



The 15th NOFOD Conference:
Moving, relating, commanding. Choreographies for bodies, identities and ecologies.

The Danish National School of Performing Arts in Copenhagen 5–8 July 2022

Book of Abstracts

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The Nordic Forum for Dance Research, NOFOD, is a non-profit organization that promotes collaboration between dance scholars and practitioners. This it does by arranging seminars and conferences as well as spreading information through discussions, performances and publications on dance. The purpose of the organization is to enhance, empower and bring together diverse forms of dance research, knowledge and practice especially in the Nordic context.

NOFOD defines dance in the broadest possible terms; ballet, modern dance, contemporary dance, new dance, post-modern dance, salsa, tango, hip-hop, folk dance, ballroom dances, line dancing, etc. Thus the field encompasses a range of theatrical and participatory dance forms constitutive of Scandinavian as well as Non-Scandinavian cultures. To study the significance of the dance event for participants and spectators, NOFOD embraces a wide range of research methods. Some employ dance-specific modes of inquiry such as movement analysis or choreographic reconstruction; others are drawn from related disciplines such as musicology, physical education, theater studies, ethnology, gender studies, artistic or participatory research etc.

NOFOD has arranged a Nordic research conference every second year since 1990. These events featured presentation papers, lecture-demonstrations, panel discussions, movement workshops and performances on a broad range of topics.

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Layout: Elizabeth Svarstad

Moving, relating, commanding: Choreographies for bodies, identities and ecologies

In **the 15. NOFOD conference** we want to address choreography's acute cultural and socio-political relevance in the context of the past months' worldwide protesting and the global pandemic. Choreography holds a capacity to exert and impose power, but also to identify, investigate and undermine it. As "a plan or orchestration of bodies in motion," choreography provides knowledge about movement and its regulation: how moving bodies are arranged, fixed, ordered and manipulated. At the same time, choreographic knowledge enables analyses of such regulation and its embodied defiance.

André Lepecki has referred to choreography as a system of command, but with what forcefulness do different instances of choreographic commanding impose themselves on bodies? What room do they leave for interpretation? Is the commanding a subtle nudge, an authoritative order, a suggestion, a manipulation and – not least – what are the alternatives to obeying it? How can we invent, explore and insist on these alternatives? And what sanctions do different choreographic systems put in place to punish those who stray from the prescribed path? We want to use the conference as a forum to explore the relevance of such questions in a variety of social, artistic and pedagogical contexts.

Social choreographies

Susan Foster points to choreography's resonance with enduring cultural values concerning bodily, individual, and social identities. This can be seen in choreographic productions and reflections of notions of gender, class, age and race, but also of community, beauty, authenticity or professionalism. Furthermore, the recent crises regarding both COVID-19 and the protests against police brutality arguably emphasise an impossibility to detach choreographic power from its socio-political context. Such power becomes palpable in limitations of movement and mobility. With very different motivations and degrees of force, citizens are choreographed in restrictive, unfamiliar manners in their navigation around each other in public space. The global pandemic has also affected interactions in the private sphere with close ones in newly crowded homes. Inter-personal encounters necessitate new modes of enquiring consent about what constitutes an intrusion into personal space, as well as a new or appropriated set of gestures to perform affection.

Choreographic objects

Dance and dance studies have conceived of choreography as detached from the moving human body for some time. Works such as Mette Ingvartsen's *Artificial Nature Series* or William Forsythe's *Choreographic Objects* are examples of such a 'rupture of the body-movement bind.' If we understand ecologies broadly as addressing relational processes that concern living on this planet, choreographies play a significant ecological role. But how exactly can we grasp the choreographic in those negotiations of reciprocal agency that characterize ecologies? How does choreography figure ecologically? By including notions of choreography as expressed not in dance, but in objects and architectures that direct human and non-human movement, we want to open the conference to scholars and practitioners who work in the proximity of dance and dance studies and explicitly invite architects, designers, scenographers and fashion scholars to participate.

Choreographed pedagogies

As a framework, a strategy, or a set of instructions, choreography also figures in the field of dance pedagogy. How does choreography frame education? Teaching situations almost inevitably entail power dynamics. Can these only be challenged by abandoning choreography altogether? If choreography, in the traditional sense, was meant to direct dancers in how to move and what to do, can't choreography also facilitate disruptions of such instructing and directing? Steve Paxton suggested that contact improvisation can challenge hierarchies in the choreographic process – how can choreographic practices today be taught with respect to shared ownership and flexible creative roles? (How) can choreography be employed as an emancipatory tool? (How) can chaos and freedom be choreographed in educational settings? Participatory practices have moved from the art scene into schools where artists, teachers and children move playfully together. Here, choreographic strategies might be useful in providing adults with frameworks within which they can redefine the role of the teacher.

Keynotes

Tuesday, 5 July 2022: 15.30–17.00

Friederike Lampert

Choreography as Ars Combinatoria

This lecture reflects the approach to the term Choreography as it is discussed within the Master Dance Program at ZHdK Zurich. Here, the practice of choreography is understood as Ars Combinatoria embracing the craft of combining/organising the form and quality of movement in space and time. Described by Gottfried Leibniz, Ars Combinatoria is a logical method to combine terms which leads to new knowledge. Similarly, choreography is understood as the artistry of combining elements of movement aiming for a certain aesthetic entity. In this sense, the focus of Ars Combinatoria is accentuated further by diving into the concept of Expanded Choreography in which the action of choreographing is disconnected from the necessary use of human bodies. Linking practice and theory, choreography students transfer their knowledge into digital essays which use the principle of Ars Combinatoria as formats of artistic investigation. Under the roof of Ars Combinatoria three approaches to teaching choreography at ZHdK will be introduced.

Prof. Dr. phil. Friederike Lampert studied ballet in Frankfurt/Main and Applied Theatre Studies in Gießen. Since 1988 she worked as a dancer and choreographer at several dance companies in Germany. In 2007 she received her PhD on the topic of Dance Improvisation at Freie Universität Berlin. She worked as a dance researcher at the University of Hamburg, Palucca Hochschule für Tanz Dresden and at Codarts – University for the Arts, Rotterdam. Since 2018 she is responsible for the Master Dance Program at ZHdK Zurich and holds the professorship for choreography.

Wednesday, 6 July 2022: 16.00–17.30

Gerko Egert

Choreography as Method

We live in a world of movement. Logistics, migration, travel, traffic: the movements that surround us are manifold. To understand this world in motion, we need to analyze its logic. How do economic, social, and ecologic forces create, control and direct movement? In my lecture I will discuss choreography as a conceptual tool to analyze movement beyond the realm of dance. How can we use the choreographic knowledge of dance and dance studies to explore the way movement organizes our surroundings and how movement is itself organized? Drawing on my recent study on choreopower, a special focus will be on the politics and power-relations at work in these movements. In the last decades, the governing of movement has become one of the most powerful operations. The circulation of people, goods and information are considered as producing high values and at the same time a constant source of threat. I will address the different modes of power at work in these situations by using choreography as method. How do techniques of power operate in and by movement and how do they create their own choreographic politics?

Gerko Egert is a dance and performance studies scholar. He is currently a lecturer and research associate at the Institute for Applied Theater Studies, Justus-Liebig-University, Giessen. His research deals with philosophies and politics of movement, dance and performance, radical pedagogy, process philosophy and (speculative) pragmatism. Gerko holds a PhD from Freie Universität Berlin (published 2016, engl. transl. *Moving Relation*, Routledge 2020). His publications include: „Choreographing the Weather – Weathering Choreography (in: TDR 2016) and Operational Choreography. Dance and Logistical Capitalism (Performance Philosophy, 2022). He is co-founder of nocturne, a platform for experimental knowledge production in arts, academia and activism (www.nocturne-plattform.de). www.gerkoegert.net

Thursday, 7 July 2022: 11.15–12.45

Charlotte Østergaard

Listening through and with costume – a dialogical performance-making process

In performance contexts we often perceive costume as visual expression and as something that serves something else. The objective of this presentation is to discuss costume's performance-making potential. How can listening through and with costume become a performance-making strategy? With a few historical examples and examples from my own research practice, the ambition is to expand the notion of costumes as a scenic and world-making agent.

In Orientation Matters Sara Ahmed writes that 'bodies as well as objects take shape through being orientated toward each other, an orientation that may be experienced as the cohabitation or sharing of space' (Ahmed, 2010:245). This suggests that it is through and with the costume (and its crafted materialities) that we, designer and performer, are orientated towards each other. Hence, it is by sharing and navigating between our different ways of being affected by observing and inhabiting costume that a potential shared or co-creative space occurs. Ahmed continues 'if orientations affect what bodies do, then they also affect how spaces take shape around certain bodies' (Ahmed, 2010:250). This indicates that the way we dialogically share our different individual experiences will affect the way we co-inhabit the co-creative space. To cultivate a co-creative culture indicates that I, the designer and researcher, have an ethical responsibility (Barad 2007) to listen to how a costume affects a performer. How a costume affects one performer isn't equal to how another performer is affected. I propose that it is in the dialogical process of negotiating through and with the costume that we can co-explore and co-create a scenic 'world'. A co-creative process where the costume 'has the ability to instigate performance and tell a story in its own right' (Marshall 2020:165). In performance-making processes, in our openness and willingness to 'make kin' (Haraway 2016) with crafted materialities, costume offers us a co-creative space 'to debate and navigate the world's becomings' (Pantouvaki et al. 2021, p. 202).

Charlotte Østergaard is a Danish visual artist/designer, educator, and researcher in between the fields of costume, textile, and performing art. She has designed costumes for more than 65 performances, e.g., for Danish Dance Theatre, Skånes Dance Theatre and Rambert Dance Company. Østergaard has received several grants from the Danish Art Foundation, her costume-driven performances have been shown at, e.g., PQ2019 (collaboration with Sally E. Dean), Walking Copenhagen (2020), Up Close performance festival (2020), and SWOP (2022) and her artworks are represented in the collections of Danish Design Museum and The National Gallery of Denmark. Her performance-project AweAre was nominated for the biennale prize at The Biennale for Craft & Design, Denmark (2019) and received an Excellence Award at From Lausanne to Beijing – 11th International Fiber Art Biennale, CN (2020). Currently she is PhD fellow (artistic research) at Malmö Theatre Academy at Lund University, Sweden. In her research she studies costumes as co-creative encounters between agents, positions, disciplines, perspectives, epistemologies and methodologies.

Wednesday, 6 July 2022

09.30–11.00, Session 1

Irene Velten Rothmund

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Form or freedom? Discussions on dance technique and power dynamics in dance education

The relationship between choreography and dance technique has been important in different ways through the history of modern and contemporary dance. In modern dance choreographers developed dance techniques to train dancers in their style, while within contemporary dance of today there is a disjunction between technique training and choreography, with a rise in the agency of the dancer to determine his or her training (Bales and Netti-Fiol 2008). This connects to different paradigms of teaching dance, one focusing on an aesthetic vocabulary, the other on sensing and understanding ones' own body (Dyer 2009). The former paradigm has been criticized for using authoritarian teaching methods, while the latter is often associated with empowerment. This points towards certain dichotomies in dance, such as between form or freedom. In this paper I will discuss strategies for going beyond such dichotomies in dance technique, by making a literature study of research articles who are especially addressing dance technique and power dynamics in higher education. My research question is: What strategies are suggested by dance teachers/researchers to challenge unequal power dynamics within dance technique training in higher education?

Irene Velten Rothmund holds a PhD in Theatre studies from Stockholm University (2019), and a MA in dance studies from NTNU (2009), and is educated as a dancer and dance teacher. She is employed as an associate professor in dance at Kristiania University College, at the School of Arts, Design and Media. She is a board member of NOFOD.

Beth Cassani

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Rethinking Choreographic Pedagogies for Future Dance-Makers

This practice research considers intersections of artistic practice and choreographic pedagogy. In 2008 Lepecki called choreography an;

‘apparatus of capture’ ... ‘that seizes bodies in order to make them into other(ed) bodies - ‘highly trained (physically, but also emotionally artistically and intellectually) variations of what Foucault once called ‘docile bodies.’’ (Lepecki 2008)

Since then I have researched how choreographic pedagogy can respond in new ways to this artistic and ideological problem. I align the problem of choreography as an ‘apparatus of capture’ (ibid) with the way in which education systems, in the neoliberal context, have incentivized learning to such an extent that learners could be said to have become increasingly passive (Maartens and Masschelen 2012).

In the 21st century choreographic forms have emerged which rethink hierarchies in making practices and modes of presentation. Can pedagogy intersect with these art form developments and prepare students for the contemporary cultural discourse within which their work may circulate? I explore how students can develop skills in self-reflection and working through uncertainty, that are both pertinent to; the art form, the current conditions of cultural dialogue and wider societal frame where their choreographies might operate.

I ask; how do we ensure that choreographic pedagogy fosters agency in emerging dance makers? Furthermore, can pedagogy use uncertainty as a mechanism to support the development of agency in future choreographies and choreographers?

Drawing on Pascal Gielen & Paul De Bruyne’s writing in *Teaching Art in the Neoliberal Realm* (2012) along with Maarten and Masschelen’s concept of the ‘entrepreneurial self’ (2012) I consider how choreographic pedagogies may take account of neo-liberal educational conditions and where possible offer resistance, and expand the potential of choreography to reimagine dance-making as an agentic strategy.

Beth Cassani is a Senior Lecturer on the BA Dance and MA Choreography programmes at Leeds Beckett University. She also works as a Dramaturg for independent dance artists recently with Vanessa Grasses’ socially engaged, participatory project Mesh and on Phoenix Dance Theatre’s Choreographer’s and Composer’s Exchange. She co-edited the special issue of *Choreographic Practices Journal* ‘Questioning the Contemporary’ (2016, Vol 7:1). Her choreography *The Faun Project/ G.O.A.T* toured to SLAP Festival, Latitude Festival and Duckie in 2019-20.

Madelyn Coupe

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Princes, Fairies, and Choreographers, Oh My! The Relationship between Institutional Dramaturgy and Choreographic Habitus in Classical Ballet

This paper looks at the dramaturgical approach classical institutions have to rehearsals. It also considers the relationship these institutions have with choreographic habitus. Scholars including Steven Wainwright, Clare Williams, and Bryan Turner have covered the relationship between habitus and ballet more generally; however, this paper proposes to investigate the intertwining nature of choreographic habitus and institutional dramaturgy. To do so, one key question lies at the heart of my discussion. How are rehearsals structured within the framework of a ballet company? Several different factors contribute to this framework: scheduling of the rehearsal period, the hierarchical nature of company ranks, casting decisions made by artistic staff, and time allotted to scenes. These elements notwithstanding, the most predominant factor affecting this framework is the choreographer and how they shape the rehearsal process. For a choreographer, habitus describes the way they approach the work, the specific formulation of steps, and how they conduct rehearsals. Using Queensland Ballet and their production of *The Sleeping Beauty* as an example, I argue that rehearsals reveal the underlying framework and creative processes that shape institutional dramaturgy. By analysing the habitus of *The Sleeping Beauty*'s choreographer Greg Horsman, I will establish how central an influence Horsman's choreographic habitus is upon Queensland Ballet's institutional dramaturgy. There is a dynamic relationship occurring between choreographic habitus and institutional dramaturgy, and this paper aims to define and articulate this relationship further.

Madelyn Coupe is a PhD Candidate at The University of Queensland, Australia. Her research focuses on the dramaturgy of classical ballet, looking specifically at the rehearsal process of revival ballets. She is an Associate of the Royal Academy of Dance (ARAD) and regularly contributes to *Fjord Review* as a Dance Critic.

Wednesday, 6 July 2022

09.30–11.00, Session 2

Irene Fiordilino

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Transitory Architecture

'Transitory Architecture' is a practice research (PR) project that sits within the space between choreography and architecture. The intention is to take creative inspiration from both disciplines, in order to inform the development of an interdisciplinary practice aimed to both creative and didactic purposes. This project further produces question-as-findings and original theoretical claims stemming from an embodied investigation into our kinaesthetic experience of architectonic space, seen as individuals, as members of socio-cultural communities, and as human beings.

'Transitory Architecture' is an oxymoron: juxtaposing the permanence inherent in our idea of architecture, with the transient and dynamic nature of movement and choreographic practices. This expression highlights my artistic aim to suspend or even subvert that sense of spatial fixity and temporal perdurance which connotes our normative way of conceiving architectonic space.

The title also hints to the interdisciplinary character of my PR project as it combines choreography and architecture in one unitary artistic methodology, where the design of movement and of space are complementary to each other's meaningfulness in both the processes and the outcomes. An initial sense of familiarity turns into feelings of estrangement and disorientation thanks to the interactive, material, and even performative affordances inherent in my set designs.

In the first half of our session, I will expose my research aims and outline my methodological framework, aiming to provide a transferable model of PR methodology which might be applicable to other artistic disciplines. In the second half I will propose some selected improvisational tasks leading to the creation of a group score. The objective is to playfully realise a twofold body-space setting through collaborative and non-hierarchical processes, noticing how they might foster embodied and experiential knowledge in the field of enquiry.

Irene Fiordilino is a choreographer and dance researcher. She is the Director of the emergent Scirocco Dance Theatre Company and Associate Director of London International Screen Dance Festival. Irene's research sits in between choreography and architecture, with a particular outlook towards interdisciplinary outputs (installations, films, staged pieces) and their implications into the field of phenomenological aesthetics. Irene is a PhD student in Creative Practice at Trinity Laban and an associate fellow of Higher Education. She works as a guest lecturer, speaker, and teacher internationally, whilst presenting her choreographic work at many international festivals in Europe, India, UAE and USA.

Eduardo Abrantes
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Permeable bodies and sound fields – choreography and sonic strategies

As a sound artist working mostly within a site-specific embodied frame – creating audiowalks, installations and field-recording based composition – I have been fascinated by the way in which contemporary choreography has embraced sonic strategies. I am thinking of a specific Nordic constellation of choreographers whose work I have followed and experienced (on-site and in-presence): from Nadja Hjorton's (Radio Dance, 2012) embodied radio-essay; to Stina Nyberg's (Splendour, 2014; Skvallret, 2020) reconfiguration of the entrainment between beat and motion, and playful uses of the intrinsic authority of the amplified voice; from Alma Söderberg's (Idioter, 2014 [with Hendrik Willekens]; Deep Etude, 2018) breath-taking polyrhythmic exploration of voice and motion as modulators of spatial intensities; to Ofelia Jarl Ortega's (Donnie, 2015) sonic manoeuvring through intimate ecologies of entangled bodies.

From the field of sound arts, there is a counter-point to this emancipatory choreographic appropriation of sound's potential. Sound artists have also been inspired by the spatial-temporal-relational lexicon choreography has established, by its renewed exploration of the agency of the situated body. The growing interest in the audiowalk format combined with site-specific performative engagement, exemplifies how the listeners' bodies can be presented with a partiture of motion – where to walk, how to stand, where to look, what to notice – and how the option of following or resisting, trusting or second-guessing, immediately introduces power dynamics into play. *Permeable bodies and sound fields* is a short (30 min.) sonically augmented exploration of this intersection between choreographic practice and sonic strategies. It is part presentation (1) / part lecture-performance (2) / part off-venue intervention (3). I will talk you through thoughts while playing sounds (1 & 2), and a GPS-tagged audiowalk (3) expansion of my presentation will be accessible on the grounds and surroundings of the Danish National School of Performing Arts – a site-specific intangible sound installation. The participants will be free to experience this last on their own time, using their own bodies, mobile devices and headphones.

Eduardo Abrantes (b. 1979, in Lisbon, Portugal) is a sound artist and artist researcher based in Copenhagen, Denmark. He has a background in Philosophy (Phenomenology of Sound, PhD, 2016) and is currently lecturing on Sound and Performance Design at the University of Roskilde. His transdisciplinary practice is focused on the intersections between artistic strategies borrowed from the sound arts, issues of embodiment, co-creation and navigation of everyday complexities, in both technologically mediated (binaural recording, audiowalk, immersive installation) and performatively driven forms (sound mapping, physical exploration, choreographic inhabitation of acoustic territories).

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Wednesday, 6 July 2022

09.30–11.00, Session 3

Katarzyna Pastuszak (PhD)

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Louise Najavaraq Fontain

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Dancing herstories – a performative dialogue between Louise Najavaraq Fontain (Greenland/Norway) and Katarzyna Pastuszak (Poland) on choreographing corporeal narratives

A performative dialogue between the Inuit performer and storyteller - Louise Najavaraq Fontain and choreographer and dance researcher - Katarzyna Pastuszak. In this dialogue, Katarzyna and Louise will discuss and critically assess their joint performative project “Nomadic Woman”, as an example of choreographing corporeal narratives and dancing herstories. Katarzyna and Louise will talk about the power of choreography in fuelling the processes of “corporeal decolonization” and realization of “nomadic identity” (with reference to the concept of fluid subjectivity theorized by Rosi Braidotti). The dialogue will also be a continuation of Katarzyna’s and Louise’s attempts to develop a language of transregional artistic collaboration which transgresses political boundaries and gender normativities.

Katarzyna Pastuszak (Poland) - dancer/performer, choreographer and artistic director of Amareya Theatre & Guests, adjunct and lecturer at the Department of Performing Arts (IAiA - University of Gdańsk), member of Between.Pomiędzy Research Group (UG); curator of the Gdańsk Dance Festival in the years 2009-2014; co-organiser of the Polish Dance Platform 2019 in Gdańsk. Her recent performances encompass: “Anatomies” (2021, Pastuszak/Chylińska), “Home-Flight-Home” (2020), “(Re)verberations: Bridges between Poland and Japan” (2019), “Kantor_Traces: COLLAGE” (2016), “Nomadic Woman” (2012). Her performances were presented, among others, in Japan, Greenland, Norway, Turkey, Israel, Germany, France, Russia and at numerous festivals in Poland. Since 2019 she cooperates with Sue Schroeder and CORE Dance, developing international projects.

Louise Najavaraq Fontain (Greenland/Norway) - photographer, storyteller and performance artist who lives in Skarmodalen in Norway, along the border to Sweden. Her artistry explores the loss of one’s own language and the search of identity and belonging, based on the struggle of indigenous people and the consequences of western colonialization. Since 2012 she cooperates with Katarzyna Pastuszak and Amareya Theatre & Guests co-creating the dance performance project “Nomadic Woman”. In 2018, Louise was invited to Nordic Council of Ministers 70th session in Oslo presenting her artistry and sharing her experience from the loss of her own language. Louise has participated in exhibitions and performances in Greenland, Japan, Poland and Scandinavia.

Lecture delivered as part of the research project "Theatre - Literature - Management", project no: 533-I015-H014-22, Between.Between Research Group, 2022.

Marika Hedemyr

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Turning archival material into a repertoire of site-specific situations: Choreographic composition of mixed reality in public space

This paper outlines choreography as methodology and practice for mixed reality experiences in public space, with particular attention to how archival material can be activated through a choreographic use of augmented reality technologies (AR). The creation process of ENTER Mölndal – Kvarnbyn (2019) is used as a concrete example. It is a site-specific mixed reality walk commissioned by Mölndal Stadsmuseum. The paper shows how the craft of choreography can activate the socio-political context and site specificity by treating the archival material as a repertoire that can be staged. The choreographic approach employed in the creation, moved the fixed past into a sense of ongoing-ness of situations. It left the grand narrative of the location and allowed multiple relational voices and bodies – human and non-human – to tell the story of the place. In ENTER Mölndal – Kvarnbyn this was realised by using AR-technology for smartphones and headphones, together with a narrative structure of 16 micro stories that highlighted physical labour, movements of people and ideas, and the connection between past, present and future.

The paper contributes to the field of choreography as expanded practice by giving examples of how perspectives, methodology and practice of choreography operates in the creation process of a work that is not perceived as dance – in this case a mixed reality walk at an outdoor public location. It brings choreographic knowledge into dialogue with technology, heritage sites, and archival materials. The result is of relevance for both practitioners and scholars. The research is part of my ongoing PhD in Interaction Design at Malmö University, a practice based research project in which choreography as expanded practice meets embodied interaction through the creation of full scale mixed reality walks, and articulation of such a composition practice.

Marika Hedemyr, artist working across choreography, mixed reality, and public art, exploring the emotional and political relations between people and places. Her work is known for twisting reality into precise and humorous everyday situations – creating magic realism in public places. It has been presented at GIBCA – Gothenburg International Biennale for Contemporary Art, Bibliotheca Alexandrina Egypt, Rawabet Theatre Kairo, and Yokohama Dance Collection, Japan, among others. Recent works are Next To You, at Korsvägen (2017) in co-production with Gothenburg Dance and Theatre Festival and RISE Interactive, and the series ENTER Mölndal (2018/2019) commissioned by Mölndals Stadsmuseum. Completing her PhD in interaction design at Malmö University in January 2023.

Per Roar

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Stumbling Matters

Stumbling Matters comes out of his artistic research enquiry into the politics of remembrance and representation and expands on concerns that emerged in *Docudancing Griefscapes* (2015), his doctorate in artistic research at the University of the Arts Helsinki.

The proposal *Stumbling Matters* is a case study presenting a choreographer-researcher's perspective on what performative memory work might entail when choreography meets psychogeography and historical archives while drawing on tacit knowledge acquisition and transmission.

In *Stumbling Matters* Per Roar is questioning what the act of remembering might perform. Through engaging with the "stumbling blocks" or "stolpersteine", the art project instigated by the visual artist Günther Demnig in remembrance of the Holocaust, Per Roar probes into the affective and social choreography embedded in their manifestation.

In his neighbourhood in Oslo, he is stumbling upon these blocks every day. He questions what they are producing and what the encounters with them perform. In the void between his everyday life, the committed atrocities, and the individuals that would have remained unknown and forgotten if not for being named on the stolpersteine, the material objects perform.

In this encounter with the past, through negotiating both collective and personal identities, the understanding of history in the present, as cultural memory, is shaped and projected into the future. With *Stumbling Matters*, Per Roar wants to probe into the performative potential and challenge that this act of remembrance offers – as a performance of knowledges: transmitted, composed, and practiced.

Per Roar is a choreographer-researcher who artistically merges a socio-political interest and contextual enquiries with a somatic approach to movement. He has been working in many different environments, contexts and countries, and published several articles related to artistic research. He holds a degree in choreography from Oslo National Academy of the Arts (KHIO) and a MA in Performance Studies from New York University, and a doctorate from University of the Arts Helsinki. In combination with his background from history and social sciences (University of Oslo), and graduate studies from Budapest and Oxford, this informs his artistic approach and interest in the politics of remembrance and representation and inspired the artistic research project *MEMORYWORK* (2021-2024), which he leads together with Merete Røstad. Since 2017 he has been Professor and Head of the MA Programme in Choreography at KHIO.

Wednesday, 6 July 2022

11.15–12.45, Session 1

Lars Dahl Pedersen

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Playful choreographies and choreographies of play – Towards a fruitful new area of research at the intersection of dance studies and play studies

The aim of this paper is to explore and expand the relationship between two phenomena: play and choreography. Choreography is broadly understood as the rules that guide our movements: from the minute aspects of movement to the broad contours of action determined by the social and cultural environment. Several play scholars (Winther-Lindqvist 2018; Hughes 1999; Piaget 1976; Tulloch 2014; Sutton-Smith 1997; Huizinga 1950) argue that play and games follow certain rules, and that there are different kinds of rules present in play situations. The term choreography is commonly used to denote highly strategic, thoroughly planned, positioned, and controlled actions. By contrast, play signals freedom and spontaneity. However, when choreographer and scholar Susan Leigh Foster states that choreography sometimes can be described as a “set of principles that guide spontaneous invention” (Foster 2011, 3), the contrast between play and choreography diminishes. Building on a discussion addressing the different kinds of rules when playing and their physical consequences, I conduct a literature review that accentuates five general themes: 1. Learning through creativity, 2. Choreography as writing and pedagogy, 3. Comparisons between dance/choreography and play/sport, 4. Children’s play and environments understood as choreographies, and 5. Choreography as critical play interventions in public spaces. The findings reveal a gap in the literature in the form of scholarship focused on spontaneous choreographies of play. Exploring play through a choreographic lens can help describe and understand how players physically communicate and create meaningful co-action in various play situations.

Lars Dahl Pedersen is a PhD Fellow at Aarhus University and VIA University College, and part of the research extension of the national Playful Learning Programme. He graduated from University of Copenhagen with a Master of Arts degree in Philosophy in 2016. He is also a contemporary dancer and choreographer educated from The Danish National School of Performing Arts 1995-1999 which includes a range of different artistic and pedagogical activities; for instance, exploring the Avant-garde American writer Gertrude Stein in the choreography *Always Now Slowly* (2010) and the participatory choreographic game *Med kroppen på opdagelse* (2018).

Laura Navndrup Black

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So Many Futures - aesthetic experience and the now in a performance with and by young people

This paper presentation takes its starting point in LUFTIG (Black & Hinterreithner, 2018), a choreographic enquiry and performance format, where the idea of air as primary moving agent is passed on to a group of young and adult makers and performers. The presentation examines how shifting the focus away from the expressive body affects the choreographic process, and looks at how involving young people as choreographers and choreographic material affects the aesthetic experience and the perception of the now for artists and audience.

I suggest that leaving behind kinaesthetic exploration and movement language as dominant choreographic elements and instead working on discrete expressive concepts that are particular to the performance can create circumstances where adults and children can collaborate without relying on previous empirical experience with dance and choreography, and together move towards previously unexplored choreographic territory and other possible futures.

Laura Navndrup Black is a Copenhagen-based dance artist, who works with choreography, performance and participation. She develops creative dance programmes for institutions such as Dansehallerne and The Royal Danish Ballet and is Head of the MFA in Dance and Participation at The Danish National School of Performing Arts. Laura is studying for her PhD at the Art in Context programme at University of Agder.

Tuire Colliander

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The Art of Playful Mess: Co-Choreographing the Dance Pedagogical Practices

In my presentation I argue that becoming aware of the practices of choreographing children's lives, pedagogical settings and even creative dance is vital in forwarding collectivity and supporting diversity in art-making. I will present how by deconstructing the adult-child dichotomy and re-distributing the authority of knowledge, we could enhance the ethical and respectful encounter through dance. I am approaching the multiple aspects of choreography from the perspective of an assemblage of a dancer-pedagogue-researcher-PhD-student, approximately halfway in my thesis process. My research method is practice-led and my pedagogical thinking is based on the dialogical philosophy and expanded by the concept of intra-activity, stemming from the post-human and new materialist philosophies within which I consider the art practice as research and a way of knowing and thinking.

The adult-led, strictly framed ways of working lead to reduction of the creative potential of children, giving them only a role of a completer of the task or the obedient dancer of the choreography. Children's spontaneous creativity produces mess, noise and unexpected end-results, which often is neither desirable nor tolerated. However, the art-making and children's play have many similar features. Children's expertise in play should be valued and utilized also in their artistic activities. This could be done by choreographing the pedagogical settings in such a manner, that the complex relational aspects and the diversity would have time and space to emerge.

I will also share a practice for co-creating a choreography through the Storyboard Method, where the ideas are first translated into images and then into movement. Storyboard was an initiative by the children participating in my fieldwork and it became a tool for co-constructing, learning and performing a choreography through a reciprocal and playful process, supporting the distribution of knowledge and creative agency.

Tuire Colliander is a dancer, dance pedagogue and PhD student currently working as a doctoral candidate at the Performing Arts Centre Tutke, in Uniarts Helsinki. Her dance pedagogic background is in the context of basic dance education in Finland. She also works as a freelance dance artist and is a member of contemporary dance company Xaris Finland. In her doctoral thesis she is investigating early years dance pedagogy and focusing on questions of ethical and respectful means of encounter through dance.

Wednesday, 6 July 2022

11.15–12.45, Session 2

Sydney Erlikh

University of Illinois at Chicago
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Shared Time: Collaborative Inclusive Dance Making at a Distance

Through workshops and performances at Access Living, the Chicago Center for Independent Living, Co-Founders Bridger, and Erlikh created a community that allows disability culture to flourish. Through this workshop, Erlikh will demonstrate the choreographic ways the community came together to move into a virtual space during quarantine. The Inclusive Dance Workshop meets every week to dance together and create a disability community. In virtual space, the community worked together to support each others' access needs and hold space for one another.

We were able to reimagine a community performance that became a summer choreographic video project. Over the summer, we choreographed work based on three prompts focusing on what dance and our community mean to them. First, dancers generated their movement which was shared with the group. This enabled the community to physically embody each others' movement in their space. For some, the movement was embedded in personal and emotional struggles, while others immersed in pop culture.

The group works in an intentionally cross-disability space, recognizing that this sometimes means access needs conflict. Through this comes the opportunity to practice collective access - to work together to ensure everyone gets what they need. This practice inherently changes the aesthetics and values of the work we create together. This is seen in the choreography created by each of our community members this summer. The varied support that each dancer needed to develop the work left residues on the film with each dancer's unique quarantine experience.

At the end of the workshop, I will show the final film, edited, and composed by the community. The participants will experience the movement exercises undertaken to devise the work, create their movement, and experience the collective choreography. Leaving the participants to examine how communities impact choreography and how environments and the boymind influence movement.

Sydney Erlikh (MSEd) is a doctoral candidate in Disability Studies at the University of Illinois Chicago. She studies dance and disability and is working on a multi-sited ethnography on inclusive dance companies in South Africa and Finland with dancers with intellectual disabilities. She was co-awarded a 2019-2020 Schweitzer Fellowship which led to the creation of the Inclusive Dance Workshop Series at Access Living in Chicago. She participated in the 2021 and 2022 the Harvard Mellon School of Theater and Performance Studies Research. She was recently selected by the Finlandia Foundation and the American Scandinavian Foundation Fellow for her dissertation research.

Mari Flønes
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Choreography as expanded pedagogic practice / Pedagogy as expanded choreographic practice

“I am dancing in the middle of the classroom. The tables, chairs and rucksacks are pushed to the outskirts. The children and their teacher are sitting on the floor, forming a circle. I am lying on the floor, in the middle of everything. As I start to dance I sense the space and the different movements happening in the space around me. I sense a smile, someone laughing or whispering to their classmate sitting next by. I am informing my dance with the movement happening in the space. I might linger, or rush through. As I dance I am choreographing relations; with the classroom, the children and the teachers.” - Mari

The workshop lecture is driven by the insights and experiences from the ongoing research project “Entangled through dance” where I am inquiring into choreographic-pedagogic intertwinements through a collaborative dance project in a public school in Norway. The research project is created through the expanded notion of choreography and carried out as a performative research situated in the theoretical landscape of agential realism. Concepts that I will tap into in the workshop lecture is for example diffraction and response-ability.

In the workshop lecture I will through video and live performance share stop-moments from the research project. For example, how dancing together in the classroom, children and adults, created moments of choreographic-pedagogic intertwinements. I will further invite the participants to dance through, discuss and share questions and experiences with choreography as expanded pedagogic practice and pedagogy as expanded choreographic practice.

How do you experience choreographic-pedagogic entanglements in your own practice?

Mari Flønes is a PhD research fellow in dance education at the University of Stavanger at the Faculty of Performing Arts, as well as a freelance dance artist. My researching and art making interest are dance education, dance and choreography created in collaborative and interdisciplinary context.

Wednesday, 6 July 2022

11.15–12.45, Session 3

Julie Dind & Rolf Gerstlauer

Brown University (Julie) & AHO The Oslo School of Architecture & Design (Rolf)

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“Drawing NN”: A Reflection On Autistic Choreography and the Land

“Drawing NN” is the encounter of two autistic individuals – a butoh dancer, Julie Dind, and an architect and filmmaker, Rolf Gerstlauer – and a Norwegian landscape – the Lista environment. In this presentation, we discuss our research-creation project “Drawing NN” in relation to philosopher Erin Manning’s definition of choreography as less “that which is generated by the human for the human than a practice that foregrounds how the event itself attunes to a relational milieu that exceeds the human or wherein the human is more ecological than individual” (76).

Drawing from our respective fields – architecture and film studies for Rolf and performance studies and disability studies for Julie – this presentation offers a reflection on choreography, autism, and the question of milieu. The questions we raise pertain to the relationship between autism, choreography and the land: If choreography is a “system of command,” what of those – human and non-human – who do not perceive the command? How can we think of choreography autistically? How can we create a milieu that does not reify existing hierarchies (between human and non-human, disabled and non-disabled, etc.), but rather opens up new possibilities of relations? Can we think of choreography less in term of ordering bodies, and more in term of undoing the existing order?”

Julie Dind is a butoh performer, academic and multimedia artist. Her work is located at the intersection of performance studies and disability studies. She is a PhD candidate in TAPS at Brown University, writing a dissertation on Autistic modes of performance.

Rolf Gerstlauer is a filmmaker, multimedia artist, architect and professor at the Oslo School of Architecture and Design where he produces a body of artistic research in the fields of architecture, photography/filmmaking, multimedia installations and performing arts. Since 2012, Dind and Gerstlauer form an autistic-artistic couple and collaborate on a research-creation project titled "Drawing NN."

Eva Meyer-Keller and Julia Schade

Choreographing the Molecular: Performing Relationality

What do choreography and a microscope have in common? And what's the difference between a squashed raspberry and a cancer cell? In Eva Meyer-Keller's *Living Matters*, these kinds of juxtapositions and analogies are no harmless thought experiment. In fact, they usher us directly into a critically staged conflict surrounding the power structures of anthropocentric configurations of the gaze and these configurations' claims on objectivity. In Meyer-Keller's work, where grapes mutate into fluorescent deep-sea monsters under the eye of the microscope and where performers' bodies perform cell division, scientific processes supposedly operating in purely descriptive modes are interrogated rigorously as to their normative structures and presuppositions – but in such a way that consistently takes into account the scopic choreographic regime in which the work unfolds. By comparing the choreographic apparatus with the one of natural sciences Meyer-Keller brings to our attention the implications of the purportedly 'neutral' frame of the black box, its objectifying gaze and the way it constructs bodies and viewing subjects.

In this shared contribution the artist Eva Meyer-Keller and the performance scholar Julia Schade explore choreographic modes and dramaturgies of more-than-human entanglement while asking for other ways of performing relationality beyond the scientific apparatus of observation and the choreographic system of command.

Eva Meyer-Keller works at the interface of performance and visual art and is marked by a constructive disregard for the imposition of any boundary between these fields. Objects from everyday life perform in her work beside human bodies—things that she finds at home, in the supermarket or the tool shed. This choreographed constructive tinkering lends her work an obsessive, domestic aesthetic.

Julia Schade (PhD) is a performance scholar and post-doctoral research associate with the graduate research training group "Documentary Practices: Excess and Privation" at Ruhr-University Bochum. She researches decolonial, queer-feminist, more-than-human temporalities at the intersection of theory and performance. In her current project she investigates aesthetic practices of the Oceanic between migration, decolonization and relationality.

Wednesday, 6 July 2022

14.00–15.30, Session 1

Nina Denney Ness

National Museum of Art, Architecture and Design
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Dance yourself in

The project was a collaboration between Norway's National Museum of Art, dancer/choreographer Annette Brandager, and Transcultural Arts Production (TrAP).

The production tied directly in with both COVID -19 and the global movement against racism. The choreography was developed and realized during lockdown 2020/2021. This was a time when neither dancers nor audience could enter the museum building, but rather than giving up we defiantly occupied the roof of the museum building and the free air. These were the first dancers ever to use the spectacular outdoor roofspace of the new building housing the National Museum of Art which officially opened June 11th, 2022.

The project intertwined with today's socio-political situation and figures ecologically in the sense that the choreography addresses relational processes that concern living on this planet. These relational processes involve co-existence, unity in diversity , exclusion versus inclusion/belonging, and cultural geographical identity thinking.

Annette Brandager is originally from Norway. She trained at Laban Trinity Conservatoire of Dance, London in dance techniques, performance and choreography and at The National Arts Academy of Oslo, pedagogy .

Nina Denney Ness is curator of learning at National Museum of Art, Architecture and Design in Norway. Her focus is on diversity and research on learning in museums. She has a magister degree in arthistory from Oslo University.

Laura Griffiths

Leeds Beckett University

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Dancing through Social Distance: Connectivity and Creativity in the Online Space

Social-media platforms such as 'TikTok' have offered a mode of togetherness during a time of social isolation and 'distancing' via the digital space. The pandemic has propelled the use of online spaces for connectivity and communication as a result of the need for people to keep their distance from one another, through isolation and as a result of 'lockdown' measures. TikTok is an example of how movement practices can be understood as the grounding elements of online tools such as those within this application. Considering that dance and movement is rooted in experiential awareness and a proximal togetherness in space and time, the discussion explores the role of online video-sharing dance challenges as a mode of 'togetherness' during the Covid-19 pandemic. I argue that the making and investing in a movement based practice in order to share a social experience in a digital context has forged a synthetic sense of proximity and co-presence between people amidst a period of 'social distancing' (Kozel, 2008). I illustrate how the 'dance challenge' dimension of Tik-Tok highlights a type of embodied 'proximity' in space and to others that is rooted in movement practice.

This paper draws upon examples where families and communities have engaged with social media through video sharing and considers this within the context of dance making and archiving processes. Increased interest in embodied knowledge or aspects of "choreo-cognition" are becoming increasingly apparent within web-based platforms for movement practices and such innovation has interrupted the process of exchange that is commonly associated with spectating and moreover challenges the experience of performance-making and performing (Melrose, 2007). I consider the complexity inherent in the lack of proximity between the mode of sharing video content and the mode of making and argue that aspects of "choreo-cognition" (deLahunta, 2004) are becoming increasingly apparent within web-based platforms for movement practices and play a significant part in the construction of online communities.

Dr Laura Griffiths is Senior Lecturer in Dance in the Leeds School of Arts at Leeds Beckett University. Laura's research focuses primarily upon notions of archive in relation to contemporary dance practice and the digital environment, particularly the concept of the body as archive. She has published book chapters and journal articles around this subject, most recently in 'Dance Fields: Staking a Claim for Dance Studies in the Twenty-First Century' (Dance Books, 2020). Professional industry experience has encompassed project management within the arts, dance teaching in community settings, lecturing and research project management. Laura is currently Deputy Chair of Dance HE, the representative body for the teaching of Dance in Higher Education (<https://www.dancehe.org.uk>).

Wednesday, 6 July 2022

14.00–15.30, Session 2

Yohei Hamada

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Re-discovering body with a tail

Hamada will share his movement practice and research based on his work, A tail Holder, in the format of a 45 min workshop. His movement, which is actively passive, authentic and extremely precise, is not directly controlled by intention but rather accepting what is happening in the body/each body part while focusing on what/how he is touching/sensing with any edges of the body, such as finger tips, the edge of the ears and the edge of the tailbone. His focus sometimes can be extended towards an imaginary wall or an imaginary long tail as an extended part of the existing tailbone, but at the same time, can be also on sensing the wind, temperature of the air and object, dryness and wetness and texture and movement of the material in space.

Hamada invites the participant to experience the self/group journey in the space where the border of imagination and reality is dissolving while the awareness towards the body and the surroundings is fully activated. Hamada often had been giving workshops, called Re-discovering Body, as a part of research in Japan before he moved to Norway in 2018. Last a few years, because of adjusting the context of his research and also the postponement of the projects due to the corona pandemic, he has been pausing to give workshops. In 2021, Hamada carried out a research project together with Haruka Fukao and Nicola Gunn to put practice into writing, which had been carried out personally, in order to share it with other dancers. The workshop in NOFOD will be the continuation of the research. A human tail is concrete but abstract. The human tail can be a third place for many people to freely explore and discuss without conflicts of interest.

Yohei Hamada is a Norway based dance artist from Japan, who holds BA Liberal Arts in Yokohama National University, MPhil in the Graduate School / Faculty of Urban Innovation (IUI) at the Yokohama National University(2013). Hamada seeks out a non-egoistic dance, a dance as a correspondence of de-personified body and ever-changing surroundings and works in performing arts field by referring interdisciplinary to the knowledge from mathematics, architecture, physics, anthropology, linguistics, martial arts and dance methods as well as the wisdom of daily life. He is currently researching the physicality of using Norwegian and Japanese woodworking tools and ropes.

Leena Rouhiainen

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Kirsi Heimonen

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Addressing the shadows through site-specific choreo-writing

This presentation addresses site-specific choreo-writing that aims at corporeally encountering the shadows. We problematize conventional understanding about choreography by underpinning writing and explore the potentials such choreo-writing can offer artistic research through a phenomenological orientation. This interest arises from the hybridization choreographic practice is undergoing, the challenge artistic research places on this practice as well as our personal need to address encountering strange environments and override live audience dependent performance. As dancers and choreographers residing in wider Helsinki, we began to explore the strange and allow it to impact an unfolding process of site-specific movement exploration and writing. We were curious of encountering what in everyday life is left unnoticed and how a sense of this encounter could be maintained in writing. We created a performative form of experimental writing that aims at appreciating the vitality of the sensuous. We consider the texts we produced phenomenologically-oriented, task-based and site-specific choreo-writing. Our lecture-demonstration introduces the artistic process we engaged in, the task-oriented method we generated and examples of the written materials we have continued to produce as well as visual imagery of the related sites we have explored. We discuss our approach in relation to timely conceptions of choreography (e.g. B. Cvejic, S.L. Foster, J. Joy and A. Lepecki) and address the fertile and tense relationship choreography, the body and writing have with each other. By underlining the performative and motional opportunities involved in choreography and writing, we aim to substantiate choreography as a form of reiterative poetic writing that carries traces of the inexpressible or non-thinkable. We argue that this approach is a form of artistic/practical phenomenology through insights offered by phenomenologists E. Levinas and J-L. Nancy. Here we highlight choreo-writing that arises from an affective encounter as a saying in the said and a kind of exscription.

Dr. Leena Rouhiainen is Professor in Artistic Research at the Theatre Academy of the University of the Arts Helsinki. She is a dancer and choreographer whose research interests lie in somatics, dance performance, choreography, experimental writing, phenomenology and artistic research. She has published articles and volumes in these areas and has acted as peer-reviewer for journals, examiner of artistic doctorates as well as a board member in Nordic Forum for Dance Research and the Society for Artistic Research.

Dr. Kirsi Heimonen is University Researcher at the Centre for Artistic Research of the University of the Arts Helsinki. She is an artist-researcher with a background in dance, choreography, somatic movement methods and experimental writing, and her recent interests in artistic research have been circling around silence and insanity.

Wednesday, 6 July 2022

14.00–15.30, Session 3

Per Roar

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Manuel Pelmuş

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Message in a bottle? – performative memory work and reactivation of choreographic potentials

In the proposal “Message in a bottle? – performative memory work and reactivation of choreographic potentials” Manuel Pelmuş and Per Roar will meet in a roundtable conversation to share and discuss different approaches to performative memory work relating to past events in order to reactivate choreographic potentials and new futures. Through our different choreographic projects, we aim to shed light on dilemmas and challenges in addressing and reactivating archival material, related to choreographic authorship, transmission and strategies for embodiment, historical relevance and contemporary potential.

Informed by Jens Brockmeier’s *Beyond the Archive: Memory, Narrative, and the Autobiographical Process* (2015), Anna Halprin’s understanding of the transformative (Halprin 1995) and Avery Gordon’s notion of transformative recognition (Gordon 1997), Per Roar will introduce the artistic research project MEMORYWORK (2021-2024), which he leads in collaboration with Merete Røstad at Oslo National Academy of the Arts, by introducing some of the different approaches to performative and choreographic memory work, including the collaboration with choreographer and dancer Solveig Styve Holte, who is among the artists participating in MEMORYWORK.

Manuel Pelmuş will present his current project *Permanent Collection*, which was commissioned for the opening of the live program of the new MUNCH museum in Oslo and presented in Kunsthalle Wien last autumn and use this process to reflect on ways knowledge is transmitted between bodies and the body’s relationship to history and collective memory, as well as to different contexts, places and histories.

Per Roar is a choreographer-researcher who artistically merges a socio-political interest and contextual enquiries with a somatic approach to movement. He holds a BA in choreography from Oslo National Academy of the Arts (KHIO) and a MA in Performance Studies from New York University, and a doctorate from University of the Arts Helsinki. His background in history and social sciences from the University of Oslo, and graduate studies from Budapest and Oxford, inform his artistic approach and interest in the politics of remembrance and representation and the artistic research project MEMORYWORK (2021-2024), which he leads together with Merete Røstad.

Manuel Pelmuş is a choreographer and artist who lives and works in Oslo and Bucharest. He is one of the artists that have explored the “new performance turn” and reimagining the role of performance in the context of visual arts, Pelmuş often deploys continuous live presence within the context of exhibitions, using enactment as a strategy and the human body as a medium and a means to explore the body’s relationship to memory and the construction of history. His projects have been featured at several major institutions internationally. He was awarded the Berlin Art Prize for performance arts in 2012.

Maria Kardash
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Dancing Behind The Curtain: Dance Politics in the Eastern Bloc countries in the Early Cold War

Since the beginning of the Cold War, The Eastern bloc regimes (as the USSR itself, so the USSR-influenced Central European countries) attempted to orchestrate and control the daily cultural practices of their populations as well as shield their citizens from any unwanted influence from the West. Dance, both as an art form and one of the pastime activities, was not an exception from serving as a vessel for omnipresent Soviet ideology. Despite the measures, western 'extravagant' dances and music infiltrated through the Iron Curtain and spurred the interest among citizens and local youth especially (ironically, largely thanks to imposed restrictions).

Taking place in the Blinken Open Society Archives in Budapest, Hungary, this material-based research project examines the Early Cold War's dance landscape of Eastern Bloc countries where both Soviet ideologies and Western cultural trends had co-existed on different levels. I investigate two intertwined layers of this dance landscape: official 'soft power' cultural propaganda in staged dance performances versus the population actual preferences and choices in dance clubs and private events. Using Andre Lepecki's notion of choreopolicies and choreopolitics, I suggest that officially supported dance practices with their limited range of movements and conformity to socialist moral values were designed and used for policing the populations' bodies. At the same time, by moving freely to western music, Eastern bloc citizens performed choreopolitics and claimed back the agency over their bodies from authoritarian power. In this way, my research on Dance Politics in the Eastern Bloc countries integrates into a wider topic of Soviet Body Politics and its present-day legacy in Central and Eastern Europe.

Maria Kardash is an independent scholar with a background in Dance Anthropology and Geopolitics/Political Geography. She combines her early academic career with artistic projects, social activism and youth work. As an artist, she investigates how the dancer's body becomes a vehicle for manifesting politics and processing experiences. Among her research interests: Dance as Propaganda Tool and Embodied Politics; Gender Politics and Policing Female Bodies in the USSR. Besides that, as a long-time belly dance practitioner, Maria is involved in the Belly Dance studies (socio-cultural implications of the style and its development in Ukraine). As a Ukrainian citizen, Maria also sees her task in strengthening the Ukrainian voice in western academia.

Thursday, 7 July 2022

07.00, Walkshop

SVUNG Research Group (Ágnes Grélinger, Kinga Szemessy)
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THE WAKE walkshop

Meeting at 7, on the 7th of month no. 7 in order to lay down where others have been lying for long

This event will be twofolded: a sensorial performance workshop to re-connect with what we consider gone, left behind or passed away, and an introduction to the 'No Endpoint' performative vigil by SVUNG which occurred late summer 2021 in an abandoned yet landfilled cemetery of Budapest. Both the on-site workshop and the former event aims to end the idea of end: everything that is surplus, that is a burden, that needs to be got rid of won't just simply disappear, but remain parts of greater cycles that are not comprehensible through human lifespan temporality. The tombstones, the engravings, the decay processes beneath our feet all carry with them the promise of eternal coexistence, complemented by the mystique of after-death. So why to cry over and be nostalgic about our losses? Yet, do all destructions hold the potential of production? What makes one rot? How does a sacrifice relate to an offering? We'll keep question these. With this expanded choreographic/scenographic event we contribute to the critical discourse around contemporary art mediation/audience engagement/participatory performing arts tendencies in Hungary, as well we offer a pedagogy in which the facilitator is withdrawn and, for the sake of auto-learning, the space enters into its role. The pain of waking up early, and to visit an annoyingly distant location are also essential parts of it.

Meeting point: Assistens Kirkegård

Let's meet with all at the cemetery entrance in front of 92 Nørrebrogade:

<https://maps.app.goo.gl/fTHDKhvSBZWoeZ7F7>

Then we are going to walk together to the center of the cemetery.

Return to the NOFOD location will be either by walk together, or individually by public transport.

The event is going to be held even in case of rain.

With any further queries, please don't hesitate to contact us in advance via mail.

SVUNG is a cluster of dancers, dance pedagogues, and applied theatre experts working at the crossover of disciplines like somatics, architecture, food design, nature trailing etc. Our expanded choreographic/scenographic events embrace the idea of auto-learning bodily sensations and site-sensitivity.

Ágnes Grélinger (HU/DK) – Dancer, graduate of The Danish National School of Performing Arts with a keen interest on modalities that point towards working with the body, sustainability, healing and empowerment, fertility awareness amongst others.

Kinga Szemessy (HU/AT) - Dancer (BCDA) and dance anthropologist (Choreomundus), currently a PhD candidate at Mozarteum and Salzburg University, Austria (in collaboration with the FreeSZFE Society), and formerly a research assistant intern at Tutke, Theatre Academy, UniArts Helsinki.

Thursday, 7 July 2022

08.30–09.15, Morning class

Virva Talonen

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Choreographing as a fractured condition and a corporeal movement action. Playing and creating with attunement and the sense of touch.

In this artistic research practice the concept of choreography is explored through movement tasks based on improvisation. Firstly, choreography is treated as a condition existing both inside and outside of our bodies. It refers to the current situation at hand as an on-going interaction of various sizes of particles we are related to in every moment. Thus this choreographic condition contains various physical, psychological, social, abstract and concrete realms with presumed frames and regulations. Secondly, choreography is treated as an act of choreographing; an intimate corporeal operation which emerges through attunement and the sense of touch of a moving body. Choreographing is contextualised with embodied creativity and playfulness.

The movement practice deals with exteroceptive, interoceptive and proprioceptive attunement as an initiation point. By surrendering to the available choreographic condition at hand and observing the regulations of the current realm, the aim is to tune into the sense of touch; temperature, pressure, position, different surfaces inside the body or towards the skin. This gives a chance for an individual choreographic path to emerge which simultaneously fractures and changes the regulations. The aim is to build up a safe and sensitive ground for playing and creativity, avoiding mastering nor defining choreography beforehand. The interest lays in the holistic way of treating choreographing; as a tacit situation, as the physical action and as an artistic outcome. What becomes, if choreographing could widen its context towards societal world and increase the empathy and awareness between living beings?

The form of the presentation is a morning movement class.

Virva Talonen works as a contemporary dance artist, choreographer, performer and writer in Finland and abroad. Her choreographic practice and performance work focuses on obscure moments and phenomena which reveal themselves once becoming absent. Corporeal movement, writing and act of touch guides her into the core of humanity; the contradiction between the fragility and strength of human self. In her dance works themes such age, incompleteness, kinship, fear and empathy, home and skin have been addressed.

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Thursday, 7 July 2022

09.30–11.00, Session 1

Anna Leon

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Reverse-engineering the Sylph. Reclaiming choreographic command in Florentina Holzinger's TANZ.

For the 2019 piece TANZ, choreographer Florentina Holzinger engaged in what she termed 'sylphic studies': a set of practices challenging the romantic figure of the Sylph by re-appropriating choreography's modes of engineering (female) bodies. At a moment of worldwide amplification of (trans-)feminist movements, TANZ explicitly referred to romantic ballet – its idealisation but also exploitation of women – to explore how its choreographic imperatives of virtuosity, ethereality, grace, discipline, may, despite or even through being internalised, be critically repurposed. This presentation contextualises TANZ in Holzinger's long-term development of a radical contemporary aesthetics that confronts choreographic history; and points to the work's relevance for emerging research identifying subversive aspects within the very confines of ballet's normative, regulatory and disciplinary choreographic design of bodies. Holzinger proposes her 'sylphic studies' to an all-female cast diverse in terms of age, training background and mobility, upsetting choreography's exclusionary norms. At the same time, TANZ employs physically demanding, potentially painful or even dangerous practices like hardcore strength training, stunting and body suspension, that reflect the life-threatening risks taken by ballerinas in order to embody the romantic ideal, while transferring the agency controlling those risks to the performers themselves. The work finally shifts from romantic ballet's construction of femaleness as a nature-bound Other towards more-than-human corporealities relating to current ecological concerns and transgressing the humanist, tacitly-male-gendered subject. Drawing from discussions with performers and my work as historiographic adviser to the choreographer, the presentation examines how TANZ elaborates strategies of reclaiming choreographic command, re-localising it in the very subjects and bodies that it was historically used to fabricate. In doing so, the presentation identifies traces of empowerment and resistance already contained within the history of choreographic authority over the ballet body.

Anna Leon is a dance historian and theorist. She is theory curator at Tanzquartier Wien and post-doctoral research fellow at the Academy of Fine Arts Vienna. Her current research discusses ballet as an unlikely territory of dissidence through a focus on Greek dance modernity. Her doctoral work will be published in July 2022 under the title *Expanded choreographies – choreographic histories*. She has taught at the Universities of Vienna, Bern and Salzburg, at SEAD and at the Institut Français. She occasionally works as a dramaturg/historiographic adviser for choreographers including Julia Schwarzbach, Florentina Holzinger and Netta Weiser.

Camilla Damkjaer

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“Commanding Attention? – On the Possibilities of Creating a Sustainable Relation to Attention through Meditative Practices in the Performing Arts”

With the development of critical studies of yoga and other meditative practices, it has become clear that these practices have been steeped in mythologisations, productive misunderstandings (Alter, 2004; Singleton, 2010; Michelis, 2005), sometimes even manipulation (Remski, 2019). Despite promises of enlightenment, good health or just wellbeing, they can very clearly be choreographic “systems of command” (Lepecki, 2013).

Historically, this is something that is for instance visible in the way postural yoga was also shaped in the meeting with nationalist uses of military style drills for strengthening of the masses (Alter, 2004; Singleton, 2010). Today, yoga can also be part of systems of command that propose and visually expose highly exclusive body ideals (Markula, 2014) or neo-liberal nudging systems that paradoxically encourage employees to practice mindfulness to become more productive (Godrej, 2017).

Within research, it is the role of critical analysis to unravel, understand and make known these paradoxes within the history and contemporary practice of yoga and meditative practices. Within practice-based research, however, an additional task is to develop practices, constructing and re-constructing their purposes and functions. Therefore, an urgent question becomes how it is possible to build on these meditative practices in ways that are both invested with contemporary meanings and potentials, yet transparent about the political complexities it involves.

In this presentation I would like to address this question by presenting a project currently conducted at Stockholm University of the Arts, led by the author and Johanna Garpe. In this project we attempt to take meditative practices as the starting point for creating a more sustainable approach to attention within the performing arts.

Camilla Damkjaer’s research concerns the performing arts, movement practices, philosophies of the body and first-person methodologies of research. Her research focuses on the analysis of the phenomenal and socially constructed experiences circus, dance and yoga. Theoretically, her work draws, among other things, phenomenology, Deleuzian scholarship, feminist and post-colonial theory. She is also particularly concerned with the historical, discursive and geo-political implications involved in performing arts and bodily practices.

Laura Smith

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Reproducing the Citizen: Public Hygiene and the Dance Manual in 19th Century France

Medicine and dance are both systems that produce knowledge about the human body and discursively shape social order. In both systems, the human body itself is the central object of investigation and the designated site of improvement and standardization. In 19th century France, medicine and dance intensified the disciplining of bodies into the desired physical form through heavily choreographing the bourgeoisie female body in public and private space. As noted by historians of science Dora Weiner and Londa Schiebinger, the era's governing bodies were concerned about dwindling populations and the potential lack of eligible future citizens. Therefore, how the female body moved in space underwent renewed scrutiny for her potential role in the literal reproduction of citizens. This paper reconsiders the 19th century dance manual in a biopolitical context, arguing that how individuals were taught to move reflected the era's public health and hygiene concerns. As dance manuals dominated the dissemination of dance instruction for much of modernity, this presentation will conduct a comparative analysis of 19th century instructional social dance manuals with public health literature. I will draw on the work of Michel Foucault, Londa Schiebinger's *Nature's Body*, Kyla Schuller's *Biopolitics of Feeling* to consider how text and notation systems work to choreograph the reproduction of the citizen-body in time and space.

Laura Smith is a 2nd year PhD student at University of California, Los Angeles researching the relationship between dance, gender, race, disability and medicine in 19th century Europe. Her chapter on medical perception and Romantic Era ballet is forthcoming in *The Articulate Body: Dance and Science in the Long Nineteenth Century* (University Press of Florida). She is a recipient of the 2021 Selma Jeanne Cohen Award from the Dance Studies Association.

Thursday, 7 July 2022

09.30–11.00, Session 2

Linh Le, Michael Haldrup, Kristine Samson

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Multispecies Choreographies – Moving Beyond the Choreopolitics of Anthropocentric Urban Commons

Urbanization is a process of territorialisation inscribing a system of commands and choreopolitics upon other species and often against ways of living together. Urbanization of nature areas often implies the loss of biodiversity and the colonization of other species habitats - disrupting the life of others and limiting their movements and life conditions. Amager Commons, a contested nature area in Copenhagen is currently subject to processes of urbanization which has met resistance from environmental activists, citizens and NGO's defending nature and other species rights to the city and its commons. But even before the recent urban developments, it was a place for recreational movements such as jogging, biking, bird watching, camping, hiking and collecting herbs.

We map and explore the commons as a series of entangled movements - as choreographies of violence, urban colonization - but also of free movement and improvisation. While the movement of species like the great newt, the skylark, the fox, the sedge and the long-eared owl are critically affected by the current choreopolitics of humans and urbanization, the movements of other species also hold a capacity to affect, and for forming other lifeworlds. Inspired and informed by the activist practices and choreographies of the performance activist group *Becoming Species*, we propose scores and movements for a polyrhythmic commoning in-between species. A commoning concerning the right to movement not only for humans but for other species alike. By enacting a score of multispecies choreographies, we envision and embody microutopias for planetary cohabitation that move beyond anthropocentrism, asking: what if humans abandoned exclusionist forms of urbanization and instead initiated a becoming-with multispecies others?

During the three part lecture-demonstration, we 1) present and perform multispecies scores 2) invite audiences to perform with us, and 3) discuss our shared experience of enacting multispecies choreographies.

Linh Le is a performance artist and activist working with performance, dance and climate activism. She is a member of the collective *Becoming Species*, the movement *Extinction Rebellion* and *Dance Cooperative*. Linh Le has extended knowledge in facilitating movement workshops, her artistic practice has been featured at *Walking Landscapes Metropolis 2021* among others and her performative activism has gained publicity in the media.

Michael Haldrup, professor in Performance Design, Roskilde University. Apart from numerous research publications on embodiment, culture, design and experimental museology, he has done extended performance and curatorial work, and among other places, been featured at *Society for Artistic Research*. He is currently interested in how art & design, collaborative approaches and speculative-performative practices afford enactments of planetary futures beyond current toxicities.

Kristine Samson is an urbanist, thinker-activist and arts-based researcher at Roskilde University who is not so much interested in analyzing how the world is, but rather how to affect its becomings. Currently her research is situated in the intersection of environmental humanities and urban studies, here she explores the urban commons both as an entangled territory and as a speculative more-than human practice. Formerly she has published widely within the field of co-design, urban planning, aesthetics and participatory culture.

Alyssa Chloe

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Punking: How Appropriation and Institutions provide the protection and longevity of this elusive artform and history

Punking/Whacking was birthed in the height of the civil rights movement in the underground LGBTQ+ clubs of LA by a group of BIPOC queer men. Their creation, which emerged from the clubs that flourished at the height of the emerging disco era, was a blend of Hollywood, Storytelling, Music, and a reflection of their natural geniuses as artists whose talent was not defined by institutions, or by society norms. It was an expression of liberation of themselves as young queer people growing up in an era where that was criminal. Their ingenuity and creation inspired an entire industry that till this day is felt and imprinted in LA and the world and even set the stage for Vogue, an artform based out of the LGBTQ+ scene in NYC ballroom scene.

By the late 1980s and 90s the dance faded, slowly becoming a silhouette of the past, yet still being a subtle influence in dances like jazz, house, and even Vogue. However, in the early aughts, while the interest in the dance flourished, the history of this expression and its originators was and still is elusive and fractured due to the stigmatization surrounding their identity and origins.

The questions that I explore with this practice is when a dance form becomes lost in translation by a young generation, how is this dance preserved and what role does institutional structures play in its longevity. Will art forms like this, that are birthed and flourished in underground scenes outside the institutions find longevity within the institutional realms, when there is no obligation from the community to protect it.

Alyssa Chloe is an internationally recognized dancer/choreographer, hailing from Chicago and moving to New York City to pursue a career in dance. After absorbing and honing her craft in New York's underground club scene, she is one of the leading force from her generation for her mastery of the styles Punking/Whacking and Vogue .

She has been featured in numerous videos ,film, and magazines such as Girl Walk//All Day and recently Kristina Issa's " You're Not Mine". She is a featured dancer in MoaKompani. Currently she is based in Europe and performs internationally and since 2012, Alyssa is an ambassador and leader of the LGBTQAI+ ballroom scene in Gothenburg, Sweden.

In 2021-2022 she was awarded the city of Mölndals and the Swedish Arts Council's work grant and scholarship. In 2022, her work titled "WERK" premiered at the Scenkonst Biennale. Currently she is working on her upcoming dance film "Beautiful Untrue Things" and developing the Urban Anarchy Performing Arts Initiative.

Thursday, 7 July 2022

09.30–11.00, Session 3

Jeannette Ginslov

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Deep Flow: an embodied materiality of dance, technology, and bodily experience

This lecture presents Deep Flow, an embodied materiality that may be experienced by entwining two sets of research: phenomenological dance research and artistic practice that challenges notions of the choreographic. In Deep Flow the blindfolded practitioner looks inwardly to explore a relational phenomenological methodology tentacular worlding, that entangles embodied dance, the felt senses, drawing, verbal feedback and biometric data. By looking inwardly, the dancer augments bodily sensing in the absence of visual information that challenges ocularcentric dance and technology practices so reliant on visual and aural feedback loops occurring outside the dancer's body. With the absence of visual and aural feedback, the practitioner in Deep Flow, focuses inwardly on their embodied dance practice, their felt-sense and state of flow that becomes a private experience rather than a choreographed performance for an audience to look at.

After experiencing Deep Flow, the felt and embodied phenomena are described and revealed by the practitioner in drawings, verbal feedback, and biometric data from an embodied heart rate monitor. These findings are then interpreted and analysed, in relation to each other, and to the experiential state of flow experienced by the practitioner. These outcomes are considered as being differing human and non-human materials, flowing, and converging through the relational and phenomenological practice of Deep Flow. Through an immersion in these materials, they become embodied by the practitioner; a form of re-embodiment emerges. This is an experiential state, where all human and non-human materials are experienced as being in a state of flow, coursing through the practitioner in Deep Flow, as an embodied materiality.

Dr Jeannette Ginslov (PhD, MSc, MA) is an artist, researcher and scholar exploring dance, Screendance and embodied technologies. In 2021 she was awarded a PhD from the Arts and Creative Industries Department, London South Bank University. She has an MSc in Screendance Dundee University (Distinction), and an MA in Choreography, Rhodes University. Ginslov has recently worked on CATALYSTS – somatic resonance, an MR/AR/AI and Screendance collaboration, that premiered in Berlin and Nanocosmic Aesthetics, selected for the Open Call ESS & InterArts Centre Residency. January 2022 she joined the School of Arts and Communication, Malmö University, as a Master's Thesis Supervisor.

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Sarah Pini

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Ecologies of stage presence in dance and performance

The concept of stage presence in dance and theatrical traditions has been generally related to the intrinsic quality of the performer to enchant audience's attention. By focusing primarily on the agency of the skilled performer, the classic model of stage presence conceals audience's participation (Sherman, 2016). Scholars who adopted an enactive and phenomenological perspective to stage presence (Pini 2021; Pini 2019; Sherman, 2016; Zarrilli, 2009, 2012; Macneill, 2014) have tackled the view that conceives theatrical presence an individual prerogative of the performer, revealing and accounting for a more complex scenario.

Through a cognitive ecological and ethnographic approach, this paper investigates variations of presence in different dance practices and choreographic contexts: the case of the Ballet National de Marseille and the transmission of kinaesthetic knowledge during the re-creation of Emilio Greco's piece *Passione* (Pini & Sutton, 2021); interkinaesthetic sense of agency and the co-creation of presence in Contact Improvisation (Deans & Pini, 2022; Pini, McIlwain & Sutton, 2016); environmental attunement and ecological agency in *Body Weather*, a radical movement ideology informing the short dance film *AURA NOX ANIMA* by Australian visual artist Lux Eterna (Pini, 2022; Pini & Deans 2021).

By exploring how stage presence emerges kinesthetically in dance and how dancers articulate their lived experience of presence, this work frames phenomena of presence in an embodied ecological sense. This work shows how different dance and performance ecologies shape and inform conceptions of stage presence across different traditions.

Sarah Pini is Assistant Professor of dance and performance at the University of Southern Denmark (SDU). She works interdisciplinary across the fields of cultural and medical anthropology, phenomenology of the body and illness, performing arts, dance and cognition in skilled performance. Her research addresses notions of presence, embodiment and agency in different performance practices and cultural contexts. Sarah's research has been published in *Collaborative Embodied Performance: Ecologies of Skill* (Bloomsbury), *The Oxford Handbook of Contemporary Ballet*, *Synthese*, *Performance Research*, *Frontiers in Psychology*, among others.

Gun Lund

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Digital Footprints - Technology and Equality

The starting point for this performance, aside from pointing to the obvious and sometimes problematic electronic footprints we all leave around us, are questions about the dancer's role on stage, as interpreters and/or as self-dependent artistic creators.

The dancers in this piece are wearing wireless transmitters detecting spatial movements, speed and force. With this system they are able to change image patterns on the floor with their movements, an advanced technique that demands great sensibility and precision in their bodies. In a moment also the audience may experience new images actually changing their perception of the space itself, a process created and controlled by conscious activities on stage.

The performance starts in total darkness where a body slowly emerge into light by a first projection. In this feeble light the dancers get visible and disappear again. The basic projections can be drawn out, rotated and change form in real time. Synthetic sounds are added, mastered by the computer. The dancers are moving in almost hypnotically tours again and again and finally the new images are transformed and created in real time by the dancers for themselves and for each other. Different electronic sounds follow into new sound spaces. All leads towards a climax where all parameters are active.

How do dancers interact with new technology and the extension of their body into space itself? Does a system like this alter the relationship of control and hierarchy usually seen in performing practise? What role can new technology play in the process? Can this model be applied to other medias and performing situations?

These questions are adressed also in relation to earlier projects initiated by the choreographer, and in relation to other examples from the art field.

Gun Lund is a choreographer since the 1970s. Artistically consistent, always searching the ultimate space/site for the choreographic ideas whether a stage, an old factory, an abandoned hangar, or a rock by the sea. Dance pieces, installations, conceptual works and advanced projects connecting art, science and technology reflects background and broad interest in practice and theory - Royal institute of Gymnastics, Stockholm, Master Art & Technology, Chalmers University of Technology, Archival Studies, University of Gothenburg. Artistic director of E=mc2 Dance Company and 3rd Floor Dance and Art Venue with an extensive archive and library for dance (includes Elsa Marianne von Rosen's book collection).

Thursday, 7 July 2022

14.00–15.30, Session 1

Åsa Elowson

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Dance and the Sense of Belonging

Introduction: Throughout my professional career as a dancer and choreographer, I have frequently experienced that there is both room for the individual - we perform the movement in our own body - and at the same time a larger body i.e. the group's body. Parkinson's disease (PD) is a chronic, neurodegenerative disorder, which affect quality of life.

Purpose: To explore and describe the experiences of the subjects with PD attending dance and how this affects depression, anxiety and quality of life.

Method: The mixed method design was applied with emphasis on the qualitative approach. Sixteen subjects with PD participated. Two focus group interviews were conducted to explore the participants' individual experiences of the dance offered once a week 12 times. Pre and post assessment was conducted with the Hospital Anxiety and Depression Scale (HAD) and a visual analogue scale for health state (Euroqol group visual analogue scale).

Results: A major theme was revealed: Dance was found to be liberating to the restrictions of the body, and two sub-themes: What meaning the participants gave the dance and What conditions constitutes the dance. Only marginal changes emerged regarding depression, anxiety and quality of life.

Discussion: In dance there is a power in how we relate to each other, music and space. Choreography offers an opportunity to provide a safe community, create openings for communication and belonging in the wordless space; where timing, listening, seeing and much more can take place.

Conclusion: The participants described that the dance contributed to increased wellbeing, heightened their self esteem, gave a respite from their illness and a feeling of meaningfulness and importance. The dance invited a physical and a mental participation as well as providing a safe community. The qualitative approach of this study indicates that dance can be a valuable complement to treatment for patients with PD.

Åsa Elowson – dance artist, teacher and physiotherapist. She got her degree in dance from Stockholm University of the Arts and is further trained at Movement Research in New York. For many years she toured in Sweden with her dance company Agnes, and worked as freelance dance artist. She is now working within the field of improvisation and community dance. Since seven years back she is teaching Dance for Health at Balettakademien in Stockholm. In 2019 she completed her master's thesis at Karolinska Institutet: Dance as liberation to the restrictions of the body - the participant's experiences from Dance for Parkinson's disease.

Birgitte Bauer-Nilsen

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Performing act activism addressing climate change

This abstract addresses a series of intercultural collaborations between Indigenous and non-Indigenous artists from Brazil, Greenland and Scandinavia. The main aim is to explore different strategies for a methodology to a choreographic work. In developing this research, I use compositional tools of dance and music rituals from an indigenous culture, the Kuikuro in Xingu, Brazil, and contemporary dance and music in postmodern societies. I explore, aesthetically, embodiment between these cultures' connections and ways in which human and the non-human are included in the ritual of The Kuikuro and how the postmodern society is detached from it. Do we have a ritual disorder?

Climate change is extremely relevant topic as we are confronted by new climate disasters, which dramatically impact our lives. Therefore, art activism is included, as the intention is to confront the prevailing view of climate change and research the Kuikuro's understanding of co-existence with the human and non-human, as they show in their dance and music rituals. I examine this phenomenon in an exchange project with the Kuikuros and their rituals in order to gain a deeper understanding of how we may cope with climate change. Furthermore, I explore this knowledge in the artistic collaboration through the process of creating the dance performance "Seca/Drought". Thereby exploring various skills, we have forgotten, in order to be more prepared for the inevitable changes in our lives.

I look on this artistic research as research in and for the arts.

Birgitte Bauer-Nilsen, PhD, associate professor, choreographer, has made intercultural performances in India, Vietnam, China, Tanzania, Brazil, Greenland and Europe with her dance ensemble, Yggdrasil Dance. The latest performance is a dance trilogy about climate change. Furthermore, Birgitte has given workshop/lecture at universities in Europe, USA, Asia, Tanzania and Brazil. Birgitte is an associate professor in the Faculty of Performing Arts, University of Stavanger, Norway. Article: Performing arts activism for addressing climate change: Conceptualizing an intercultural choreographic practice and dance performance called Melting Ice, published in *Choreographic Practice*, 2018.

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Michelle Kranot

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The Microgravity Slope

Based on the question - How can I share the experience of an alternate gravity? We led a series of experiments that revealed multiple layers of communication, immersion, and choreographic setups and weaved together performance, participation, and spectatorship into a form we call Action Performance. The story of becoming an astronaut and exploring the solar system was introduced as a method to ignite the imagination and bodily engagement. It gradually became a core topic in the research, together with the fabrication of microgravity (moonlike gravity) through a harness based vertical dance system. In the past three years, cross disciplinary meetings and explorations with artists from the field of dance, Virtual Reality, animation and sound, lead to evolving participatory choreographies that took place in residencies at Åbne Scene in Godsbanen (2020 & 2022) and as part of the MFA thesis project Tiny Astronauts - Looking for Awe and Wonder finding Curiosity (June 2021). The most recent exploration named Microgravity is supported by the Danish Arts Council and The Animation Workshop, where we developed a VR environment and technology meant to challenge the boundaries and scale for moving vertically in space. We observed that curiosity is the most activating component of awe and wonder and that immersive storytelling can go hand in hand with bodily curiosity and learning. Here the concept of Expanded Choreography, we see as an invitation to re-look at physical experiences from the subjective point of view as choreographic, and as an opportunity to let the body and senses lead a reflecting process. Finally, as the topic of space travel became more significant and present, we also arrived at a follow-up question aimed at future research: Can empathy be practiced and present as part of our research?

The core artist team consists of Esther Wrobel, Michelle Kranot, Tanya Rydell Montan, Lucia Jaen Serrano and Yann Coppier.

Esther Wrobel is a dancer/ researcher/ choreographer and artistic director of Sparrow Dance. Graduate of the Mathe Asher School of Performing Arts in Israel 2001 and holds an MFA from the Danish National School of Performing Arts (2018/2021). Receiver of the Danish Arts Foundation award 2012. Based in Copenhagen since 2003 She has been working for established companies and as a freelancer primarily in Denmark, France, Holland and San Francisco. She is researching and creating performances for children and adults with Vertical Dance as the base and often cross-disciplinary with a focus on the impossible made possible.

Michelle Kranot is a multimedia artist based in Denmark. She has been working with Uri Kranot as a duo for 20 years. They are founders of TinDrum, a research and development studio, and leaders of ANIDOX, as part of the Animation Workshop / VIA University College. She holds various key positions in the Center for Visual Storytelling, and is an active curator and guest lecturer internationally. Michelle is a member of the Academy of Motion Picture Arts and Sciences and has been recently honored with the Grand Jury Prize for Best VR Immersive Work at the 77th La Biennale di Venezia and Best Immersive XR at the 74th Cannes Film Festival.

Thursday, 7 July 2022

14.00–15.30, Session 2

Sally E Dean

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Choreographing a Hug with Somatic Costumes

This event is an invitation into the 'Somatic Costume Dressing Room' - a portal into the transformative potential of wearing-dressing-making with simple materials. In this workshop session, we will co-create and move in a Somatic Costume that 'hugs', through its tactile effects.

Instead of designing starting from visual aesthetic, Somatic Costumes are created as haptic experiences. 'Wearing' and 'Un/Dressing' become choreographic tools in the making process.

In our modern society, visual, external experiences dominate the internal, tacit and tactile. Touch has been sanitized, prohibited, and virtualized during our global pandemic. How may we play with and rebalance this sensorial and modern hierarchy through the touch of costume?

Somatic Costumes become choreographers of 'attention'. Each Somatic Costume is designed to illicit specific psychophysical awarenesses in a wearer and/or reveal a missing gesture in our social-cultural-movement repertoire. For example, how do we design a costume to bring awareness to the buoyancy, lightness and volume of the skull (Balloon Hat) or the boundaries of the heart (Furry Heart Protector)?

'Wearing' and 'Un/Dressing', intimate encounters between bodies and materials, becomes a bridge to knowing and knowledge – through sensorial and embodied experience.

We will end with a short discussion. (18 participants max.)

Examples of previous Somatic Costumes:

<http://www.sallyedean.com/publicationsresearch/somatic-movement-costume/overview/>

Sally E Dean (NO/UK/USA) is a PhD Research Fellow at Oslo National Academy of the Arts. Her artistic research investigates designing/choreographing attention through the touch of Somatic Costumes. Sally leads (2011-2021) the collaborative SMCP Project, co-designing Somatic Costumes that generate psychophysical awareness in wearers and immersive sensorial performances. Recent publication in 'Performance Costume - New Perspectives' (2020), exhibited at A.A. Bakhrushin State Central Theatre Museum, Moscow (2019), and performance at 14th Prague Quadrennial of Performance Design and Space (2019). As an artist and teacher for over 20 years, her work continues to play between the fields of dance, costume design and somatic practices.

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Ceschi + Lane

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Greenham: Memory, Costume, and Activism in site-responsive performance

"Greenham was a site-specific performance made by Ceschi + Lane in 2019. The performance was situated on the site of a former RAF and American Army base in the English countryside, which is now common land. It was the site of Greenham Common Women's Peace camp, set up in 1981 to protest against the British government allowing American cruise missiles to be stored there, the protest camp remained for 19 years. In response to the scarred landscape of the post-Cold War dereliction and the contested history of Greenham Common, we created costumes that embodied imaginative and provocative ideas around landscape and memory, the body and its environment and women's relationship to power. These costumes acted as critical intervention and commentary in a public space, developing a wider discussion around costume's agency and costume as carrier of meaning in public spaces and as part of site-responsive performance practice.

Ceschi + Lane develop performances through a costume-led methodology developing the relationship between the body as scenography to direct the choreography.

This talk will reflect upon our working process for Greenham presenting images and short films from the project. It will examine the choreographic role of costume in relation to the ecology of a landscape, and its embedded physical and cultural memories, asking how costume can give materiality to memory and become a critical commentary in the context of a contested landscape and how site-specific performances develop dramaturgical responses?

Ceschi+Lane are a performance collaboration between performance practitioner Valentina Ceschi and interdisciplinary artist/scenographer & academic Kate Lane. They have been supported and performed with organisations such as Barbican Creative Learning, The Point, Eastleigh, Ovalhouse (United Kingdom), Arts Printing House (Lithuania), ACT Festival (Bilbao) and Scenofest, World Stage Design (Taipei). Exhibitions include UK exhibit at PQ15, Make: Believe exhibition at the V&A (2015), Costume at the Turn of the Century (2015) & Innovative Costume of the 21st Century: The Next Generation (2019), Moscow. Kate Lane is the Course Leader of the BA Performance: Design & Practice at Central Saint Martins, UAL.

Thursday, 7 July 2022

14.00–15.30, Session 3

Danish Dance Stories & Karen Vedel

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Embodied Participatory Archiving

The workshop/roundtable delves into methodological questions of doing embodied historiography and participatory archiving.

In the format of a workshop followed by a round table discussion, the objective is to scrutinize perspectives of how the concepts of embodied historiography and participatory archiving have manifested in the work of the artist driven platform Danish Dance Stories and - together with the participants of the conference - to explore and speculate on new ways of documentation and archiving within dance and choreography.

Acknowledging the connective impact of sharing stories and joining intergenerationally, the focus of the events of Danish Dance Stories is to share and produce 'stories' corresponding with past, present and future. Methods suggested include various movement based practices, as well as written and oral formats. Documentation happens within and in relation to the events, and the generated materials are assembled in an online archive of heterogeneous dance (hi)stories.

As part of the workshop, a round table discussion will be facilitated by dance scholar Karen Vedel whose research involves a critical approach to archival studies in dance and choreography. In particular she is interested in methodological questions of how the doing of embodied historiography and participatory archiving may contribute to the development of new archival practices that are as much for as they are about the artists. Karen has been a dialogue partner with Danish Dance Stories since its start.

Danish Dance Stories is an artist driven platform, manifested through a series of collegial encounters, so far Danish Dance Stories (2018) and Stories yet to be told (2021). The initiative aims to create spaces for artistic sharing and collective research on artistic premises, between people in the field of dance and choreography, as well as others relating to dance and choreography as an art form. Danish Dance Stories is initiated by Stine Frandsen, Nanna Stigsdatter, Andrea Deres and Carolina Bäckman, four freelance dancers and choreographers with a common wish to engage and support the field of dance and choreography within a Danish context.

Karen Vedel is Associate Professor at Theatre and Performance Studies, Department of Arts and Cultural Studies, Copenhagen University. Research interests span dance and theatre historiography, archival theory, artistic research in performing arts, and site-specific performance in contested spaces.

Margrethe S. Bue
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Dance notation: Thoughts from a Musicological Point of View

Dance and music as human expressions or art forms are probably as old as the human itself. Through the times they have been (and still are) closely linked, but as art forms they divide at one point: notation systems. Music's Common Western Notation system (CWN) had its small beginning with neumes in the 11th century. Over the centuries, it has been developed to accommodate the changing attributes and needs of music notation, and is still, by far, the most used system.

Dance notation does not seem to have the same history. The earliest dance notation systems date to about four centuries later than music notation, there have been developed different systems for different types of dances, different choreographers and even systems for notating more general body movement. Reading e.g. Guest (1984), the reality for dance notation seem to be somewhat different than what she claims it should be.

Being a musicologist specialized in editing of notated music and music as text, this division between dance and music notation is intriguing. Presenting a project on handwritten dance books from late 1700s and early 1800s, and our work on the issue of dance notation as text, I wish with this presentation to show how the issue of dance notation looks from the "other side", and to what extent notation systems for both art forms can represent the creators' intentions.

Margrethe Støkken Bue holds a master's degree in musicology from the University of Oslo and specialized in critical notated music editing and Norwegian music history. She worked for several years with sheet music archive, editing and production at the Music information Centre in Norway. Bue now works at the National Library of Norway, where her work includes work with music and text encoding, reviewing digital solutions for notated music, and editing digital publications of music related sources. A special research interest is performing arts as text, and she is currently running a small project together with dancer and dance researcher Elizabeth Svarstad.

Friday, 8 July 2022

09.45–11.15, Session 1

Hilde Rustad

Kristiania University College

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Choreographing age

In this presentation I will look into the relationship between professional dance and age, and how and when choreography gives dancers aged 50 + the possibility to perform. Based on two specific performances my aim is to unpack several themes connected to dance and age, with a focus on choreography and the choreographer. I am questioning how the contemporary dancer's age is understood both in the dance field and in society at large. In addition to programs and newspaper reviews, the research material consists of research-texts about dance and age, and transcribed conversations with dancers and choreographers. My main concern will be both how age in dance can be understood as "choreographed", and how choreographers use age in their productions. I will explore "dance and age" related to the quite common understanding of dancer retirement age as +/- 40 years. I will give examples of Norwegian choreographic productions in which age has been the central issue, and where age has been used as attraction and promotion. My research questions are how today's choreographic practices give space for older dancers, and how choreographers treat the aging dancer.

Hilde Rustad is currently employed as associate professor at Kristiania University College/The Norwegian university college of dance. She is educated dancer and choreographer at School for New Dance Development at the Amsterdam School of the Arts. Rustad has a master in dance studies (NTNU), and a PhD in dance from the Norwegian school for sport sciences.

Susanne Ravn

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Improvising affectivity – the case of the site-specific performances Mellemrum by Kitt Johnson

This paper investigates the importance of affectivity in improvisational practices. The investigation is based on the argument that any dance involves improvisation – albeit in different ways and degrees (Ravn 2020; Ravn, Høffding and McGuirk, 2021) and that dancers specifically addressing improvisational endeavours are expected to deliberately deal with, and potentially highlight how the openness of a situation can be realized in ways that appreciate the opportunity to move spontaneously. As indicated in recent works, I suggest that such kind of improvisational endeavour involves an attunement to the different kinds of interactive possibilities characterising the situation of the here and now (Ravn, forthcoming).

On this theoretical basis, the paper focuses on how affectivity is put to use by the dancer and choreographer Kitt Johnson in the site-specific work and performance: Mellemrum in which the audiences are guided through selected places in their native cities while being invited to attend several minor site-specific performances (www.kittjohnson.dk). The analysis includes interviews with Johnson and audience experiences of my own of several Mellemrum performances. Drawing on contemporary phenomenological discussions, I present descriptions of how affective aspects of our lives can be explored and used by the artist when attuning herself to the everyday life and histories of the part of the city where Mellemrum takes place. The artists, first and foremost, improvise affectively to being able to perform on the condition of everyday life of people and places. However, at the same time, they also attune to selected interactions of the ‘here and now’ to affectively adjust the artistic impact throughout the performance. Finally, I use these descriptions of how affectivity can be put to use to discuss what the case of professional artistic practice in site-specific performances can add to contemporary phenomenological discussions on affectivity.

Susanne Ravn is Professor and Head of the Research Unit “Movement, Culture and Society” (MoCS) at University of Southern Denmark. Over the years she has made important scientific contributions on the integration of phenomenology and qualitative research methodologies within sports, dance and health sciences. Her work spans from pushing state-of-the-art within contemporary philosophical phenomenology to having a more direct impact on cultural and societal issues. She has been the leading investigator on several externally funded research projects focusing on dance practices and skilled performance in sport and served on several boards in international dance research.

Lorraine Smith

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Costumographic Synergy: devising the costume performance

The traditional role of the choreographer is to devise the dance performance, whilst the costume designer creates the costume, usually to enhance the aesthetic of the piece. Researching her new book *Costume in Performance: Materiality, Culture, and the Body* (2017), Barbieri found several examples throughout history of costume preceding and directing the process of choreographing the performance. Conventional approaches to choreography are challenged further by progressive experimental costume performance and the growing incorporation of costume design as part of the devising of 'total theatre' pieces.

This presentation will reflect on dance artist and educator Lorraine Smith's experiences of performance projects with the MA Costume Design for Performance at London College of Fashion; a course which embeds a 'movement-based approach to the development of costume' (Barbieri, 2012: 149) and a costume-based approach to methods of devising performance.

An analysis of two distinct practical research case studies; costume performance project *Elizabeth & The Three Sisters* (2016) and visual costume research project *SESSIONS #1-4* (2019), will be used to examine the question: is there an effective working methodology for designing and devising costume performance that creates a symbiosis between costume/materials and the moving body, and consequently design and choreography? The collaborative relationship between designer, costume, performer and choreographer / director, and the importance of both the costume and the live body in the creation process will be discussed. Reference will be made to Jacques Lecoq's *Laboratoire D'Étude du Movement* and Mann & Summerlin's concept of 'costume as choreographer' (2016), and research outcomes will be contextualised in relation to Ingold's theories of (active) materials, Bennett's concept of assemblages, collaborative devising processes used in dance making, embodiment and Somatics, and intentionality and authorship in collective making.

The presentation will conclude with proposed new terminology and a methodological framework for devising costume performance that offers best practice to the collaborating designer, choreographer, and performer. The shared findings will offer practitioners a framework to develop an impactful working approach for the devising of costume performance, as well as other performance where costume is (or could be) an integral part of the work.

Lorraine Smith is a dance artist and senior lecturer at Teesside University. Lorraine was artistic director / choreographer of *Silversmith Dance Theatre* (2006-2014) and member of UK Arab dance troupe *Al Zaytouna* (2007-2014), touring contemporary productions in the UK and internationally. Lorraine graduated from University College Chichester with a 1st Class Degree in Dance Studies, holds a MA in Choreography from TrinityLaban and a PGCHE (HEA Fellowship) from Teesside University. Her passions include devising dance theatre and costume performance, which inform her research into the impact of costume on the performing body, costume as somatic tool, performance pedagogy, identity and 'otherness'.

Friday, 8 July 2022

09.45–11.15, Session 2

Katrín Gunnarsdóttir

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Dancing (to) - A Lecture Demonstration

Dancing (to) is a ritual, a warm-up, a dancing practice. A new solo work from the choreographer Katrín Gunnarsdóttir that continues her research into the labour of the dancer, uncovering her hidden studio practices and methods.

In the past few years Katrín has warmed up before shows by going through a series of dances using a set playlist. Instead of regarding it as a by-product, she decided in her research to turn such a playlist into a dance performance by dancing to the same eight-track playlist for 3 months, allowing a movement sequence to naturally set, grow and find its form. The work drifts in and out of focus, it is somewhere between a warm-up and a performance, and allows movement to flow from instinct.

With the work, Katrín wants to focus on how it is possible to put the danc-ing in the spotlight, by focusing on the -ing in dancing.

There have not been a lot of chances to dance together in past semesters due to Covid - 19 and distancing regulations. Many choreographers have therefore not had the choice but to dance and make work alone. One could say that the solo practice is back in fashion - or has it always been “a classic”? What appears in the dancing of one?

This lecture demonstration seeks to dissect and discuss the solo practices Katrín Gunnarsdóttir has been developing whilst simultaneously going through the performance itself. A new dimension to a work that has been developed so much in the studio, without talking. To verbalize thoughts on the movement research in motion, and to also address the experience of working alone months on end in the year of Covid-19.

Katrín Gunnarsdóttir holds a BA as Dance Maker from ArtEZ School of Dance, Arnhem and graduated with an MSc in Health Economics from Iceland University in 2011. She works as a choreographer, performer, researcher and teacher. As well as developing her own choreographic work, Katrín is also a member of the art collective Marble Crowd. She is an associate professor and program director at the Department for Performing Arts at IUA and is chairman of the board of the association Choreographers in Iceland.

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Kari Hoas

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Liminal bodies, liminal spaces – choreographing thresholds

For me the starting point of choreography is the body and embodied action. I understand dance as language and choreography as the emotional mathematics, the energetic web connecting the spaces between peoples and the environment. The pandemic has pushed all issues of space to the forefront and caused me to refocus my work with the body and choreography through the lens of space. In my current choreographic project, Shadowland, I am focusing on different perspectives on moving in relationship to the spaces we inhabit, move through and connect within.

My current investigation deals with ideas of liminality as it pertains to both the body moving and choreographic strategies. I am currently looking at how bodies move in different liminal public spaces, how strangers choose to move through and between each other and using my observations to develop choreographic scores. On the level of the body I focus in on the moments of liminality in the changing of physical states, seeking to allow the kinetic sense of choose movement paths. I am deeply fascinated by the body and bodies in states of transition and uncertainty, looking at strategies to keep these qualities ones a choreography is fixed.

I will show both examples of these ideas of physcilazing liminality both live and on video, opening for discussions. I will need a dance studio or stage or black box with an audio system and a projector with screen to show video. I need some space to move/dance to demonstrate physically.

Kari Hoas is a choreographer, dancer and professor of dance at Institute for performing arts, School for Arts, Design and Media at Kristiania University College in Oslo, (previosuly The Norwegian College of Dance where she has taught since 2005). She was educated in Oslo, London and New York as a dancer and has had the pleasure of dancing for and with many amazing artists on both sides of the Atlantic. She began a solo performance practice in 1996 in New York and her choreographic works has since been presented in twenty countries on three continents and all over Norway.

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Friday, 8 July 2022

09.45–11.15, Session 3

Dance History Working Group

Lena Hammergren & Hanna Järvinen, co-convenors

Choreographing Histories: Critical Perspectives on Dance Histories in Nordic Dance Practices and Scholarship

This roundtable addresses the pressing issue of how 'history' is defined and positioned within Nordic dance scholarship and dance practices. The title shifts Susan Leigh Foster's 1995 book *Choreographing History* in the plural, indicating how, a quarter of a century later, we really need to question whose histories we tell. The roundtable addresses the shift in historiography from national narratives to a more comprehensive perspective of shared geographic and historical understanding of 'the Norden', and what these intercultural discourses signify in the contexts of dance.

Lena Hammergren will depart from the question "What if we would include spectatorship into the conceptualization, and archiving of 'choreography'?", and reflect on some ways in which we can change normative assumptions about the relation between audiences, contexts and choreographies.

Petri Hoppu focuses on the role of dance ethnography, social dance practice, and archives in Skolt Saami dance culture research and revival. He examines how local perspectives on past and present dancing can create possibilities for indigenous dissent and resistance and how scholars from the majority culture can support this development, providing material to revive Skolt dance traditions. As a tiny community, the Skolts need support from the Finnish scholars, but the development needs to occur in the Skolts' conditions. It is essential to let the formerly silenced voices of the Skolt Saami be heard to define how to develop their dance culture. This can be achieved through a constant dialogue between the Skolts and scholars, recognizing the Skolts and merely them as the agents and experts of their dances.

Hanna Järvinen discusses historical exclusions in dance. How do these influence the field, the institutions that operate in it, and difficulties faced by the new generations of dance makers who have grown up with practically global, if online, access to many different forms and definitions of dance?

Astrid von Rosen's contribution is on black dance historiography from a Swedish - and importantly also international - perspective. Mobilizing local practitioner expertise, an expanded understanding of dance archives, and digital technologies, she explores ways of challenging dominant aesthetic discourses and persisting performing arts history narratives.

Elizabeth Svarstad contests the common assumption that Norway has a short dance history as due to how early practices get treated in both higher education and performance venues in Norway.

Friday, 8 July 2022

11.30–12.30, Session 1

Victoria Hunter

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Structures and Synergies: Choreographing Body-Architecture Relations

This presentation draws on the author's practice-based research and explores how site-based choreography and movement practice facilitates human engagement with architecture through corporeal means. It explores a number of synergies between bodily structures and systems and those of the environments in which we live, work and traverse. Through examples drawn from workshops with participants in Barcelona, Cork, Leeds and Lebanon it illustrates how moving bodies, architecture and site materials enter into a 'dialogue' with one another through site based choreography and movement practice. This practice responds to questions of: How is the body's design and function reflected in the environments in which it engages? What synergies of form and function exist? Coupled with more speculative questioning of what might happen if we prioritise bodily knowing over interpretation and analysis and what might site dance reveal regarding human-environment engagement and relational choreographies?

Reflecting on enmeshments instigated through the movement practice and the affective outcomes of such work the paper draws on theories of architectural design and urban planning (Sennett, 1994, Bloomer and Moore 1978, Gins and Arakawa 2002), new materialism (Bennet 2010, Haraway 2016 and Barad 2007), and experiential anatomy (Olsen and McHose 2014) to consider and explore ideas of body-site porosity, and articulate practical approaches through which body-site relationships might be deliberated.

Victoria Hunter is a Professor in Site Dance at the University Chichester. Her research is interdisciplinary and explores human engagements with space and place. She is co-editor of the *Choreographic Practices* journal special edition on 'Dancing Urbanisms' (2019). Her edited volume *Moving Sites: Investigating Site-Specific Dance Performance* was published by Routledge in 2015. She is co-author of *(Re) Positioning Site-Dance* (2019) with Melanie Kloetzel (Canada) and Karen Barbour (New Zealand) and her monograph publication *Site, Dance and Body: Movement, Materials and Corporeal Engagement* exploring human-environment synergies through material intra-actions was published by Palgrave in 2021.

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Dancing in the sway of the drops. The materiality of A Swan Lake.

This piece of work, based on my final project in the degree in Aesthetics, which was supervised by Professor Valeria de los Ríos, is an exercise to analyse dance from the perspective of the new materialisms. I studied Alexander Ekman's A Swan Lake ballet (presented at the Oslo Opera House in 2014), aiming to answer the following question: how are the possibilities of movement and script in the ballet reconfigured by the irruption of a lake in the second act of A Swan Lake?

I propose that by paying attention to the corporeality of dance itself as a discursive practice, it is possible to appreciate the creation of a kind of language or codes that can be interpreted. Following Barad (2003), a discursive practice is not a synonym for language or what is said, but it is what allows certain things to be said and here it is not just the body of dancers that allows saying, but also the water itself. In other words, the encounter of the materiality of the human, meaning the body of the dancers, and the non-human, namely the water, provokes new ways of moving and therefore forma part of the choreographic composition, co-creating the ballet itself. The above accounts for the agency of the non-human, which Bennet (2010) calls "thing-power" - the ability of inanimate things to animate, to act, to produce dramatic and subtle effects.

Martina Cayul Ibarra, Chilean sociologist and graduate in Aesthetics from the Pontificia Universidad Católica de Chile. Presently studying a Diploma in Art and Education at UNSAM and a Master in Latinoamerican Art, Culture and Thinking at University of Santiago. I have worked on popular religiosity research, focusing on the corporealities of believers in ritual festivities, and conducted studies on dance and political violence. I am currently working as an Instructor at the Aesthetics Institute of Pontifical Catholic University of Chile.

Friday, 8 July 2022

11.30–12.30, Session 2

memoryMechanics

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memoryMechanics (2021) is an interactive sound installation that explores how we as humans embody memories. Further it creates a synergy between human memory and computer memory.

The installation is based on an archive of memories that are collected from different people, by guiding them through sensory experiences and into physical poses that trigger embodied memories. Their recorded memories are then stored in the installation for retrieval through imitating their initial poses. Artificial intelligence is used to record and retrieve memories from the archive and a mediated physical space appears, in which the audience can walk around, position themselves in poses and hear the intimate stories of previous participants.

At NOFOD everyone is invited to interact with the installation to explore this archive of memories in the form of sound and body positions. One person at a time is given headphones to explore the memory landscape.

memoryMechanics is a structure which choreographs bodies in a way that is open and which choreographs personal stories in space. The installation ""choreographs"" the audience while they are exploring the landscape of memories. They lift a leg, stretch out or spin around, to achieve an experience for themselves, not to show off. The technology involved helps to create an intimate experience with a tactile and organic feel to it. Because the installation consists of memories collected at different places, there is a bigger choreography over time, across the cities where stories have been collected and shared.

Lise Aagaard Knudsen (DK) and **Karen Eide Bøen** (NO) have worked together since 2015 with their project "I remember..." where they explore how memories can be triggered through the senses, and how to build collective and interactive memory archives. Knudsen is a performer/theatre practitioner and Bøen is a dancer/choreographer.

Maja Fagerberg Ranten (DK) and **Mads Høbye** (DK) from ExoCollective are both interaction designers. ExoCollective is an organic research collective from RUC researching speculative exploration in interactive design, art and technology.

<https://www.memorymechanics.net/>

Friday, 8 July 2022

11.30–12.30, Session 3

Menghang Wu

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Tracing Along the Nonhuman Interactivity:

Revisiting the Alienation in Pina Bausch's Café Muller Through Performing Objects

Deep theatricality and realism are important components in Pina Bausch's works. My paper offers a different reading of realism in Café Muller. Comparing to other scholars focusing on the human body and human movements, I deploy in performing objecthood in the piece. Even, I also define objects broadly in the discourse as I also observe human body as objects in the piece. In Pina Bausch's Café Muller, I am interested in the materiality of objects and the interactivity between the human body and nonhuman objects including chairs, tables, space, and clothes of dancers. Bausch was known for insistent repetition, reiterations in her works, how does this technique foreground and alienate the objects that have been thought familiar? What negotiation between bodies and objects happens in Café Muller?

The paper aims to rupture the human centrism in dance studies: I no longer present non-humans as subjected to the human but instead to show the agency of objects in the complex ecosystem and unfold relations among bodies. I locate the nonhuman perspective in Brecht's alienation since it largely influenced Bausch's creation. I ask: how does Pina Bausch revolutionize the Alienation theory by defamiliarizing Brecht's defamiliarization? How does Bausch unconsciously use the relationship between human and nonhuman to redefine the presence of the Fourth Wall in theatre theory? Additionally, how does Bausch's performing objects represent and reinterpret Lukács' realism—the pursuit of wholeness? Inspired from Graham Harman, Bill Brown, and Timothy Morton, I argue in Café Muller the objects are exhausted by their appearance. Moreover, the inwardness and thingness of objects show up in the entanglement between objects and environments. The objects in Café Muller refused to be read simply as a material decoration or a sign of absence.

Through queer ecology, object-oriented ontology, affect theory, thing theory, the research contributes to a more broadly understanding of ecologies in the theatrical space as addressing relational processes that concern living on this planet—where performing objects play a critical ecological role. In conclusion, Café Muller illustrates that objects are entangled and capable of influencing each other, whether human or non-human, the product of "culture" or the fruit of "nature", will always remain heterogeneous—performing objects reveals the limits of representation in culture and ideology.

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Choreography, Syntax and Afro-Peruvian Zapateo

In this presentation I argue that choreography and syntax may be construed as equivalent in a number of respects. That is, insofar as choreography (1) operates at a system level, (2) allows or excludes possible movements or patterns of behavior, and (3) selects from and activates one or more semantic systems (Foster, 2010), choreography is syntax.

Why syntax? Syntax can be defined as “a set of principles governing the hierarchical combination of discrete structural elements into larger units and/or into sequences” (Asano & Boeckx, 2015). Syntax is often associated with language, but from the view point of intentional action (of an agent dancing, an agent speaking) one can understand syntax as that which mediates between a system and its practice—i.e., performance (ibid.).

In order to exemplify the workings of syntax and its relation to choreography, I examine the case of the step dance Afro-Peruvian zapateo. Zapateo started as an imposition for religious indoctrination in Christmas festivities. In this tradition, squads of dancers repeat movement patterns dictated by their leader or caporal. Later on, zapateo developed to become a battle or *contrapunto*, an improvisational form where two dancers challenge each other. Dancers learn movement sequences known as *pasadas* (Arévalo, 2019) as one would learn a choreography, but a good dancer will manage to combine *pasadas* and to create their own in order to undo their partner. Although the rhythm and footsteps are prescribed, the art of *contrapunto* is to differentiate oneself in terms of the knowledge and creation of possibilities within the dance, of gestuality (Miranda, 2020), and of one’s mastery of *kimba*: the style, flavor, which is developed but that can not be taught. Zapateo (given the complex syntactic relations that constitute it) illustrates many of the key points currently being discussed about choreography such as command, liberty and agency.

Juan Felipe Miranda Medina is a musician, dancer and researcher from Arequipa, Peru, and lecturer at Universidad Católica San Pablo. His artistic and scholarly focus is on Afro-Peruvian music and dance, specializing in the Afro-Peruvian step dance zapateo. Juan holds a doctoral degree in engineering, and a master's from the Choreomundus international program in Dance Knowledge, Practice and Heritage. His theoretical methods stem from semiotics, philosophy, musicology, ethnochoreology and engineering. Juan is actively engaged with the Afro-Peruvian community, working to promote and revalue Afro-Peruvian heritage in Peru and in the Americas.