justice. Interested in dance taking place in and out of the studio, on and off the stage, and anywhere in between, she facilitates arts-in-education residencies and community collaborations with public schools, social service organizations, and arts institutions. Julie is a Dance Lecturer at Spelman College, an editor *The Dancer-Citizen*, and serves as a strategist for Lela Aisha Jones | Flyground, as well as an organizing committee member of Flyground's Dancing for Justice Philadelphia initiative. Julie recently earned her PhD in Dance at Temple University, where she focused on experiences and meanings of 'community' in West African dance in the United States.

Round table | Chair: Sarah Whatley

Prof Vida Midgelow, Prof Jane Bacon, Paul Russ, Dr. Rebecca Wood, Simone Kenyon
Current state of Play: The Artistic Doctorate

This roundtable will share and debate research emerging from the 'Artistic Doctorates in Europe' (ADiE, a 3-year EU-funded project) – elaborating the experiences and perceptions of candidates undertaking these degrees and the wider field.

In recent years, there has been a rich reconsideration of the place of creative arts practice in research addressing how practice can be understood as a method of research and how art works produce knowledge. However, the particularities, requirements, and significance of the PaR doctorate in dance have received little direct attention. Further, the aspirations and 'on the ground' experiences of PaR candidates have generally been overlooked. ADiE seeks to address these gaps by investigating practices and developing resources to support the significant potential these doctorates have to reach beyond academic contexts to impact artistic innovation and the creative economy. See: <http://dance4.co.uk/adie>

This round table will include a series of short provocations / presentations that share our initial observations and identify key issues related to PaR doctorate provision. The panel will elaborate the complexity of practices and concerns across sectors, and include voices of current and former candidates. The panel will lead into an open discussion with the audience, that will also inform the emerging research.

Dance Artist/Academic, **Vida L Midgelow** is Professor of Dance and Choreographic Practices at Middlesex University, UK. She has over 20 years' experience facilitating and lecturing. Her movement and video work has been shown internationally and recent essays include, *Some Fleshy Thinking* (2015) and *Creative Articulation Process (CAP)* (co-authored with Jane Bacon, 2014). She is currently editing the *Oxford Handbook on Improvisation in Dance* (OUP, forthcoming) and is the principal researcher for the *Artistic Doctorates in Europe* project. As Director of Research Degrees in the Faculty of Arts and Creative Industries (Mdx) she specialises in the supervision of PaR doctorates. She also undertakes dramaturgical and consultancy roles beyond the University context. Extending these interests Midgelow co-edits, with Prof Jane Bacon, the hybrid peer reviewed journal, *Choreographic Practices* (Intellect Press).

Jane Bacon is Professor of Dance, Performance and Somatics at University of Chichester, UK. She is also a Jungian Analyst, a faculty member of Janet Adler's Circles of Four and a Focusing Trainer. She is co-Director (with Prof Vida Midgelow) of *The Choreographic Lab* and co-Editor (with Prof Vida Midgelow) of the Intellect journal *Choreographic Practices*. She has been at the heart of the practice-as-research debate and development in the UK particularly since its beginnings particularly in the area of articulation of creative process, assessment processes and the methodological approaches to Practice-as-Research in Dance and Performance. Recent publications include 'Authentic Movement: A field of practices' an edited special issue of *Dance and Somatic Practices*, vol. 7.2, 2015; 'Authentic Movement as wellbeing practice', in *Dance and Movement for Wellbeing: Kaleidoscopic Views of a Diverse Field* (eds. Karkou, Oliver and Lycouris), Oxford University Press, 2016); 'Creative Articulations Process', (with Midgelow, V.). In *Articulations*, *Choreographic Practices* special issue, Vol 5.1. Bristol: Intellect. 2014; 'Embodied and Direct Experience in Performance Studies', in *Contemporary Ethnography and Performance Studies* (Harrop and Njaradi, eds), pp.113-130, 2013.

Paul Russ has been Artistic Director and Chief Executive at Dance4, Nottingham since December 2008. Dance4 is an internationally renowned organisation that strives to question the future of the art form and its relationship to its locality. Since studying Contemporary Dance and Performance at Nottingham Trent University and volunteering at Nottedance festival in the mid 90's Paul has worked in several roles as dance professional, from programmer, educator, funder, commissioner and producer, for organisations including Arts Council England, Cambsdance, Birmingham Rep, Audiences Central, The Old Town Hall Theatre and Nottingham Playhouse. He now has responsibility for the strategic and artistic direction of Dance4 including: Nottedance, a biennial international festival of experimental dance and performance, Dance4's new International Centre for Choreography (opened in 2016) and the East Midlands Centre for Advanced Training in Dance - a Government funded scheme for gifted and talented dancers. Particular areas of interest to Paul are

increasing opportunities for disabled young people, to have access to programmes of the highest quality that enable them to achieve in dance and in research, and to enable dance and choreography to share and exchange knowledge with other disciplines and sectors. Paul is currently Chair of Titled Productions, a trustee of Meyerside Dance Initiative, Chair of the Nottingham Strategic Cultural Partnership and Vice-Chair of Governors for Oak Field School, Nottingham.

Dr Becca Wood works in performance practices that slip between the intersections of the body, space and digital environments. Her interest in this interdisciplinary terrain comes from years of working between the disciplines of design, spatial and dance practices. Becca completed a practice-led PhD in 2015 in the Dance Studies Department at the University of Auckland, Aotearoa - New Zealand. Her focus was on site-based participatory choreography, through which she developed a new method 'choreauratics'. At the beginning of 2016 she investigated the possibilities of motion capture as part of the 6th Choreographic Coding Lab in Auckland. Most recently Becca has relocated to the UK where she is now Course Director in Dance at Coventry University. She continues to work across the arts in performance practices, somatic research and education, and digital technologies and spatial practices.

Simone Kenyon is a UK based artist, dancer and Feldenkrais practitioner. She recently began an interdisciplinary PhD across the Departments of Performance & Cultural Industries and Geography at University of Leeds. She creates works that encompass dance and somatic practices, walking arts, participatory events and workshops for both urban and rural contexts. Her solo work explores walking as a choreographic practice, sensory experiences and performance exploring environment and ecological perspectives. She has a wide breadth of knowledge and skills informing how she creates work for and with specific places and people. This includes facilitating workshops for research projects and for other artists and organisations. She often collaborates with others on both site and studio based works, including her 9-year collaboration with dance artists Neil Callaghan. Recent works have been presented at Fierce Festival in Birmingham, The Hayward Gallery and Sadler's Wells, London and has toured internationally in China.

Panel VI Chair: *Stacey Prickett*

Dr Melissa Blanco Borelli, Dr Libby Worth, Nik Wakefield, Dr Sofie Narbed (panel participants)

Dance, Interdisciplinarity and 'Amateurship'

In the last few decades, the dance field has shown a heightened interest in interdisciplinary encounters. Less concerned with dance as an aesthetic product and more intent on laying bare processes that speak to the ontological and epistemological dimensions of dance practice, choreographers and practitioners have celebrated a deliberately 'impure' dance praxis. For instance, the 'non-dance' works of Boris Charmatz, Jerome Bel, Mette Ingvarsten, Mette Edvardsen, Ivana Muller, Rosemary Lee, Isabelle Launay, Jonathan Burrows and Maguy Marin, to name a few, disrupt traditional notions of what constitutes pure dance. One might even consider their work 'amateur' dance. Postcolonial scholar Edward Said stated that being an amateur was actually the way to be intellectual. Amateurism, he said, is "the desire to be moved not by profit or reward, but by love for an unquenchable interest in the larger picture." It is a desire, he continued, that lies "in refusing to be tied down to a specialty, in caring for ideas and values despite the restrictions of a profession." (Cederström and Marinetto, *Chronicle of Higher Education*, 2016). Thinking about Said's provocation in

relationship to dance, our panel would like to discuss this idea of 'amateurship' specifically on inter/trans-disciplinary movements and disruptions in the dance field. If we consider ourselves amateurs in how we approach our interdisciplinary perspectives to dance, we ask what such movements across boundaries propose for the present and future of dance. Our panel will bring together four different conceptual strands through which the dancing body is analysed: dance and the amateur, dance and non-dance, dance and the mediated body, and dance and territory/geography. Our provocations will be 10 minutes.

Libby Worth

Dance and the Amateur

The term amateur too often conjures up negative images of amateurism. This contribution to the panel reflects on how we can approach amateur creativity and its contribution to the field of dance. For instance, how do practitioners of 'folk' or 'national' dance defy rigid boundaries between 'professional' and 'amateur'? How is this expressed in seepage and interweaving between different terrains of dance? What do these practices say about time, place making, communities and the potential of dances to mobilise action? The dance examples will be drawn from rapper and clog dancers based in Newcastle which itself sits in the borders between two nations.

Nik Wakefield

Contemporary European Dance Theatre: Non-Dance

This presentation explores practices and theories of contemporary dance theatre artists' works that are considered non-dance. Non-dance entails modes of performance that depart from virtuosic displays of skill and expose the processes of spectacle. If the theatre is a place of seeing, non-dance reveals how theatres work and asks what else the body might do? Non-dance works look very different and are often marked by a mix of surprising qualities; but can be literal, humorous, conceptual, immediate, fun, difficult and heart-warming. The work has emerged through a mix of histories from the democratic experiments of pedestrianism in Judson Church to the materialised ideas of space and time in Minimalist visual art, and of course from contemporary experimental theatre, performance art and dance that have in the last twenty years redefined how bodies perform. Non-dance is most innovative in terms of the principles of dramaturgy and choreography, as the practitioners create new sense of how performance can be organised and structured. The rhetoric of the stage is recreated. Some practitioners examined may include: Jérôme Bel, Boris Charmatz, Xavier Le Roy, Jonathan Burrows, Ivana Müller, Isabelle Launay, Mårten Spångberg, Anne Theresa de Keersmaker, Susanne Martin, Bojana Cvejić, Andre Lepecki, Erin Manning, BadCo. and Augusto Corrieri.

Sofie Narbed

Una danza expandida: explorations into expanding dance(d) and geographical fields

This presentation explores critical conversations between dance and cultural geography through a focus on research undertaken into the contemporary dance scene in Quito, Ecuador. As a relatively young form of practice in the city, the paper considers some of the ways contemporary dance seeks to interrogate, remake, and multiply dance's geographies

at local and transnational scales. These particular processes of questioning, the paper argues, necessitate a corresponding interrogation of geographical approaches to dance; a dynamic thought about here in terms of expanding fields of practice.

Dr Melissa Blanco Borelli
Bodies, Screens, and Interdisciplinarity

This presentation will address the urgency of an interdisciplinary framework for both dance as a field of research and dance as a field of pedagogy. Drawing from my fields of research and the history of developing new dance courses, this paper will consider the ways dance inherently speaks with and to other disciplines.

Libby Worth's current research is in this field with particular focus on time and temporality (co-edited book on 'Time and Temporality in Performer Training' due 2018). She is co-leading the interdisciplinary Amateur Studies Research Forum based at Royal Holloway with colleagues from Cultural Geography, Drama and English.

Nik Wakefield is a Teaching Fellow in the Drama, Theatre, and Dance department at Royal Holloway. His PhD research explores the ways freedom and creativity operate within aesthetic experience, through doing and sharing performance research that is philosophical and practice-based in collaborative and independent modes. It involves creative and critical work that may be performed live, published on the page and exhibited in gallery settings. A current focus is on time-specificity of performance and how to develop a temporal philosophy of live art. He is also the founder and curator of The Practice Gallery, a bespoke pop up gallery that displays materials of interdisciplinary practice as research and a member of Generative Constraints, an interdisciplinary research collective organising conferences, making performances and writing poetry and theory. His teaching is at the interstices of dance and theatre.

Dr Sofie Narbed is a cultural geographer and dancer interested in the politics and poetics of moving bodies. Her research focuses on the geographies of contemporary dance in Ecuador and thinks particularly about the intersections of bodily practice, the postcolonial, and the making of 'the contemporary'. She is currently a Teaching Fellow in Cultural Geography at Royal Holloway, University of London

Dr Blanco Borelli is a Senior Lecturer in Dance at Royal Holloway. She is the editor of the *Oxford Handbook of Dance and the Popular Screen* (2014) and the author of *She is Cuba: A Genealogy of the Mulata Body* (2015) which received the 2016 de la Torre Bueno prize from the Society of Dance History Scholars. Her current research focuses on the mulata as conjurer across spatial and temporal geographies, and the corporeal aesthetics of cool in Latin America.

Workshop III

Sonia Rafferty, David Waring, Erica Stanton
Simply for the Doing

What is a dance technique class 'for'? What does movement 'do' and how does it support complex and nuanced embodied meaning? A dance technique class is far from simple, so what will be its new terms of reference in the 21st century? What will be our reasons for dancing? How will our training respond? These questions will be addressed through active participation in dancing. The inter-related workshops will take a stance against the notion

of hylomorphism. Instead of practitioners imposing forms in the dance technique class, it will be viewed as a place for growth which places the teacher as a 'participant in amongst a world of active materials' (Ingold 2013 p.21) How do teachers look 'with' the work of a class rather than 'at' it? This both disrupts the obvious binaries between teacher and student, dancer and pedestrian, expert and novice, etc. and fosters a community of engagement with 'the work' – the labour of the dancer. We intend to bring to the fore the richness of bodily evidence which dancers who have practised for a long time carry with them. How do we make these dancer-teachers more visible? How can their rich 'bibliography' of references cast them as empathetic experts who are comfortable with the so-called paradox of inside/outside inquiry? The possibilities of a re-conceived dance class which shifts between interior and exterior modes, where practice is shared and not imposed, where even restrictive physical and performance patterns can be productive. How can resistance be a good thing? How do dance teachers provide frameworks for expressive possibilities - for the poetic or inexplicable - without losing the power of movement that is direct and unaffected? If we work from the proposition that dance is a mode of perceptual inquiry, and work against the idea of dance as a non-verbal 'language' how can we prioritise sensation or non-rational action? How do we come to know the unknowing of our dancing?

Erica Stanton is a dance teacher, choreographer and teaching mentor. She is a graduate of Bedford College and of Sarah Lawrence College, New York where she was the recipient of the Bessie Schönberg Scholarship. She is a specialist in Limón technique which she studied with Martha Partridge and continued with Ruth Currier and Clay Talliaferro and has taught dance technique and choreography throughout the UK and in the USA and New Zealand. In 2011, Erica worked with Alan Danielson on a project which culminated in a website for practitioners interested in the Limón legacy and its contemporary relevance. <http://roehamptondance.com/limonproject/>. She currently leads the MFA Choreography programme at the University of Roehampton.

David Waring is a teacher, maker, artist mentor (Melodie Gonzales, Ben Wright, Anna Krystek, Marie Fitzpatrick, Fin Walker) and performer and has been the Artistic Director of Transitions Dance Company since 2003. He is also Co-Programme Leader for the MA Dance Performance programme at TrinityLaban and has been teaching professional level release-based technique classes in London, nationally and internationally since 1997. He has also taught creative/technique classes and made performance work with community groups of all ages and abilities since 1991 (including Scottish Youth Dance Festival 1998 and Dance East summer school 1996) and is Associate Artist at Independent Dance (professional level class) since 1997. Other teaching includes Dance Base summer school teaching technique and choreography (2002), Open University summer school (2000 and 2002) and DanceXchange summer school (1999). He has been performing his work in the "hustler" series since 2006 (Laban Theatre, nottdance, Capital Nights Liverpool, Greenwich and Docklands Festival).

14:00 – 15:30

Session X Chair: Victoria Thoms

Professor Christy Adair, Dr Laura Griffiths

Intergenerational Dance Revival: the multiple contexts and values of revisiting historical dance repertoire

This paper presents a critical narrative surrounding the role of past dance making and performance contexts in the present. Drawing upon Adair's research into the cultural history of Phoenix Dance Theatre and Griffiths' investigations into the role of the body as archive within the same company, the research presented considers how a contemporary dance repertoire creatively engages with its past. It considers the value of historical dance repertoire and the place of multi-generational dancers in the presentation of such repertoire.

The discussion refers to the revival work undertaken by the company in Autumn 2016 whereby a key piece of repertoire, *Nightlife at the Flamingo* has been re-staged by three generations of company dancers, including those who originally performed the work. This work was originally choreographed in 1983 and in September 2016 the company invited the original choreographer to revive this work for original performers of the work, the company's youth academy and the current dance cast. Characteristically, the work incorporates Jazz, Lindy-hop and contemporary styles which were those favoured by the early company members and co-founders in the 1980s. The cultural specificity of the experience embedded within the choreography is distinct from that of the current dance company. Therefore, how this translates across different generations of shared performers raises key issues around embodiment and archival practice. In particular, it prompts consideration of how the body as archive can inform the creative process within dance revival work. This paper will offer critical insight into the shifting cultural contexts within which the company has existed and how these are highlighted, challenged and reinforced through the process of re-staging historical dance works. Adair and Griffiths bring their unique perspectives to this example of practice and engage in a critical dialogue surrounding Phoenix's choices to re-present historical works.

Christy Adair is Visiting Professor at Leeds Beckett University and Professor Emerita (Dance Studies) at York St John University. She co-edited *British dance: Black routes* (2017) with Ramsay Burt which drew on material from an Arts and Humanities Research funded project British Dance and the African Diaspora. Her research continues to investigate contemporary dance in Africa and the Diaspora. She is author of *Dancing the Black Question: the Phoenix Dance Company Phenomenon* (Dance Books: 2007) which offers a critique of key issues in performance. Her research interests, developed in *Women and Dance: sylphs and sirens* (Macmillan: 1992) continue to focus on gender and ethnicity in relation to dance studies and performance.

Dr. Laura Griffiths is Course Leader and Senior Lecturer in Dance at Leeds Beckett University. In 2014, Laura completed an AHRC Collaborative Doctoral Award in partnership with the University of Leeds and Phoenix Dance Theatre. This focused upon notions of the body as archive and the intersection between dance practice and archival principles. She has published her work in the *International Journal of Performance Arts and Digital Media*, recently edited a special issue of *Choreographic Practices* (2016) and has two book chapters forthcoming in 2017. Professional

industry experience has encompassed project management within the arts, dance teaching in community settings, lecturing and research project assistance. Previous appointments have included visiting lectureships and Teaching Fellow in Performance and Archival Practices at the University of Leeds.

Margaret E. Walker

Treatises and Transcriptions, Drawings and Dances: Reconstructing North Indian Courtesan Dance

Although there is abundant and significant work exploring the music and social context of the North Indian courtesan performer, there is comparatively little scholarship on what her dance might have been like. Many sources claim that the hereditary female performers of the 18th and 19th centuries in North India were performing 'kathak' dance, but since none of the contemporary treatises or travelogues use that name in describing the practice, its use should be seen as anachronistic. But if these women were not dancing kathak, what type of dances might they have been performing? By combining research studying archival and published material found in 19th century Indian treatises, 18th and 19th century European travel writings and iconography from both South Asian and European sources, a transcribed 'Hindustanee Air' entitled 'The Ghut' and the author's own dance training, this paper will suggest a possible reconstruction. A key part of the presentation, however, will be a proposed methodology, in which indigenous and colonial sources, written and embodied histories, and, crucially, choreographic experimentation all can contribute to historical research in dance. Furthermore, the embodied component of such a methodology demonstrates how dance scholarship may enhance research in other performing arts.

Margaret E. Walker is Associate Professor of Ethnomusicology and Musicology at Queen's University, Kingston. Her research has focused on *kathak* dance and its historiography, but also includes work on gender, caste, diaspora, and colonialism. Her monograph, *India's Kathak Dance in Historical Perspective* (SOAS Series in Musicology, Ashgate, 2014), examines the accepted history of the North Indian classical dance form, *kathak* and proposes an alternate reading. Recent projects include participation in the Balzan "Towards a Global History of Music" research project in musicology and the ERC-funded "Musical Transitions to European Colonialism" project. Some of Margaret's current research focuses on *kathak* dance in Canada and musical communities in Kingston, Ontario.

Dr. Helena Hammond

Dancing with Clio: History and the emergence of Dance Studies as a disciplinary practice

One dividend of dance studies' early, pivotal indebtedness to cultural studies has been a willingness to question and reject conservative historical practices; to problematise history as disciplinarily moribund. The cultural studies foundations of dance studies – at least in its Anglo-American configuration - imparted a healthy scepticism about history as master discourse; about 'histories' shaped [to quote Stuart Hall] as 'touchstones of the national culture, transmitted to a select number of people...[and] in the keeping of a particular literary [or other] elite.' (Hall: 13). Cultural studies, therefore, offered dance studies an escape from the limitations of history practiced more conventionally. But this paper intervenes to ask whether dance studies been too hasty and unnecessarily harsh in its condemnation of history. Has dance (as) history therefore paid too high a price for cultural

studies' instrumentality in the genesis of dance studies? Has a guilty by association argument too often led to the confusion or equation of history-as-master-narrative with historical method generally, and so to dance studies' rejection of historical method, per se, as contaminated and altogether too compromised? As Gay Morris points out, key cultural studies foundational thinkers advocated historical method (Morris: 85-86). Might the fault lie therefore with dance studies' misconstrue of cultural studies; in its misreading - as overly hostile - of cultural studies' relationship with history? While Anglo-American generated dance studies might endure as a dominant model for dance scholarship, this paper suggests it too can now be historicized. In this respect does Fredric Jameson's recent provocation further incentivise dance studies to re-visit, re-think; revise its disciplinary relations with cultural studies and history respectively: 'I have the feeling - and I don't think I'm the only one - that what's succeeded literary studies, namely cultural studies, is itself greatly weakened today. It's a convenient way of lumping a lot of things together, but I'm not sure there really is such a thing as as "cultural studies" anymore; it's no longer a movement or a vanguard.' (Jameson: 150).

Hall, Stuart (1990) 'The Emergence of Cultural Studies and the Crisis of the Humanities, *October* vol 53, (Summer 1990), 11-23

Jameson, Fredric (2016) 'Revisiting Postmodernism: An Interview with Fredric Jameson', Conducted by Nico Baumbach, Damon R. Young, and Genevieve Yue, *Social Text* 127, 34/2, June 2016, 143-160

Morris, Gay (2009) 'Dance Studies/Cultural Studies', *Dance Research Journal*, 41/1, Summer 2009, 82-100

Helena Hammond is Senior Lecturer in Dance at the University of Roehampton. Her forthcoming monograph (Palgrave Macmillan) considers historical representation in dance theatre and performance, in which connection she received the Fulbright Association's Selma Jeanne Cohen Award for dance research that 'advances historical knowledge and understanding generally', and held a Visiting Fellowship at the Australian National University. Helena's publications include chapters in *Ballets Russes: The Art of Costume* (2011) (also available in Japanese translation); *Fifty Contemporary Choreographers* (2011); and *New Approaches to Naples: the power of place* (2013). A recent article examined historicity in postmodern Brechtian dance performance (*Dance Research*, 2013). Other forthcoming publications include as contributor to the second edition of *Re-thinking Dance History* (Routledge), and an extended analysis of *Maleficent* - Disney's 2014 live action feature film re-imagining of *The Sleeping Beauty's* evil fairy, Carabosse - as the choreo-philosophical critique of neoliberal precarity.

Panel VII Chair: Sara Houston

Janine Bryant, Frances Clarke, Prof. Matthew Wyon

This panel looks at the emergent discourse between art and science within the field of dance science. The important role which dance science research and applied practice plays in dance is becoming more recognised and acknowledged internationally in the 21st century. We explore the current position of both dance science research and the delivery of dance science in the undergraduate and postgraduate curriculum at the University of Wolverhampton and the rippling effects of confluence in these areas across the world

Janine Bryant

Dance Science: The UK Influence in Higher Education in the US

By examining the international reach of the UK Dance Medicine and Science Network, evidence suggests this sector is experiencing an upward trend in Higher Education. Through research partnerships, collaborations, and combined modes of inquiry, researchers and academics from the United Kingdom are blurring geographical boundaries as they dialogue with international frameworks, in particular, colleagues in the USA. The field of Dance Medicine and Science, while gaining momentum as a university major in American universities, attracts students globally with both artistic and academic aptitude thereby adding dimension and international frameworks to this field of inquiry.

Frances Clarke

Dance science pedagogy in HE: the confluences of a multidisciplinary approach

Dance science has been taught at undergraduate level at the University of Wolverhampton for over twelve years, followed closely by the MSc in Dance Science which attracts a high percentage of international students. The university is a world leader in dance science research and is pushing the boundaries to stake a claim for the relevance of dance science and its increasing influence on dancers' health, training and performance. This presentation reveals the relationship between theory and practice in the delivery of dance science modules and dissertations which are embedded in the curriculum at the University of Wolverhampton. Our dance science curriculum links research, practice and pedagogy and interweaves the previously assumed distinct boundaries of science and art. International research and collaborations influence the materials and methodologies used in our dance science teaching which introduce a wide range of activities to both enhance students' sense of autonomy and encourage reflective practice. The curriculum design and practice of dance science in our HE programme is underpinned by current research findings and taught by staff with research expertise in both performance and the dance science field. This enhances the multidimensional approach to the subject, and further informs the training and experience of young dancers, and the development of their education, health and wellbeing. Encouraging a task-involving learning environment, the devised content and delivery is supported by recent findings of the role that dance science has played in illuminating important principles in dance pedagogy. In addition, the areas studied in dance science are implemented in the studio practice based modules which allows students to reflect on the application of their cross-curricular learning and develop greater self-efficacy in their dance practice.

Prof. Matthew Wyon

Dance Science: the embodiment of art and science

Dance is the most physical of the art forms and how the body and mind cope with its demands has only recently become a subject for study. Dance science is a term that encompasses the applied sciences of physiology, psychology and biomechanics, but finds itself between dance and the exercise sciences; it takes the methodologies from the later to apply to the former. Its aim is to support the artistic process, whether technical or choreographic, in understanding the physical and mental demands the dancers need to

cope with and provide evidence-based interventions. Its goals are to reinforce and challenge present practice to enhance performance, reduce injury incidence and augment the health and well-being of dancers.

Janine Bryant is a Senior Lecturer in the Faculty of Arts at the University of Wolverhampton, and the former Department Chair and Director of Dance at Eastern University, Pennsylvania, USA. Janine's is a doctoral candidate at the University of Wolverhampton and her research focuses on aging and spinal range of motion. She is a Registered Provider for the Safe in Dance International Certification and an active member of the Education Committee of the International Association for Dance Medicine and Science. Janine writes a monthly syndicated blog entitled Bryant's Dance Medicine and Science, for philadelphiadance.org's, The Dance Journal.

Frances Clarke MSc (Dist) is a Senior Lecturer and the Course Leader for the undergraduate Dance courses at the University of Wolverhampton. Her performance career has spanned over three decades and has included the role of Artistic Director of Springs Dance Company. In education, she has founded and led several dance departments in the UK, and been an external advisor for dance companies and universities and is currently an advisor on projects at the University of Oxford, and the University of Cambridge. She is a doctoral candidate at the University of Wolverhampton and her research focuses on balance and dance performance. She is a Board Member of DanceHE, and Chair of the Publications Committee for the International Dance Association for Dance Science & Medicine.

Prof. Matthew Wyon PhD, is a Professor in Dance Science at the University of Wolverhampton, UK and a Visiting Professor at University College London and Institute of the Arts, The Netherlands. He is the Course Leader for the MSc in Dance Science and Director of Studies for several dance science and medicine doctoral candidates. He is a founding partner of the National Institute of Dance Medicine and Science, UK, and President of the International Association for Dance Medicine & Science. He has worked with numerous dancers and companies within the UK and Europe as an applied physiologist and strength and conditioning coach. His research focuses on injury epidemiology and performance enhancement in dance; presently he has published over 90 peer-reviewed articles in dance medicine and science.

Panel VIII *Chair: Ramsay Burt*

Ann R. David, Erica Stanton, Tamara Tomic-Vajagic, with guests Simon Ellis, Sara Ashkin, Melinda Buckwalter

Communities of Learning and Pedagogy in the Postgraduate Studies of Dance. We're in this together'

While reflecting on the rich history of MA Dance degrees at Roehampton Dance, we used the foundations of ten existing MA level programmes and proposed a radical change. By rethinking the traditional model of 'dance studies' and a genre-specific focus, we were able to disrupt existing assumptions, allow a sense of a historical rupture and open up possibilities for a new dialogic model that embraced 'slow' learning (Blackie et al. in Berg & Seeber, 2016) risk-taking, and the role of vulnerability in both teachers and students. While the re-focused provision preserves the underlying core values and specialisms (anthropology, choreography, dance philosophy, history, performance and sociology) and retains its methodological strengths (dance analysis, ethnography, postcolonial studies,

and practice as research), it also aims to test the boundaries of the current fields of dance research.

We propose a panel-led roundtable discussion enquiring into the scope, foci and value systems of various MA programmes across the field. We aim to foster an open conversation about the present and the future of dance Postgraduate programmes with colleagues from other institutions as well as with MA students, independent scholars and artists. The roundtable will be led by Roehampton Dance lecturers and postgraduate students. The hope is that this discussion may foster cross-institutional conversations about other existing and future models of pedagogy, and learning possibilities, and suggest ways to protect specialist, innovative postgraduate dance education in the face of current fetishes for crude quantification in today's Higher Education climate.

Ann R. David is currently Head of Department and Reader in Dance Studies at the University of Roehampton. She teaches on the BA and the MA programmes, specialising in dance anthropology, ritual practices and popular dance. Her dance training includes ballet, contemporary and folk, as well as the South Asian classical forms of bharatanatyam and kathak. She has written extensively on South Asian dance, and Bollywood practices, most recently in an edited book on Bollywood star Shahrukh Khan (2015). She is passionate about the need for the arts and dance in education, works closely with policy makers in the arts and is on the Board of several arts organisations.

Erica Stanton is a dance teacher, choreographer and teaching mentor. She is a graduate of Bedford College and of Sarah Lawrence College, New York where she was the recipient of the Bessie Schönberg Scholarship. She is a specialist in Limón technique which she studied with Martha Partridge and continued with Ruth Currier and Clay Talliaferro and has taught dance technique and choreography throughout the UK and in the USA and New Zealand. In 2011, Erica worked with Alan Danielson on a project which culminated in a website for practitioners interested in the Limón legacy and its contemporary relevance. <http://roehamptondance.com/limonproject/>. She currently leads the MFA Choreography programme at the University of Roehampton.

Dr. Tamara Tomic-Vajagic is dance researcher, educator and writer interested in aspects of popular and visual culture in dance. Tamara's curiosity focused on the nature of performers' creative contributions in contemporary theatre dance forms, including ballet. Her background is in visual arts and dance history. Tamara's recent publications include the study of leotard as a costume type in contemporary ballet, the use of visual concepts (such as self-portraiture) in analysis of dance performances, and the idea of noncharacter roles in ballets by Balanchine and Forsythe. She works as a senior lecturer in Dance Studies at the University of Roehampton, London, where she also received her doctorate in 2012.

Practical VI

Sally Doughty, Pete Shenton

This is... where we are now

This proposal is for a performance by Sally Doughty and Pete Shenton that responds explicitly to the conference theme of 'where are we now?' in relation to both *histories* and *confluences*. The performance is a 25-minute excerpt titled *This is...* from a full-length dance performance, titled *Renaissance*, which uses dancing and speaking to investigate how memory can serve as a fundamental line of enquiry to produce improvised contemporary

performance. *This is...* is designed to develop multiple layers of meaning for both performers and audience through the interrelationship of movement and text. It demands that Doughty and Shenton recall and tell individual personal memories that are positioned concurrently with – at times – seemingly unrelated movement material, which prompts performers and audience to consider ‘how one thing connects to the next thing... [and that] within this passage of relation lies the logic, narrative, pattern or subject that we, as human beings, are bound to look for (Burrows 2010: 111). Memory, as the driver in the work, places dual creative and performative demands on us as performers, which is to generate improvised movement and speech drawing from memory, and to commit (as much) of it to memory (as we can) in order to revisit and conclude it later on. As Hannah Ewence observes, ‘History and memory can, and do, successfully overlap and crossfertilize’ (2013: p.160) and in this instance, it does so to produce new improvised performance. *This is....* operates at the intersections between individual, collective and confluent memory to produce witty, moving, thought provoking and unexpected commentaries on one’s past and present self. It asks performers and audience alike to consider ‘where are we now? at any one moment in the work.

Renaissance is supported by Arts Council England, Dance4 and De Montfort University

Sally Doughty has an established background in dance improvisation practices, is published on her work and has performed throughout the UK and internationally. She is a recipient of two recent Arts Council funding awards and is currently researching the dancer’s living body as an archive. She is Head of Dance at De Montfort University.

Pete Shenton is co-artistic director of New Art Club with an international reputation for making critically acclaimed comedy-dance performances. He has vast experience as choreographer, writer and performer in dance and dance theatre; has been commissioned by Dance Umbrella and directed works for Probe and Scottish Dance Theatre, amongst others. Pete is Senior Lecturer in dance at De Montfort University.

16:00 – 17:30

Session XI Chair: Sara Houston

Claire French

Choreographic Process as Social Cognition

The paper highlights cognitive processes relevant to choreographic engagement, shifting the focus away from the process of dancers learning and memorising dance steps and toward the identification, communication, and transposition of concepts and ideas through physical and verbal exchange. I present a choreographic perspective on the socio-temporal space of the studio, where interactivity between the choreographic and the performative—between dancers and choreographers—is implicit. I interrogate what determines the “choreographic” in dance making as an extension beyond the choreographer’s individual thought process and opens up discourse to consider how choreographic imagination, decision-making, problem-solving and crafting are affectively influenced by a group’s professional and social interactions. The choreographic process potentially reveals and communicates choreographic and performative “knowledges” through choreographer-dancer interactions.

The aesthetic product is thus an accumulation of the types of choreographic and performative knowledges communicated and revealed in the process. Choreographic concepts are to some extent cultivated and generated in a real-time social space, impacted and informed by intersubjectivity (Buber, Arendt). These shared knowledges form a social cognition—the work itself a new entity, resultant of the group. Modes by which a choreographer’s identity manifests in dance work (specifically when the choreographer is not performing in the work) are discussed, drawing on Laerman’s notion of “commoning” and Martin’s “social kinesthetic” to support consideration of how compositional sensibilities integrate and/or wrestle with embodied performative perspectives to create a dance work. This approach enables debate about the slippage between the choreographic and the performative, at once problematizing and essentialising the inter-relational capacities of these two forms. The paper highlights the origins of choreographic cognition and discusses the potential characteristics of it as a social cognition with insight from cognitive psychology, phenomenology, and performance studies. The paper discusses its operational, interrelational components and, drawing on my own creation process for a new contemporary dance work and observations of other contemporary dance works considers these in direct correlation with choreographic practice.

This paper forms part of French’s (PaR) PhD research which explores ways in which verbal and non-verbal interactions between choreographers and dancers generate choreographic process. To this end, the paper addresses the cognitive dynamics of socio-interactive exchange as essential to choreographic realization, emphasizing the ‘making’ in processes of dance-making.

Claire French is a choreographer with over 20 years of diverse, international experience. Alongside composer James Maxwell, she is co-artistic director of Restless Productions. The company presents large and small scale collaborative works internationally. In 2008, she founded Project CPR (Choreographic Practice and Research) - an annual choreographic mentoring program, now in its eighth year. As a rehearsal director, she has worked for Tomoe Arts and Kinesis Dance Somatheatro. Currently, Claire is a (PaR) PhD student in Dance at the University of Chichester.

Rebecca Weber and Sara Reed

Pedagogical Perspectives on Developing Creativity in Dance Students

How do dance teachers think about developing creativity in their teaching choices? This paper will look at the choices that teachers make when preparing for the teaching of choreographic and improvisational sessions with their dance students, and connect them to existing research and theories of creativity from cognitive psychology. The presented is based on the pedagogical practice and reflections of three experienced teachers, including the authors of this paper, which was collected through semi-structured, open-ended interviews. Responses were analysed using qualitative methods to discover emergent shared pedagogical perspectives, including themes around: metaphorical thinking, multidirectional thinking, a sensitised relationship to embodiment and kinaesthetic awareness, and applied practice. Illustrative examples of practices will be given, and some arts-based definitions of creativity—and how these relate to those used within cognitive psychology—will be explored. A special focus will be on how Somatic Movement Dance Education may impact the development of creative potential within dance education.

Dr. Sara Reed is Principal Lecturer in Dance at Coventry University. She is on the Editorial Board for the journal of *Dance, Movement, & Spiritualities* and a researcher for the Leverhulme-Trust funded project "In the Dancer's Mind." Sara's recent publications include chapters in *Attending to Movement: Somatic Perspectives on Living in this World* (2015); *Mindful Movement: The Evolution of Somatic Arts and Conscious Action* (2016); and *Emerging Practices in Dance: A Somatic Orientation* (2016). Sara is a Feldenkrais Awareness Through Movement and Functional Integration practitioner.

Rebecca Weber (RSME, MFA, MA) is a PhD Candidate at C-DaRE (Coventry University), working on the Leverhulme-Trust funded project "In the Dancer's Mind." Weber has lectured at various universities internationally and currently teaches at the University of East London. Weber serves as Editorial Board Member and Communications Director for thINKingDANCE.net; Associate Editor for the journal *Dance, Movement, and Spiritualities*; and Director of Somanaut Dance. www.somanautdance.com

Doris Dornelles de Almeida.

Dancer's Embodied Identities in a professional ballet company

This paper investigates how dancers' identities are embodied in a professional ballet company, focusing on their daily interactions at work. It is a qualitative ethnographic study of a ballet company involving observation with thirty-nine dancers, twelve interviews (including dancers and director), videos, photographs and documents. The concept of identity expands the boundaries of cognitive, behavioural or representational attributes. Dancer's experience transformational identities - identification and resistance – whilst working in professional dance companies. This specific dance company context unites mixed ballet training background and diverse choreographic styles (for example: George Balanchine, Jirí Kylián, Nacho Duato and classical repertoire). The dancer's identity is embodied by institutional dimensions explained in this paper as: (1) the experience of exhausting working hours and the experience of 'subject to change'; (2) the embodiment of hierarchy and institutional control; and (3) embodiment of choreographic diversity. Contributions of this study contemplates the field of Dance and Organizational studies.

Doris Dornelles de Almeida. Ongoing Phd/Researcher in Dance Roehampton University-London. Professor of Classical Ballet and Music at the Federal University of Viçosa-MG, Brazil. Founder of Ballet Virtuose dance company. Dancer with national and international professional experience since 1994. Dancer, choreographer and researcher of Human and Social Sciences, Philosophy and Arts, the fields of dance, organizational culture and cultural industry, through the perspective of social-historical-cultural body and embodiment. Masters in Business Management, with Honours at PUCRS (2012) Specialization in Theory of Theatre at UFRGS (2005) Bachelor's Degree in Business Management at Pontifícia Universidade Católica do Rio Grande do Sul - PUCRS (2006) and Bachelor's Degree in Arts- Dance at Folkwang Hochschule Essen- Germany (2002).

Practical VII

Scott Thurston, Sarie Mairs Slee

Vital Signs: Poetry, Movement and the Writing Body

This lecture-demonstration outlines a collaborative enquiry between a dancer and a poet, exploring the potential of a performance practice arising out of our mutual interests in

dance, movement and poetry. In the current practice-led research environment with its emphasis on interdisciplinary collaboration, our main aspiration is to create new forms of transdisciplinary artistic practice. Our work consciously draws from the multi-disciplinary and/or collaborative practices of American postmodern dance and deploys the creative and dramaturgical modes implicit in European dance theatre, supporting interdisciplinary exploration that shifts co-composition away from the defined performance products of 'the poetry reading' or 'the dance performance'. A key aim is to develop methods to support creatives as 'mover-writers' with the capacity to manipulate both writing and movement while remaining fully conscious of the polysemantic revelations emergent in transdisciplinary work.

This presentation will combine a showing of works-in-progress with theoretical, critical and reflective observations on poetics and aesthetics. It will give an account of our use of psychologist Daniel Stern's theory of vitality dynamics (2010) and his interest in interdisciplinary artistic collaboration as a theoretical framework for our collaboration. In this way, we hope to address the conference's interest in blurring boundaries between scholarly, writerly and material-based artistic practices and in emergent discourses between and across disciplines.

Sarie Mairs Slee, a Lecturer in Dance at the University of Salford, has been working in the messy territories between dance and theatre for the last fifteen years, exploring links between the embodied experience of our humanity and the signifiatory power of the body in performance. From 2010-2013, her work has focused on collaboration with Studio Matejka, a performance laboratory ensemble in permanent residence at the Grotowski Institute in Wroclaw, Poland. In these and other collaborations, she has been exploring interdisciplinary and collaborative practices centred on embodiment as process, expression and identity.

Scott Thurston, Reader in English and Creative Writing at the University of Salford, is a poet, mover, critic, lecturer, editor and event organiser. His current research combines a long-standing interest in alternative movement practices with a creative and critical background in innovative poetry in the UK and North America. His most recent poetry publication is *Figure Detached Figure Impermanent* (Oystercatcher, 2014) and a recent article is 'Contemporary Innovative Poetry by Women in the United Kingdom' (*Contemporary Women's Writing*, 2015). He is co-editor of the *Journal of British and Irish Innovative Poetry* and co-organiser of The Other Room poetry reading series in Manchester.

Panel IX Chair: *Helena Hammond*

Paul Jackson, Victoria Thoms
Society for Dance Research Legacy Project

This panel will explore both the history and achievements of the Society for Dance Research over its first thirty-five years of activity as well as its proposed online crowd sourcing project for salvaging and documenting this history. The Society for Dance Research is one of the UK's foremost promoters of interest in dance study and performance. Former Society member, curator of dance at the Victoria and Albert Museum and internationally recognised dance historian, Jane Pritchard MBE (2013) notes that the Society emerged in the early 1980s in conjunction with the first independent forms of the study of dance in the academy and served as an important forum for lively debate and public dissemination. Over its thirty-five-

year history, the Society has been working to foster and promote dance scholarship and appreciation in the UK and to provide an international forum for diverse dance interests. It has done this through the hosting of public events both singularly and in collaboration with other institutions. The Society's journal, *Dance Research*, has provided an international forum for the presentation and discussion of contemporary dance research. Events the Society has organised include: explorations of myriad forms of dance; studies and debates about different dance disciplines; and events studying the work of dancers and choreographers, some of which was arranged to coincide with particular performances or offered with practical demonstrations. In the approach to its thirty-fifth anniversary and with a desire to look back and take stock of the past, the realisation has been that the Society has focused so intensely on promoting discussion and preservation of the UK's dance heritage, it has overlooked its own. The *Dance Fields* event offers a timely opportunity to revisit this unique past and gather past experiences as a means to move successfully forward into the future of dance in the UK. *Dance Fields* also serves as a catalyst to seek funding to explore and document this history more robustly and specifically. If this funding is successful, the panel will also explore the elements and process of this legacy project.

Paul R W Jackson is Reader in Choreography and Dance at The University of Winchester. He trained in both music and dance and has taught both subjects internationally. He has written extensively on dance and music and in 1997 was awarded the Chris de Marigny Dance Writers Award and was a regular contributor to *Dance Now*. He is the biographer of two of the leading figures in 20th century art, Oscar winning composer Sir Malcolm Arnold CBE and choreographer Robert Cohan CBE. He is currently completing a collection of articles on British Ballet Music, to be published by Dance Books. From 2004-7 he was Chair of the Standing Conference for Dance in Higher Education. He is a member of the boards of the Society for Dance Research, BalletLorent, The Yorke Dance Project, Zoelologic and acts as an Artistic Assessor in Dance and Music for Arts Council England.

Victoria Thoms is Research Fellow at the Centre for Dance Research (C-DaRE), Coventry University. Before doctoral study in the United Kingdom, she trained in ballet, contemporary dance and choreography in Canada. Her research engages with recent debates in performance, trauma studies, and gender studies to theorise dance as a cultural practice within contemporary society. She recently published *Martha Graham: Gender and the haunting of a dance pioneer* (2013). She has published in *Dance Research Journal*, *European Journal of Women's Studies*, *Research in Dance Education*, *Women: a Cultural Review* and she is Chair of the Society for Dance Research in the UK.

Practical VIII

Marie Hay, Dr Martin Leach

Things Taken as Obvious ... Distort: The (Speaking) Dancer as Paradigm in the Question of Being

What do we see when we see a dancer dance? It seems obvious that we see a body moving. But what if the dancer speaks? The *animation* of the body alone should have told us that we are not only looking at a body. That words are also spoken reinforces the fact that we are looking at a *being*, a thing-in-animation, and that the production of movement and word is not reducible to body but is concealed in un-say-ability. How might we say the unsayable being? This speaking dancer, this living combination of speech and gesture, may also be

taken as a paradigm for the problem of considering what we see when we see any human being in its process of being. As Heidegger has observed, 'things taken as obvious [...] distort beings'. When we see and hear the dancer we think we perceive a *body* that is living. But what we really experience is the *living* itself in its essence of animation: the human being in the *process* of its being. How does the *obvious* presence of the body as the *means* by which words and gesture are expressed distort the essential being of the dancer? Does the body imply a being that is not there? And if so, is this unsayable being still a being? Does body *distort* being by *obscuring* soul?

Flesh is flesh. Space is space. Time passes. Here, in this room, we experience a dancer who moves and speaks. What can this tell us about the being of human being? We will explore this question through the format of a performative essay involving movement, speech and intervention. We will attempt to disrupt the obvious in order to expose ways of thinking about the question of being through the paradigm of a dancer that speaks.

Marie Hay is a Senior Lecturer in Dance at De Montfort University currently undertaking PhD research. Using a practice-as-research methodology, Marie is exploring the performance and perception of being by using speech in contemporary dance. Speech and autobiography have been integral to Marie's choreographic work for the last 15 years. The intention has been to challenge fixed identities and her current talking-moving practice creates further ambiguity in the roles performer and spectator.

Dr Martin Leach is a senior lecturer in performance at De Montfort University where he teaches anatomy, physiology and philosophy to dance students. He read English and Drama at the University of Hull before studying theatre directing in Poland in the early 1980s. His research interest is in performance and philosophy informed by his research into the theory and practice of the Polish artist Tadeusz Kantor whose work combined fine art and performance practices in a poetic exploration of human being.

Saturday, April 22nd

9:30 – 11:00

Session XII Chair: Sarah Whatley

Jayne Stevens, Linda Jasper

Youth Dance in the 1980s: collaboration and creativity

The value of young people's engagement in the arts is generally accepted. There is, however, much debate as to the nature of that engagement and, especially since 2010, how it might be provided for and resourced. There is relatively little published on the history of young people's engagement in the arts generally and in dance in particular.

With this in mind, this paper focuses on developments in youth dance in the UK in the 1980s. It draws on archival research and interviews with those who were young dancers and professional practitioners at the time. Evidence attests to a vigorous, increasingly visible and extensive youth dance movement epitomised, for example, in a series of National Youth Dance Festivals. Such activity arose from extra-curricular dance clubs, from leadership

provided by the very first advisory teachers for dance and from the work of an increasing number of dance amateurs. From the early 1980s there was encouragement—and funding—for professional dance companies and choreographers to work with youth dance groups. This interaction of teachers, community dance practitioners and professional performers was not without its tensions and challenges, some of which this paper explores. Ultimately, however, it was precisely such interaction that gave rise to pedagogies capable of engendering transformational experiences and creative learning for young people. In 1986 Peter Brinson suggested that youth dance was significant for the development of British dance as a whole by challenging accepted practices in the creation and performance of dance. This paper considers his view in relation to dance at the time and ‘where we are now’. It considers the legacy of the youth dance movement for current strategies such as those enshrined in the most recent Culture White Paper (2016) to make culture an essential part of every child and young person’s life.

Jayne Stevens is Principal Lecturer in Dance at De Montfort University and a member of the Centre for Interdisciplinary Research in Dance (CIRID). Before teaching full time at DMU, she worked as an independent dance artist and was co-director of Glasshouses Dance Company. Her roles within the University have included Head of Dance (until 2016) and Head of Pedagogic Research in the Centre for Excellence in Performance Arts (2005-09). Jayne was one of the first recipients of a National Teaching Fellowship in 2000. Her current research focuses on creative practices and pedagogy, the history of community and participatory dance, employability and the creative industries. She is working with the Akram Khan Dance Company and People Dancing to develop resources for learning, teaching and research.

Linda Jasper is a dance and cultural learning consultant who has worked in dance education, higher education, community dance, cultural policy and organisation leadership and management. She was one of the first dance amateurs working in Berkshire (1982 – 1990). At the University of Surrey, she initiated training and research programmes at UG and PG levels. She was the first Director of South East Dance, a national dance agency. In 2004, she formed Youth Dance England, which she left in 2016 as the organisation became part of One Dance UK. She has been appointed to national committees and panels: Cultural Learning Alliance, Chair of the Foundation for Community Dance, Dance Advisory Panel for Arts Council, Vice Chair of Culture South East, Expert Panel for the Music and Dance scheme and is a school governor. Linda was awarded an Honorary Doctorate Arts by De Montfort University.

Kathryn Hunwick

It All Adds Up: Towards an equal interdisciplinary partnership of Dance and Mathematics in Primary Education

Interdisciplinary approaches in recent years have particularly emphasised the teaching of academic subjects using dance as a teaching tool. Such initiatives as *Learning Through the Arts* and *ArtSmarts* (Catterall 2005; Upitis & Smithram [eds] 2003) in the US, UK and Canada have adopted this arts-based interdisciplinary approach but this may have lowered the status of dance to being of less importance - a means to an end in teaching other subjects rather than providing an equal partnership - as the main aim was to improve engagement and attainment in academic subjects and, to some extent, to keep arts alive in schools (Royal Conservatory of Music; Burton, Horowitz & Abeles 1999). An increasing amount of neuroscientific studies show that movement and, therefore, dance has value in increasing attainment in academic subjects (Diamond 2000; Ratey 2001; Jensen 2005; Brehm 2007;

Reed 2009; Mullender-Wijnsma et al, 2015). Although useful in justification of dance as a teaching tool for mathematics, it does little to give value to the teaching of dance where, for example, choreographic processes, patterns, shapes etc. are as important as the related geometric concepts. The emphasis on the academic subject being learnt rather than the dance concepts undermines the status of dance itself (Eisner 1998, 2002). Earlier mastery of mathematical concepts in the new National Curriculum (DfE 2014) adds to the pressure for schools to focus on academic subjects. At a time when major changes are taking place through the implementation of Progress/Attainment 8 school performance measures, this paper aims to explore the value of dance as an equal partner in interdisciplinary learning of dance in primary education.

Kathryn Hunwick MTeach (Distinction), PGCE, BA (Hons), LTCL, RAD Teach Dip & RTS, AISTD (Dip). Lecturer in Dance at the University of Bedfordshire and Sessional Lecturer at the Royal Academy of Dance. Kathryn is an experienced dance and performing arts educator and practitioner who has worked in state and private schools, colleges and studios in the UK and Canada as well as performing and choreographing professionally in the UK and abroad. Her research has included liturgical dance and the interdisciplinary use of dance in teaching primary geometry. She has led workshops and lecture demonstrations for teachers in British Columbia, developed primary, secondary and college curricula in dance and musical theatre in England, Scotland and Canada, and managed the PGCE: Dance Teaching at the *Royal Academy of Dance* after having worked freelance for the RAD since 2003 on BA, MA and teacher training programmes. Kathryn is also interested in the relationship between interdisciplinary learning and motivation.

Practical IX

Carol Brown & Ruth Gibson

Dance Studies and its Diversified Fields of Practice: We are here and everywhere at once

If dance studies as a field draws upon diverse contexts, knowledges and histories, it is also in the 21st century an assemblage of corporealities, agencies, environments and designs, both human and non-human. This scholarly intervention proposes a reconvening of the field of dance studies through the affordances of new media. It draws upon transdisciplinary research into contemporary modes of kinaesthetic experience within a tangled network incorporating somatic knowledge, site-responsive choreography and virtual environments. Imagery from the natural world, as well as constructions of what it is to 'dance naturally,' have informed dance as a disciplinary field since its modernist origins (Carter & Fensham 2011). But assumptions about the dancing body as a corporeal subject, and the locus for a 'field' of knowledge, with connotations of a defined terrain that is physically locatable, are radically altered in the 21st century as we become increasingly saturated, networked and programmed with media that shunts us out of the realm of the human and into the realm of the posthuman (Hayles 2006). If we are fusions of human and technology, a challenge for dance studies is how to navigate kinaesthetic experience in ways that open understandings and potentials for this altered sense of agency. This requires moving beyond historical constructions of the 'natural' in dance and exploring 'kinesfields' that enfold multiple conceptions of space, time and matter (Schiller 2003). *We are here and we are everywhere at once* is an inter-disciplinary project exploring the fractal sense of embodiment that comes from dancing in mixed reality environments. It experiments with how choreography, coding and cultural narratives meet through somatic sensing. Drawing on Skinner Releasing

Technique, images from physical environments affect and inform dancers improvisations in a Motion Capture Studio. The dancers are simultaneously active in tailor-made virtual environments accessed through Virtual Reality headsets. To participate in this experience attendees will be given the opportunity to don a headset and be motion captured. In questioning the status of corporeality as a site for dance as a disciplinary field, this intervention engages in choreographic loops of connection between response, action and experience across physical and virtual thresholds. Delegates will be invited to navigate their own kinaesthetic stories within an expanded vision of dance studies in the digital age.

Visual artist and choreographer **Ruth Gibson** works across disciplines to produce objects, software and installations in partnership with artist Bruno Martelli. She exhibits in galleries and museums internationally creating award-winning projects using computer games, virtual reality, print and video. A Senior Research Fellow at the Centre for Dance Research, Coventry University, Gibson investigates and creates new performance spaces playfully addressing the position of the self in relation to technology. She examines ideas of player, performer and visitor - intertwining familiar tropes of video games and art traditions of figure & landscape. Her commitment to the field of interdisciplinary and collaborative research was recognised in 2010 when she was awarded a three-year Arts and Humanities Research Council (AHRC) Creative Fellowship to examine image interpretation through motion capture, dance and computer visualisation. Skinner Releasing Technique underpins her practice, she is a certified SRT teacher and combines the technique with her performance technology research. www.gibsonmartelli.com

Inter-disciplinary choreographer and researcher **Carol Brown** creates performances through engaging with a multiplicity of agencies, environments and media across academic and creative industry contexts. Originally from New Zealand, she completed one of the first practice-based PhDs at the University of Surrey. Her final doctorate performance led to her being invited to become Choreographer in Residence at the Place Theatre London, where she founded **Carol Brown Dances**. Carol's choreographies take multiple forms as installations, inter-media events, and site specific performance. She regularly presents her work internationally and has been programmed by festivals including Roma Europa, Prague Quadrenniale, Dance Umbrella and the Brighton Festival. As an AHRC Research Fellow at Roehampton University 2001-2004 she developed a cycle of works known as dance-architectures. She went on to develop bespoke interactive environments with architect Mette Ramsgard-Thomsen for which she won the Ludwig Forum International Art Prize and a NESTA Dream Time Award. Carol is an Associate Professor in Dance Studies at the University of Auckland and director of Choreographic Research Aotearoa. Publications include chapters in books and articles in peer reviewed journals on site dance, dance and somatics, bi-cultural collaboration, dance and technology, and sexuate culture. www.carolbrowndances.com

Round table II *Chair: Margaret Walker*

Eline Kieft, Amanda Williamson, Celeste Snowber
Spirituality and dance research in the 21st century

We propose a roundtable discussion to firmly place spirituality on the agenda of dance research in the 21st century. Since 2014, the Journal of Dance, Movement and Spiritualities publishes a wide variety of articles in this field, exploring the relationship between dance and spirituality from various disciplines.

Firstly, we would like to provide an opportunity for those interested in this topic to bring their experiences together, look at potential ways to collaborate, and explore how this work can become more accepted and solidly rooted within the academy nationally and internationally. This includes an interdisciplinary consideration of how cross fertilisation between somatic studies, dance therapy, holistic education, curriculum studies, arts-based research, dance studies and consciousness studies could be encouraged.

Secondly, although this field is growing in importance, there still are considerable gaps in the scholarship of dance and spirituality. The journal has noticed few submissions discussing anthropological, sociological, historical, ethnographic and gendered concerns. Such analyses would deeply enrich and diversify documentation and research practice.

Depending on the interests of participants, which will be identified in the beginning of the session, potential discussion topics include:

- sub-themes, traditions and research angles;
- methodologies that honour the highly personal nature of spiritual experiences including relevant writing paradigms;
- where have dance and spirituality been successfully integrated within graduate studies;
- what fields could be informed by and benefit from dance and spirituality research;
- alignment with universities' focus on output and impact;
- funding strategies (where to apply and how to pitch a bid).

With the roundtable discussion, we aim to create possibilities to network, collaborate and pool resources with people who are interested in empowering researchers to follow their passion in this direction. This conference provides an ideal context to generate approaches to research from different angles, and the proposed conversation is likely to produce fascinating new research pathways.

Dr. Eline Kieft (Centre for Dance Research, Coventry University) combines dance, anthropology and its qualitative methodologies, with interests in health, spirituality, nature, and other ways of knowing, including shamanic traditions. Eline enjoys designing and delivering alternative learning spaces and is a qualified Movement Medicine teacher.

Dr. Celeste Snowber (Associate Professor, Faculty of Education, Simon Fraser University, Canada), is a dancer, poet and educator. She has authored *Embodied Prayer*, many essays, and most recently *Embodied Inquiry*. Celeste is also the Artist in Residence in the UBC Botanical Garden, creating performances of dance/poetry.

Dr. Amanda Williamson (Visiting Honorary Professor, Coventry University), is the founding editor of the *Journal of Dance, Movement and Spiritualities*. She edited *Dance, Somatics and Spiritualities: Contemporary Sacred Narratives*, and is currently editing *Spiritual Herstories: Call of the Soul in Dance Research*. Amanda is a Somatic Movement Dance Educator and Therapist, and lectures at many universities across the UK.

Elisa Frasson, Ariadne Mikou, Betina Panagiotara, Arabella Stanger
Re/Non-Positioning

In 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 – questions arose on behalf of the participants including:

1. *Is taking a position inevitable?*
2. *What are the dangers and possibilities of in-between positions?*
3. *Is it important to make one's position explicit?*

Based on this general outcome, we wish to examine further the meaning of positioning in relation to dance studies and expanded choreography, as these fields take shape internationally and to explore what dance – with its fluctuating yet clearly situational form – can offer to an understanding of positioning as a socio-political practice. What does it mean for the individual and collective bodies of dance artists to be *positioned* during the age of digital ubiquity, cultural (im)mobility, and economic instability?

From our expertise in the fields of Somatics, inter-disciplinary studies and collaborative processes we wish to offer our international perspectives and open up the topic of POSITIONING into a discussion with Dance Fields delegates – extending a special invitation to student scholars – through the use of *Open Space Technology*, a flexible format supporting spontaneous, collective investigation and which will put the panel 'audience' at the heart of the discussion. By facilitating an *in situ* and collaborative enquiry into our topic, we hope to explore and support the politics of participation in the process of knowledge production. Ultimately, we seek to create a ground fertile for dialogue emergent between the variety of positions that constitute our fields, including those of researcher, theorist, practitioner, local, international, 'insider', 'outsider', and certainly more to be discovered during the session.

Elisa Frasson (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, Italy). 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 analysed 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 screen dance, dance installations and technologically mediated performances. She is currently pursuing her practice-as-research PhD (Department of Dance, The University of Roehampton) funded for three consecutive years by the University of Roehampton. Her research concentrates on the body-spatial forms emerged from the intersection of expanded choreography, architecture and film. She also holds a BA in Architecture from Aristotle University of Thessaloniki (Greece) and a MFA in Dance from The Ohio State University (USA) which was funded by IKY, the State Scholarship Foundation of Greece. Her own works have been presented in several countries and in various venues, and since 2011 she is co-founder of future mellon/not yet art, an art-research roaming collective, which enables her to choreograph relationships between artists and embark on curatorial explorations. She has already published a book review at the International Journal of Screendance, and her forthcoming publications include a collaboration with C-DaRE and the online blog 'ScreenDance Studies. Art in Motion'.

Betina Panagiotara (1980) is a journalist and dance researcher living and working between Athens and London. She is currently on a PhD research at the University of Roehampton looking at contemporary dance in Greece during the socio-political crisis, focusing on emerging artistic practices and collective working modes. She holds a BA in Communication, Media & Culture, and a MA in Dance Histories, Cultures and Practices (Lansdale Prize for dissertation). She collaborates with festivals and artists in research and production, and works as journalist with international media. Her research interests are artistic production modes, ethnography, politics, history, and animation in performance. <https://roehampton.academia.edu/BetinaPanagiotara>

Arabella Stanger (1982) is a dance and performance scholar, living in Brighton, UK, who is interested in the social and political dimensions of choreography and particularly in theories of choreographic space. Having trained in ballet and contemporary dance in London, Arabella studied for a BA in Classical Studies and English (King's College London) and an MA in Performance and Culture (Goldsmiths, University of London), before gaining her PhD in Theatre from Goldsmiths. From 2013, she taught across seminar and studio settings as Lecturer in Dance Studies at the University of Roehampton and from January 2017 is Lecturer in Drama: Theatre and Performance at the University of Sussex.

Practical X

Virginia Farman

Dances on Street Corners

Dances on Street Corners is the title for a practice led research project that unfolds around a solo performance in which audiences are led on an (approximately 20-minute-long) journey through an area of urban landscape.

Dances on Street Corners, presents a metaphor for exploration into how choreography can be used to capture the relationship between prescribed, and un-prescribed images within the context of live out door dance performance. The piece critiques the relationship between bodies, space, audience participation, and choreographic languages, and responds to the provocation that performing in outdoor places is a transgressive act that 'can be subversive, and suggest ways of rethinking subjectivity' (Briginshaw, 2001).

Drawing on a my own choreographic practice for non-theatre spaces, (The Ric, Dic and Vic Show 2009, The Original Pedestrian 2010, and Bicycle Ballet Mass Touring show 2006 - 16)and, a now well-established European tradition of performance making for outside

spaces, the piece investigates how choreographic compositional practice can represent an understanding of '(a)lternative ways of perceiving, responding and existing in the world, in public and with one another' (Beringa and Ramstad 2009, quoted by Somdahl – Sands 2015).

The performance is aligned to the 'Dance Fields' themes as it presents an innovative investigation into how dance composition and performance for non-theatre settings can be used to;

- Disrupt and reconfigure inside/outside, performer/audience binaries by immersing the audience- participants into the theatrical 'encounter' (Machon, 2013).
- Generate an aesthetics language that engages with 'ways of telling place' (Holdsworth in Machon 2013) that include the view of the body as 'continuous with place, and belongs(ing) to it' (Brown. 2015),
- Galvanise Communities of audience–participants by addressing questions of framing, spectatorship (Stewart in Hunter 2015) and virtuosity.

Virginia Farman is a freelance choreographer with an established practice in choreographing outdoor performance works that incorporate professional practice with community participation in relation to location. Originally part of DIVAS dance company, under the direction of Liz Aggiss and Billy Cowie, Farman has also made dance work for film and theatre. Her choreographic work incorporates contemporary dance and performance techniques with a strong visual aesthetic, humour and irony; blending dance vocabulary with an expressive performance style. Farman is currently undertaking a practice based doctoral research project into representations of wildness in choreographic compositional practices for non-theatre settings.

11:30 – 13:00

Un-Symposium Panel

Bahar Fattahi, Ariadne Mikou, Tia-Monique Uzor, Becca Weber

Contribution: Bahar Fattahi

I attended a session at the Un-Symposium, December 2016 C-DaRE, during which my colleague Clair Ridge applied the methodology of Manuela Zechner's *The Future Archive* and invited us to imagine ourselves in a desirable future some 20-30 years ahead, and to remember the present from there.

You can find out about the project

here: <https://thefuturearchiveblog.wordpress.com/about-2/>

Inspired by Zechner's idea and in response to the question "where are we now?" during this conference, I have devised two quite simple games.

a) There will be two fortune telling origamis in the conference space which will tell you your fortune of the day based on your name and the category you pick.

b) A conversation you can have with a faux updated version of Eliza the computer therapist. This exercise will take place during an allocated time and space.

The idea of a virtual presence seems quite appropriate both in relation to the tightened immigration policies, stopping me from being physically there in London, and also the virtual's role in our time and its place in the future.

Eliza invites its clients to describe the time they live in, in a purely metaphoric language. The computer will then extrapolate from the conversations it has with its clients to predict a series of possible futures which will be published online at a later point.

Agreeing with Zechner, I also believe that such a simple game will help us reach our desires, fears, limits and imagination with regards to both the future and the past. Inviting my audience to speak in a metaphoric language however, is a deliberate choice I want to experiment with. How far can we push the metaphoric in times of political confusion and vaguery.

In my practice, I am interested in intertextual behaviours of artworks and how their identity takes shape collaboratively. I am also curious about alternative languages and rhetorics an artist may trigger when it comes to writing as a practice.

Talk to Eliza, be as imaginative and audacious as you can be, and let's see what will happen in the future.

Bahar Fattahi is an artist/ choreographer based in Malmö, Sweden. She is a PhD researcher at Centre for Dance Research in Coventry University, UK. She makes performances, paintings, objects and sound installations. Her PhD research has been informed by a quest about literature and theories of language, dance's relation to scores, as well as its confluence with philosophy and politics.

You can find her here: bahare.fattahi@gmail.com

Contribution: Tracing, Transforming, Sharing (TTS)

A movement score devised by Ariadne Mikou

On the 8th and 9th of December, 2016 a group of PhD Candidates were gathered at the Centre for Dance Research in Coventry University in order to explore 'the blurring of boundaries between scholarly, writerly and material based artistic practices; emergent discourses between and across disciplines' (Dance Fields, online). The additional goal for this event was to enable collaboration and collective modes of working to be continued during the Dance Fields Conference and beyond. The *Tracing, Transforming, Sharing* score has been devised in order to nourish the network among the emergent researchers and participants of the so-called PGR Un-Symposium and to enable new connections to occur with the scholars of the Dance Fields Conference.

As a score, *Tracing, Transforming, Sharing (TTS)* derives from the online open source platform Every Body's Toolbox called *Deviation and Formatting Tool* and it is based on 'the concept that an idea always has multiple possibilities of being materialized/represented' (Every Body's Toolbox, online). The *TTS* score has been shared among the presenters of the PGR Un-Symposium who delivered a workshop or chaired a discussion and had the chance to participate in the workshops of their colleagues. All of them have been asked to recall their experience of participating into one workshop or discussion, transpose this experience into another medium and turn a social event into an object that can be shared with others.

By devising this score, I was curious to explore:

- What has remained from the event and how (*differently*) does it *remain*, echoing Rebecca Schneider on performance that refuses to disappear
- What kind of *transformations* occur to the event of performance/workshop/discussion as it turns into a Foucauldian archive?

- How knowledge is distributed/disseminated and transformed and in the same time does not remain hermetic into the artist's world?
- What an artist-researcher may understand for his/her practice when returned to him/her as a transformed object?

Ariadne Mikou is an interdisciplinary dance artist, movement educator and emergent dance scholar from Greece interested in dance on screen, dance installations and technologically mediated performances. She is currently pursuing her practice-as-research PhD (Department of Dance, The University of Roehampton) funded for three consecutive years by the University of Roehampton. Her research concentrates on the social and spatio-corporeal forms emerged from the intersection of expanded choreography, architecture and film. She also holds a BA in Architecture from Aristotle University of Thessaloniki (Greece) and a MFA in Dance from The Ohio State University (USA) while being awarded a Graduate Teaching Assistantship and also being funded by IKY, the State Scholarship Foundation of Greece. Her own works have been presented in several countries and in various venues, and since 2011 she is co-founder of future mellon/not yet art, an art-research roaming collective, which enables her to choreograph relationships between artists and embark on curatorial explorations. She has published a book review at the International Journal of Screendance, and her forthcoming publications include a collaboration with C-DaRE and Choros International Dance Journal.

For more info, please visit: <https://www.amikou.com/>

Contribution: Tia-Monique Uzor

In a response to several Unsymposium sessions based on investigating, capturing and tracing the self. The following station proposes a physical response to some of the questions posed by the presenters. How do we dance our personal histories? what can be captured of our past in our bodies today? how might this ground us, and create reckoning? how might this disrupt us and create questioning.

Within traditional West African dance context, Dancing is a space where the dancing body proclaims the continuity between material and spiritual. It is a memory, a memory that is not static and does not exist outside the moment of remembrance (Castaldi 2006, p.3).

During our time at this station, drawing from our personal movement vocabulary and aesthetics, we will use these principles in an attempt to connect with the continuity of our past, future and present.

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

Contribution: Rebecca Weber

"Freedom and art are essentially based on the tacit memory of the body." - Fuchs (2012), *The Phenomenology of Body Memory*

"Memories are stored not only in the brain, but in a psychosomatic network extending into the body . . . all the way out along pathways to internal organs and the very surface of our skin." - Candace Pert, (1997) Molecules of Emotion: Why You Feel the Way You Feel

Following Jerzy Grotowski's claim (in Laster 2012) that "the body itself is memory," I will offer some prompts that allow us to bring attention to the embodied choreographic-cognitive act (Stevens 2001, 2003) of "*remémoriser*" (Grotowski in Haze & Stromstead 2002), to re-memorize, "an active remembering conducted by the body" (Laster 2012: 215-216) through a series of improvisational tasks designed to illicit forms of implicit recollecting, or 'body memory' (Casey, As cited in Sklar 2006), including situational, interpersonal, procedural memory, and our affective intercorporeal memory (Fuchs 2002, 2003, 2012). I will offer frameworks drawing from Authentic Movement, contemplative practice, and free and structured improvisation to facilitate a mining of our autobiographical physicalities. In light of the other offerings, I'll also offer questions to move regarding how our own body-as-archive and embodied memory connects with our sense of culture, identity, and self on a socio-political level. It is my hope that, even in this short period, we might attempt to execute what Bracha Lichtenberg Ettinger (1993) terms "borderlining" in her post-Lacanian discourse of holism, exploring the meeting of past and present, of imaginal and somatic—what Judith Butler (2006) defines as "a psychic landscape, the very site in which the present emerges, from the scattered and animated remains" of the past.

Rebecca Weber (RSME, MFA, MA) is a PhD Candidate at C-DaRE (Coventry University), working on the Leverhulme-Trust funded project "In the Dancer's Mind." Weber has lectured at various universities internationally and currently teaches at the University of East London. Weber serves as Editorial Board Member and Communications Director for thINKingDANCE.net; Associate Editor for the journal *Dance, Movement, and Spiritualities*; and Director of Somanaut Dance. www.somanautdance.com

Practical XI

Alison Gibb, Elaine Thomas

Exploring performance as a site for dialogue, exchange, and for developing experimental methodologies for producing choreography, poetry and art

We are a poetic-dance-performance collaborative partnership with a shared history and education as visual artists. It is within the context of visual arts practice and critical theories that we come together to explore *performance* as a site and genre for dialogue, exchange and for developing experimental methodologies for producing choreography, poetry and art.

Since 2009 we have been working together to produce, drawings, choreography, dialogues, sound-scores, texts and performances. We propose to give a 20-30-minute performance-lecture-demo to explore and to present our methods of collaborations. Taking experimentation to disrupt the aesthetic values of art, dance and poetry, as our starting point, we aim to explore:

- The perceived boundaries between 'practice', 'research' and 'performance'
- An aesthetic experience of movement and words through a process of making
- Texture as a site for an experience of language

- Disruption as a method of theatrical production

Our performance lecture will include, sound, video and dance and poetry and projections.

Alison Gibb is a poet, artist and practice-led PhD researcher at Royal Holloway, University of London. Her current research project focuses on visual arts practice as a basis for producing experimental poetry. Alison's work investigates language through experimental, explorations into creative processes and artistic methods of making art, poetry and performance. She has performed her work at a variety of conferences, reading series and arts events, including The Other Room, POLYply, E:Poetry Festival and Beyond Text, Making & Unmaking Text. In 2013, Alison was resident at The Banff Centre, Canada as part of the In(ter)ventions Literary Arts programme. Alison has published two pamphlets, *Parallel To Red In Chorus* (2011) & *Silent Diagrams* (2013), with The Knives, Forks and Spoons Press, Manchester. *Pieces of POWER*, poetry poster editions are forthcoming by ambergris press, Autumn 2016. www.alisongibb.com

Elaine Thomas is a dancer and choreographer. Her training has traversed stage school, art school, community dance practice and MFA Choreography at Roehampton University. She co-founded the performance collective, Collaborative Dance Experience (CDE) in 2010 to create collaborations and live performances across art forms. CDE have produced performances at Village Underground, London, the Ragged School Museum, London and The New Baltic Dance Festival, Lithuania. Elaine's teaching practice encompasses inclusive dance, contemporary technique, improvisation and choreography. Elaine has been a member of Amici Dance Theatre Company for 15 years and is currently lecturer in dance at Roehampton University.

Rosemary Lee, Cathy Washbrooke

Living and re-living St. George's Gardens: enmeshment of the lifeworld at Calling Tree, choreographed by Rosemary Lee & Simon Whitehead, 2016

Drawing on Ingold's theory of life as a 'meshwork', in which humans, the environment and things, synergistically implicate and co-create each other in the world, the proposed presentation will reveal how this concept was manifest in Rosemary Lee & Simon Whitehead's *Calling Tree*. The work, performed in the Autumn 2016, was a collaboration between the many threads of existence at St. George's Gardens, in dialogue with one another. The ecological, historical and sacred St. George's Gardens in Bloomsbury, became the source, convenor and host of and for, a series of performances designed to transform the gardens and encourage the audience to awaken to their environment and experience the multi-faceted nature of the gardens. The gathering of park visitors, ecologists, dancers, singers, choreographers, writers, poets, trees, animals, wind, light and weather, in the Autumn season, convened as an 'animic ontology' or 'entanglement', in the intricate and interrelated web of the place (Ingold 2011: 71). Each continually creating, co-creating and melding with each other in process of being and becoming. *Calling Tree* aimed to produce transformative experiences, new perceptions and modes of being for the audience and participants of the work, and perhaps, even, for the place itself, across the spectrum of time.

The proposed presentation is based on PhD case study research at *Calling Tree* and will feature a live artist's talk by Rosemary Lee. Excerpts of reflective writing, interviews, images, video, observations, anecdotes, audio recordings and sound will convey the holism of the 'meshwork' of *Calling Tree*. The presentation is designed to provide an immersive experience for the participants; to gauge how the resonances of the work can potentially re-

create the enmeshment of place, made manifest in a different form of existence post-performance, thus recycling and re-living *Calling Tree*.

Ingold, T. (2011) *Being Alive: Essays on Movement, Knowledge and Description*. London and New York: Routledge

Known for working in a variety of contexts and media, **Rosemary Lee** has created large-scale site-specific works with cross-generational casts, solos for herself and other performers as well as video installations and short films. Her work is characterised by an interest in creating a moving portraiture of both individuals and of the close performing communities she brings together. Regardless of the scale of these projects she creates a unique intimacy with her audience whilst also exploring and highlighting our relationship with our environment. As well as *Under the Vaulted Sky* and the award-winning *Liquid Gold* is the Air other recent work includes *Without* commissioned by and created with Echo Echo Dance Theatre Company, a seven-screen video installation with sound score by Graeme Miller. It captures a panoramic view of the city of Derry/Londonderry as its inhabitants dance and move through the streets. Rosemary has also joined forces with artist Simon Whitehead to create *Calling Tree*, a durational performance cycle of songs, movement and messages, which takes place in and around a mature tree. First performed in North Wales with Migrations Festival in 2014, they have recreated it in trees in urban contexts beginning in Tottenham as part of LIFT 2016 then in Bloomsbury present by the Place and Bloomsbury Festival October 2016. Rosemary also writes, guest teaches and lectures internationally. Recipient of both a Bonnie Bird Award and a Jerwood Choreographic Research Project Award in 2013, she is an Artsadmin Artist, a Work Place artist, a DanceEast Artist Associate 2015, a Senior Research Fellow at C-DaRE Coventry University, a ResCen Research Associate Artist (Middlesex University) and holds an honorary doctorate from Roehampton University.

Cathy Washbrooke is a dancer, educator and choreographer and a PhD candidate at the Centre for Dance Research (C-DaRE) at Coventry University. Her current research investigates the process of body immersion in place, as practice as research (PaR). Inherent within this is how the body can integrate and enmesh with place, to facilitate intuitive and creative unfolding in the process of making *with* place. This enquiry takes place at various outdoor places and sites of significance, with the body's senses informing the immersive process and subsequent emerging practices. Cathy has created site and site-to-studio works '*scape ... or the map is not the terrain* and *merge* at Avebury Stone circles and is currently working on a dance / film / writing installation, *breathe* due for release in 2017. Cathy has worked as an educator at several institutions and currently collaborates on a number of artistic projects with various artists and educators in the UK.

Workshop IV

Einav Katan-Schmid, Monica Gillette

Dance for Empathy; Embodied Practice and the Physical-Mental Act of Understanding

Dance for Empathy is a participatory lecture demonstration. It uses practical experience, as well as philosophies of embodied cognition, dance and phenomenology, in order to exemplify, analyse, and argue for the physical and the mental acts of understanding through dance.

In recent years, varied domains, such as neuroscience, philosophy, psychotherapy, and so forth, have started to research the wisdom within dancing. Dancing has become the paradigm for comprehending the interrelation between movement, thought, and

subjectivity. This lecture demonstration both reflects and embodies the rationality behind this trend.

The lecture-demonstration starts with a physical practice, which was developed in *Störung-Hafra'a*; a German-Israeli project on movement and movement disorder with dancers, scientists, and people with Parkinson's. The practice is directed to people without Parkinson's, in order to comprehend, physically as well as mentally, the experience of it. *Dance for Empathy* is neither directed for dancers nor aims to teach dance. Nevertheless, it uses a dance practice as a field of knowledge. Following a choreographic approach, the dance practice used is a movement score where the movement disorder within Parkinson's is analysed into four stages of disruptions, becoming the guidance into new experience and knowledge.

Dance for Empathy is movement research, and therefore it uses two important characteristics within dancing: it is physical and reflective at the same time. First, the experience of movement allows the participants to experience the disorder in a first-person perspective. Second, the score demands the participants to intend and therefore to contemplate their doing. These features, we will argue, assist to develop empathy and embodied understanding and indicate aesthetic and phenomenological modes of research. The lecture-demonstration will contemplate the practice from both its experience and philosophical elaborations of it. It will outline the aesthetic features of dancing, will analyse the perceptual endeavour within, and will argue for the productivity of dance as an embodied practice of understanding.

Einav Katan-Schmid is a research associate at the Cluster of Excellence Image Knowledge Gestaltung, an Interdisciplinary Laboratory, at Humboldt University of Berlin. Having a background as a dancer, Katan-Schmid's main focus of research is philosophy of dance. Her book *Embodied Philosophy in Dance; Gaga and Ohad Naharin's Movement Research* is published with Palgrave Macmillan (2016). Katan-Schmid gained her PhD from the school of philosophy at Tel-Aviv University (2014) and her dance teaching certification from Wingate Academy of Sport, Israel (2006). She was a guest teacher for practice and theory in the MA in Choreography at HZT (Inter-University centre for dance) Berlin (2013) and a visiting scholar at the centre for philosophy of science, at Boston University (2007-8).

A dancer and choreographer, **Monica Gillette** was the co-artistic director of two research projects by Theater Freiburg and Freiburg University – BrainDance (2014), *Störung /Hafra'ah* (2015-16) – in Germany and Israel. The projects brought together dancers, scientists and people with Parkinson's to research movement and what it means to gradually lose control over it. Her research is driven by asking what role knowledge that is specific to dance and its methods can play in a trans-disciplinary and societal context.

Panel XI Chair: Sara Houston

Michelle Groves, Janine Streuli, Lee Davall

Dance Teaching as a Graduate Profession: opportunities and challenges

This panel of three dance teacher educators considers ways in which to structure, develop and manage the education of a diverse student body in order to maximise each graduate's potential to become internationally employable and ready to embrace an increasingly competitive dance teaching profession.

The first presentation analyses the dual and sometimes triple professional identities (Spours and Hodgson, 2013) of dance tutors in higher education, which present a range of tensions emanating from the wider dance profession, dance as an academic discipline and regulatory factors which underpin accountability and compliance (Becher and Trowler, 2001; Robson, 2006; Barnett and di Napoli, 2008; Fanghanel, 2012). Reflection on how dance tutors negotiate these tensions reveals that notions of what it is to be a dance tutor in higher education is multi-faceted and wide-ranging.

The second presentation explores some of the challenges associated with developing dance curricula which prepare graduates for diverse careers in dance teaching while also addressing the numerous regulatory requirements faced by higher education, including increased emphasis on student employability and digital literacy (QAA, 2014). The presentation considers the complex educational landscape that informs international dance teacher education by discussing two selected case studies: the collaborative practices that inform curriculum design and development of dance education specific assessment grade descriptors.

The final presentation focuses on the transition from undergraduate to postgraduate study that trainee dance teachers undergo whilst completing a Postgraduate Certificate in Education (PGCE) in Dance Teaching. The presentation outlines the challenges trainee teachers face, including the emphasis on autonomous learning within postgraduate contexts, and the managing of differing expectations and approaches to learning (Harvey *et al*, 2006; Schupp, 2010). As such, one can question how the pressure of having to fulfil academic and professional expectations might impact Initial Teacher Training recruitment and retention of high quality applicants (Department for Education, 2016).

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Michelle Groves, MA, BSc(Hons), BPhil(Hons), Doctoral candidate UCL, Institute of Education, has a wealth of experience spanning over 30 years in the teaching of dance, dance training and dance education across private and vocational schools, higher and further education and community contexts. Having established a wide-ranging freelance career as a professional dancer and educator, Michelle joined the Faculty of Education at the Royal Academy of Dance in 2000. In 2016, she was appointed Director of Education and Training for the Royal Academy of Dance. Michelle's research interests are in the formation of dance teachers' identities, professional transitions, the professionalization of dance teaching, and learning and teaching approaches for dance teacher education.

Janine Streuli, MTeach (Dist), PGCE, QTS, BA (Hons), LRAD, Dip (Laban), RAD RTS has been a full-time academic at the Royal Academy of Dance since 2010 and took on the role of Head of Learning and Teaching in January 2014. She has extensive experience in tutoring, leadership and management across a range of undergraduate, postgraduate and professional programmes. She now oversees the strategic development of learning and teaching and contributes actively to the quality assurance and enhancement processes that ensure compliance with academic and professional standards. Janine's research interests cover learning technologies, pedagogy, health and safe practice. Her previous freelance career included teaching extensively across the private, public and leisure sectors.

Lee Davall Mteach (Dist), PGCE, QTS, BA Hons (First Class), AMBA, joined the Faculty of Education at the Royal Academy of Dance as a Lecturer in Dance Education in August 2015, teaching across undergraduate, postgraduate and professional programmes of study. Lee has taught in a range of inner city contexts from challenging schools, community schools, to high achieving specialist performing arts schools. Lee has extensive experience of delivering the Secondary dance curriculum. Lee has held several leadership positions that have required strategic planning, implementation and management; both with dance subject focus and whole school initiatives. Most recently, Lee worked as Director of Dance for a selective Performing Arts Academy for students aged 14-19 years, with an aptitude for Dance. Lee currently works as a lecturer of Dance Education on the Faculty of Education at RAD. Lee is currently the maternity cover for the management and educational oversight of the PGCE: Dance Teaching (QTS) programme and Academic Integrity Officer

14:00 – 15:30

Panel XII *Chair: Sarah Whatley*

Dr Tamara Ashley, Dr Louise Douse, Simone Kenyon

Moving with the Earth. Dance Improvisation as a Practice Led Approach to Understanding Relationships between People and Planet

Our panel offers three practice-led perspectives on improvising with the landscape that reflect tensions in multiple convergences of experience in renderings of place, body, nature and relationships in a contemporary context of ecological crisis, political uncertainty and ethical instability.

Simone Kenyon discusses her current research investigating themes and practices of embodiment, boundary, immersion, transcendence, agency, gender, subjectivity and hybridity when walking and performing in mountainous terrains. The research addresses the question of what role an environment, such as mountainous terrain, has on a human perception of it, and how this perception is experienced and expressed through the body. Critically, this research examines the mountaineering body in relation to, and in the 'thingness' of, the mountain through a practice-led approach drawing on mountaineering, walking and dance.

Louise Douse discusses the project 'A Dance in Time', a collaboration between five members of the Laban Guild and Dr Paul Clarke. 'A Dance in Time' is a longitudinal study of our

relationship to nature. The Laban Guild members; Maggie Killingbeck, Selina Martin, Cathy Washbrooke, Saul Keyworth and I explore the sustained stimuli of our responses to deepen our understanding of the complex relationship between people and planet. Louise addresses the emergent choreographic process that was initiated by our shared understanding of Laban as a learning ecology. Laban's system of analysing movement characteristics as pathways through space, and the 'effort', 'shape' and 'drive' of human movement has established dance as a special form of social communication.

Tamara Ashley examines dance improvisation as a practice of ecological encounter. Drawing upon a range of case studies that consider both solo and ensemble forms of improvisation across and between species, Tamara offers a critical perspective on how practices of dance improvisation might contribute to the development of dance in a context of ecological crisis and political uncertainty. Dance improvisation is proposed as an activist and applied practice that enables the experiential animation of eco-sensitive relations with the earth in the context of environmental change.

Tamara Ashley's research investigates the practices of dance improvisation in the context of environmental change. She is particularly interested in the ethical dimensions of ecological dance practices. Tamara's work also draws upon her work as a yoga teacher and somatic practitioner, with a strong emphasis in encouraging rigorous practices of first person enquiry for cultivating well-being and human development. She is currently chairing the wellbeing and mindfulness group as part of the *Climate Change Collaborations Conference*. She is a Senior Lecturer in Dance at the University of Bedfordshire, where she directs the MA Dance Performance and Choreography programme.

Louise Douse is a Lecturer in Dance at the University of Bedfordshire where she has recently completed her PhD in dance and technology. Louise is the Secretary of the Laban Guild in the UK and continues to develop her research in the area of movement analysis and optimal experience. Louise has is interested in the topic of flow in improvisation, and the use of motion capture technologies in capturing the experience. Her work through the 'A Dance in Time' project is inspired by a tacit-embodied engagement with the environment.

Simone Kenyon is a UK based artist, dancer and Feldenkrais practitioner. She creates works that encompasses dance and somatic practices, ecology, walking arts and creating participatory and performance events for both urban and rural contexts. She is currently A PhD candidate at Leeds University researching embodied practises and performance making within mountainous environments. The practice led study will explore specifically the region of the Cairngorms described in Nan Shepherd's book *The Living Mountain*.

Panel XIII *Chair: Jayne Stevens*

Natalie Garrett Brown, Andre Barzey, Kayte Coe, Sara Reed, Nicola Conibere
[Where are we now? Exploring the purpose, value and impact of research informed teaching in dance higher education](#)

Drawing on current and recent research projects within the dance team at Coventry University, this shared panel/round table will offer five viewpoints on research informed dance curriculum within the UK HE sector. Focusing primarily on practice orientated research the panel/round table will offer reflections on a range of projects encompassing:

the application of somatic practices to dance technique, performance and creativity; the potentials of the choreographic; collaborative working in gallery settings; improvised performance; and digital technologies with a range of funding structures including institutional, research and arts councils.

Beginning with a questioning of what might be understood as practice orientated research within the UK higher education sector, the panel/round table will consider themes of 'purpose', 'value' and 'impact' from the perspective of student, teacher/artist-researcher and funders. Acknowledging the market economy context of the UK degree offer to students, who come from the UK and beyond, discussions will consider questions such as the challenges of enabling a research informed curriculum, the impact staff research can and does have on the curriculum design, the ways in which teaching can drive and direct research agendas and the intrinsic value of research for students.

Andrea Barzey is Senior Lecturer in Dance and Course Director for the MA Collaborative Theatre Making (in partnership with Frantic Assembly). She is a dance film artist and educationalist and a Senior Teaching Fellow of the Higher Education Academy. Andrea is currently engaged in pedagogic research projects relating to reflective practice. She has been extensively involved in teaching and her work is informed by released based techniques and the Alexander Technique.

Katye Coe is an independent UK based dance artist, a performer, curator, maker and teacher and a senior lecturer in Dance at Coventry University. Katye is the founding artistic director of Decoda www.decoda-uk.org. Her current practice and research curiosities engage through thinking and on-going physical practices and events that may be caught in an accidental moment of encounter, or witnessed over much extended periods of time. Current practices include; *to (Constantly) Vent*; (What_Now festival 2013, The Dancer as Agent conference at DOCH 2014; Practice Process Symposium; Coventry University June 2015, Mirror City Exhibition at Hayward Gallery London October 2014 to January 2015, IFTR 2015 at Warwick University, *this thing that we do* (a practice for performance with Charlie Morrissey) Roehampton University Jan 2013, Viljandi Institute and Tallin Estonia, presented with Alva Noe and Graeme Miller as a Wild Card at Sadlers Wells Theatre London April 2015, as a durational salon work at I Gallery Birmingham November 2015. Collections of materials relating to these practices can be found at <https://plus.google.com/u/0/107589439090317117514>

Dr Nicola Conibere is a Senior Lecturer in Dance at Coventry University, a visiting lecturer on MA programmes at Trinity Laban and an internationally practicing artist. Her research exists in a nexus between dance, theatre and performance studies, addressing what choreographic practice offers to politics of spectatorship, participation and notions of publics. In 2015 Nicola received the Bonnie Bird New Choreography Award for research into notions of excess, contagion and the choreographic. Nicola is part of Sadler's Wells Summer University 2014-18, and was Associate Artist with Dance4 2009-2014. Her choreographic work has recently been shown at venues including: 20th Biennial of Sydney, Australia; Dance House Helsinki, Finland; Hayward Gallery, London; Royal Academy of Arts, London. In autumn 2016 Nicola is working with Katye Coe as dramaturg for a project by Jonathan Burrows and Matteo Fargion. She has several forthcoming publications, including in collections *Dramaturgy at Work* (Valiz) and *The Creative Critic* (Routledge).

Dr Natalie Garrett Brown BA, MA, PhD is Head of School for Media and Performing Arts at Coventry University, UK, where she is an associate of the Centre for Dance Research. She is associate editor for the *Journal of Dance and Somatic Practices* and is vice chair for DanceHE (Standing Conference of Dance in Higher Education). Natalie is co-convenor of the International Conference for Dance & Somatic Practices, held biannually at Coventry University. She is also a founding member of *enter &*

inhabit, a collaborative site responsive project. Her current research and artistic project flockOmania, explores collaborative practice across dance, sound, film and the visual arts.

Dr Sara Reed PhD is Principal Lecturer in Dance and an associate of C-DaRE, the Centre for Dance Research at Coventry University. She is on the Editorial Board for the journal of *Dance, Movement, & Spiritualities* and a researcher for the Leverhulme-Trust funded project "In the Dancer's Mind." Sara's recent publications include chapters in *Attending to Movement: Somatic Perspectives on Living in this World* (2015); *Mindful Movement: The Evolution of Somatic Arts and Conscious Action* (2016); and *Emerging Practices in Dance: A Somatic Orientation* (2016). Sara is a Feldenkrais Awareness Through Movement and Functional Integration practitioner and she is studying Scaravelli Yoga.

Practical XII

Petra Péter, Kinga Szemessy

Bridging an imagined (?) gap in search of parallelities between the Western and Central-Eastern European region's dance scene

By the fact that Dance Studies as a discipline is still in its infancy in Hungary, we wish to contextualise the artistic inventions and movements throughout the previous century. Our proposal is a topical mnemonic and comparative workshop including short presentations. By this format we intend to draw a timeline with the focal points of the Hungarian dance scene and invite the participants to complete it by following two separate criteria: 1st what kind of similar initiatives happened in the Western region (e.g. in the United Kingdom) and when? 2nd what happened at in the Western region at the same period? Another drive for our idea is a hypothesis that these regions share several commonalities in regards aesthetics, though due to the different historical, thus socio-political contexts these emerged in distinct time periods. Therefore, we seek after confluences in regards the definition/understanding of "contemporary dance", "dancing communities", "amateurs" and "independent artists", furthermore in relation to a couple of turns and events (in chronological order):

- art-of-movement schools and practitioners (Dienes, Madzsar) and their connection to the worker culture, movement choirs, amateur (folk) dance groups (Gyöngyösbokréta) before WWII,
- (folk) dance house movement, flourishing of amateur folk dance groups, beginnings of modern ballet (Ballet of Pécs), first contemporary dance appearances (Angelus, Árvai-Bozsik, Josef Nadj), first dance studios, contemporary dance competitions/platforms between 1948 and 1989
- establishment of production houses, contemporary dance vocational high schools and college, and other supporting institutions (Trafó, BCDA, Workshop Foundation), Aerowaves generation (under the influence of EU-funded projects) after the "system change" (from '89 until the present)

Petra Péter is a cultural worker and researcher on the field of contemporary dance. She has been working for Budapest Contemporary Dance Academy since its foundation in 2004, where her work ranges from teaching dance history and leading thesis seminars to managing international programs. Beside this activity, she used to work for Culture2000 projects focusing on development of

contemporary dance scene, such as Jardin d'Europe (2008-2011, Workshop Foundation) and DÉPARTS (2006-2009, Trafó) as the project manager of the Hungarian co-organizer. She also initiated and led Leonardo Mobility scholarship programs (2010-2013) for emerging Hungarian dancers and choreographers. In 2014, she lived in Vienna where she had an internship at brut Coproduction House. She earned an MA in Sociology and Hungarian Literature (1999, Debrecen University, HU) and in Theatre Studies (2009, Veszprém University, HU). Currently she is preparing a PhD thesis at University of Pécs (HU). Her research area is the beginning of contemporary dance in Hungary in the 1980s and 1990s. <http://tanc.academia.edu/PetraPéter>

Kinga Szemessy is a dancer and researcher in the contemporary dance field with a particular interest in new models and concepts of participation, accessibility, interaction and social cohesion. She had graduated at the Budapest Contemporary Dance Academy, and then in a joint study programme, called Choreomundus International MA in Dance Knowledge, Practice and Heritage (NTNU Trondheim, UBP Clermont-Ferrand, SZTE Szeged, UOR London + fieldwork in Israel). Thanks to an opportunity given by CEC ArtsLink, she had been a visiting artist/scholar at The Ohio State University, where she had started more deeply investigating the field of community dance, then later participated at the 40th Dance Exchange Summer Institute as well. Currently she is a Dance Studies lecturer at the Budapest Contemporary Dance Academy and a PhD student at the University of Theatre and Film Arts in Budapest. <http://kingaszemessy.weebly.com/>

Session XIII *Chair: Avanthi Meduri*

Eric Kaufman

Toward the BIG Deal: Basic Income, Dancers, and Public Funding

Government funding for dance in the United States has nearly disappeared for all but the most established and prestigious companies. This dilution of public support has been an unfolding process over the last three decades. In the absence of reliable funding sources, most dancers and dance makers must exist on the margins of the mainstream dance world (such as it is), patching together livelihoods in the most precarious and contingent of ways. If dance is to remain a meaningful part of our culture, we must address the fact that it is increasingly difficult for artists to live fully as artists. Enter the basic income guarantee. The idea of basic income guarantee is not a new one. But in recent years, the idea has gained traction on both sides of the Atlantic, and with scholars and public intellectuals of various political stripes. While the nuances of imagined structure vary, there is some consensus among the left and the right that a basic income guarantee is an equitable and cost-effective approach to social welfare needs. Labor theorists, economists, political scientists—supporters come from many quarters. There are some examples of attempts to implement a basic income guarantee, and they are instructive as to how we might envision such a (re)distribution of social resources. Dancers are especially vulnerable to the impact of unsteady income and support, as their “product” is not as material as most artists’. Imagine the artistic flourishing that might result from freeing dancers (along with everyone else) from the hustle for subsistence wages. This paper investigates just such an imagining.

Eric Kaufman spent over twenty years as a dance worker on Broadway and around the world, mostly in jobs under the jurisdiction of Actors’ Equity Association and the American Federation of Television and Radio Artists. He continued his union activism in work with the International Association of Machinists and Aerospace Workers and the Association of Flight Attendants-Communications

Workers of America. Having completed a Bachelor of Arts degree in Labor Studies at the National Labor College and a Master of Arts degree at the Joseph S. Murphy Institute for Worker Education and Labor Studies in the School of Professional Studies at the Graduate Center of the City University of New York, Eric is currently a student in the PhD program in Dance Studies at The Ohio State University.

Dr. Alexandra Kolb

Akram Khan, Lloyd Newson, and the Challenges of British Multiculturalism

This paper investigates the contentious space that multiculturalism inhabits in the 21st century United Kingdom through the lens of contemporary British choreography. I offer critical readings of works by London-based choreographers Akram Khan and Lloyd Newson to examine the starkly differing viewpoints which characterise discourses on multiculturalism in the UK. As Falcous and Silk remark (2010, 168), multiculturalism has been seen (variously) as a solution to the problem of national unity and inclusivity, and as an impediment to an integrated and harmonious society.

These different approaches find artistic equivalents in Khan's and Newson's choreographies. *Abide with Me* was Akram Khan's contribution to the Opening Ceremony of the London 2012 Olympic Games: a global media spectacle which asserted Britain's post-imperial and multicultural profile. Lloyd Newson's contemporaneous *Can We talk about this?* (2011/12), which was conceived for the theatre stage and toured internationally, was by contrast highly critical of current British practices of multiculturalism, especially about attitudes to Islam(ism).

The two choreographies will be elucidated and assessed using a theoretical framework that draws on political thought (Delanty, Malik, Heywood) as well as dance studies (Mittra, Prickett, Balme). Both works share commonalities in manifesting the entanglement of dance with British politics, and offer contributions to the national debate around tolerance, culture and diasporic identity. Taken together, they reveal Britain's ambiguous attitude towards multiculturalism and, indeed, nationalism.

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Elizabeth Robinson

"Black" Bachata and Bachata "Guajira": Ironies and Innovations

This essay first traces the history of bachata music and dance, from its stigmatized origins among Dominican peasants of African descent and its subsequent success in urban shantytowns, to its widespread international popularity beginning in the late 1990s, rendering it a current fixture on global Latin dance circuits. Then, two recent instances of dancing bachata

in new ways are discussed: "black" bachata, invented and demonstrated by traveling European instructors, and bachata "guajira" ("country"), as danced by Dominicans in Boca Chica. As the bachata genre was already of both "black" and "country" origin, dismissed for decades for these very reasons, these new trends are curious innovations to astute observers. "Black" bachata is related to the "modern" or "sensual" style developed in the US and Europe, which dominates the international circuit, while bachata "guajira" is a reinvention of the "authentic" style, now at the height of fashion among youth in the Caribbean. This essay explores the ways in which these two recent developments both echo and counter the historical "refinement" and contemporary brokering of black and Latin dances by Euro-American dancing masters. In "black" bachata, we examine the re-sexualisation and rhythmic downplay of its moves, adapted to a European aesthetic and model of commodification, yet subtly appropriated back to a "black" origin. In bachata "guajira", we look at the reclamation of this dance as a product of everyday people, yet as it simultaneously borrows elements from its Caribbean neighbours. Finally, this essay makes the case for bachata dancing as a modern transcultural popular form, currently sweeping Europe, which presents a rich opportunity for scholarly attention.

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Index of Presenters

<u>Name</u>	<u>Page</u>
Adair, Christy	47
Alexandre, Jane	41
Amuah, Isaac R.	35
Ashkin, Sara	51
Ashley, Tamara	73
Bacon, Jane	41
Batson, Glenna	28
Baldacchino, Ilona	27
Barzey, Andre	74
Bench, Harmony	3
Blades, Hetty	6
Blanco Borelli, Melissa	13, 37, 43
Brazzale, Claudia	29
Bräuninger, Renate	26
Brown, Carol	60
Bryant, Janine	49
Buckwalter, Melinda	51
Burt, Ramsey	25
Cassidy, Catherine	5
Chappell, Kerry	17
Clarke, Frances	49
Coe, Katye	74
Conibere, Nicola	74
Conti, Martina	37
D'Andrea, Rebecca M.	12
Davall, Lee	71
David, Ann R.	51
De Laet, Timmy	39
Dornelles de Almeida, D.	55
Doughty, Sally	52
Douse, Louise	73
Dryburgh, Jamieson	18
Ellis, Simon	51
Elswit, Kate	3
Fagundes Dantas, Mônica	36
Farman, Virginia	64
Farrer, Rachel	4
Fattahi, Bahar	65
Fitzpatrick, Marie	19
Foellmer, Susanne	20
Franko, Mark	20
Frasson, Elissa	63
French, Claire	53
Garrett Brown, Natalie	74
Gibb, Alison	68
Gibson, Ruth	60
Gildea, Rachel	11

Gillette, Monica	70
Gotman, K�lina	40
Griffiths, Laura	47
Groves, Michelle	71
Hall, Jo	37
Hay, Marie	57
Hammond, Helena	48
Hildebrandt, Antje	25
Howe, Detta	8
Hunter, Victoria	29
Hunwick, Kathryn	59
Huxley, Michael	2
Jackson, Paul	56
Jasper, Linda	58
Jobbins, Veronica	17
Johnson, Julie B.	41
Kampe, Thomas	28
Kant, Marion	13
Kappenberg, Claudia	6
Katan-Schmid Einav	70
Kaufman, Eric	77
Kenyon, Simone	41, 73
Kieft, Eline	19, 61
Kindred, Helen	15
Kolb, Alexandra	13, 78
Laurence, Miranda	11
Leach, Martin	57
Lee, Rosemary	69
McGowan, Margaret	13
Meehan, Emma	6
Midgelow, Vida	41
Mikou, Ariadne	63,65
Miranda Medina, Juan F.	34
Moshman, Erica	41
Narbed, Sofie	43
Nelson, Camilla	23
Nilsen, Stine	37
Osei, Latipher	35
Panagiotara, Betina	63
Paranama, Katerina	34
Parfitt, Clare	37
Patrick, Holly	5
P�ter, Petra	76
Pethybridge, Ruth	37
Prickett, Stacey	2
Pritchard, Jane	13
Rackowe, Nathaniel	38
Rafferty, Sonia	45
Ralph, Richard	13
Reed, Sara	54, 74
Robinson, Elizabeth	78

Robinson, Laura	37
Roche, Jenny	9
Russ, Paul	41
Rymer, Jess	16
Sarco-Thomas, Malaika	10
Satin, Leslie	29
Shenton, Pete	52
Silva e Silvério, Ana	33
Slee, Sarie M.	55
Snowber, Celeste	61
Stanger, Arabella	63
Stanton, Erica	45, 51
Stevens, Jayne	58
Streuli, Janine	71
Szemessy, Kinga	76
Thomas, Elaine	68
Thomas, Helen	2
Thoms, Victoria	56
Thurston, Scott	55
Tomic-Vajagic, Tamara	51
Tia-Monique Uzor	65
Waelde, Charlotte	20
Wakefield, Nik	43
Walker, Margaret E.	48
Waring, David	45
Washbrooke, Cathy	69
Weber, Rebecca	54, 65
Whatley, Sarah	17
Whiteside, Bethany	5
Williamson, Amanda	61
Wood, Becca	24, 41
Woodhouse, Angela	38
Worth, Libby	43
Wyon, Matthew	49
York-Price, Sonia	5

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