

nordic forum for dance research
NOFOD



Kristiania

The Dancer and the Dance:
practices, education, communities,
traditions, and histories

16th International NOFOD Conference
Kristiania University College, Oslo, Norway, April 23-26, 2024

**BOOK
OF
ABSTRACTS**

2024



WELCOME

Preface: NOFOD 2024

The NOFOD board is excited to welcome you to the 16th NOFOD conference, which for the first time takes place in Oslo, in cooperation with Kristiania University College. With the theme *The Dancer and the Dance*, the conference addresses and embraces a wide spectre of dance contexts, both traditional, social, and artistic, and by inviting artistic and academic research we look forward to a variety of presentations and presentation formats, as well as dance performances and social dancing.

The conference aims at being a platform for encounters and exchange across borders, according to dance genre and style, research methods and geographical origin. The program for the conference is indeed showing plurality: With about 90 participants, covering all continents, and more than 75 presentations and events, we look forward to hearing about and discuss themes such

as accessibility, agency, artistic choices, embodiment, bodies as archives, community dance, inclusive education, health, dance medicine, dance and technology and traditional dance from four continents.

We encourage researchers who are interested in developing their presentation into articles to publish in the *Nordic Journal of Dance*, in a special issue focusing on the conference theme. More information will come about this later.

We are very much looking forward to participate, share, learn, network, communicate, socialize, and dancing together with all of you within the dialogical framework of the NOFOD conference!

Irene Velten Rothmund
CHAIR OF THE NOFOD BOARD

Conference theme: The Dancer and the Dance

Throughout history the dancer has amongst other things been the focus of attention, admiration, despise and contempt. Being the situation for dance movement, steps, dances and choreography, the human body, and embodied practices are central in most dance contexts. Historically dance is practised, transformed, adapted, choreographed, invented, renewed, passed on, conserved, and understood as ever changing. One could argue that there is a mutual dependency between the dancer and the dance and that without the dancer dance simply does not exist, or is that necessarily so?

The 16th NOFOD conference addresses dancers' experiences and actions, as well as different understandings of the dancer, dance, and dancing. The conference will present contributions in different formats, investigating the dancer, the dance, and

their relationship from various perspectives and contexts, asking questions such as: How can dancers contribute as change-makers in society? What is needed and called for in the education of future professional dancers? How can dance as communities of traditions and practices negotiate and handle the need to adapt to new societal concerns and developments? In what way is the dancer a carrier, as well as transformer and reformer of traditions?

The Nordic Forum for Dance Research, NOFOD, is a non-profit organization that promotes collaboration between dance scholars and practitioners. 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. www.nofod.org

KEY NOTES

KEYNOTE SPEAKER

ROSE MARTIN

What difference can a dance make? Dancing our way out of crisis and collapse

TUESDAY APRIL 23, 15:30-16:30 – UAU-204

With a world that (again) feels like it is teetering on collapse, between conflicts and climate crises, political polarizations and social and economic inequalities, the last thing we might feel like doing is dancing. However, I ask: Maybe dance is a part of the answer(s) we need to save the world from itself? Through an autoethnographic and narrative approach, I share how the embodied, communal, relational, democratic, and empathetic practices that dance might be able to activate, create, and support need to be seriously considered in light of the extreme and challenging times we live in.

This presentation shares my quest to further understand how dance, and particularly community dance, may play a meaningful role in fostering community and assisting to solve some of the challenges the world faces through social justice, ethical practice, dialogue, and celebration of difference. By digging deep into what dance might activate and affect, without the assumption that dance is some sort of 'quick fix' to problems, it might be possible to gain insight of how the act of dancing could be an entrance, experience, opportunity, or encounter required in trying times. Leaning on and into theories from thinkers such as bell hooks, Paulo Freire, Hannah Arendt, Rosi Braidotti, Olivia Laing, and Skye Cleary, I deliver a response to the questions: What difference can a dance make? And can we dance our way out of crisis and collapse? Through situating and considering dance as a form, practice, and experience that is knitted of and within the world(s) we inhabit, there is the chance to contemplate how education, communities, politics, policies, and societies might re-view and re-imagine dance, and in turn the world around us.

Rose Martin (PhD) is Dean of the Faculty of Education, Arts and Culture at Nord University and a Professor of Arts Education. Rose was a dancer with the Royal New Zealand Ballet, and prior to joining Nord University she held academic positions at the University of Auckland, New Zealand, and the Norwegian University of Science and Technology, Norway. Rose has extensive experience in research and teaching in the Middle East, Europe, Oceania, and Asia. Her research interests include dance education; arts and politics; and inclusive arts practices. Rose has authored over 70 peer reviewed journal articles, book chapters, and books.
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KEYNOTE SPEAKER

LEENA ROUHIAINEN

The co-embodiment of dancers in language-based site-specific choreography

THURSDAY APRIL 25, 15:00-16:00 – UAU-204

Leena Rouhiainen (PhD) is Head of the Research Institute of the University of the Arts Helsinki and Professor of Artistic Research at the university's Theatre Academy. She is a dancer and choreographer whose research interests lie in somatics, choreography, experimental writing, phenomenology and artistic research. She has published articles and co-edited journals and books in these areas. The latest volume includes *Writing Choreography: Textualities of and beyond Dance* (2024 Routledge) with colleagues K.Heimonen, B. Hilton and C. Parkinson. Rouhiainen was chair of the board of Nordic Forum for Dance Research (NOFOD) between 2008–2010 and executive board member of Society for Artistic Research (SAR) between 2015–2020. leena.rouhiainen@uniarts.fi

In dance studies issues related to performing dancers have been generally less explored than diverse choreographic problems. Yet there is some dance research that has addressed the shifting embodiment, agency, and identity of the dancer. Without always offering information about its positionality, the articulations of such research have reflected the kinds of dance and dancing addressed and typically have taken the individual dancer's perspective. As examples, in relation to the lineage of Western modern and contemporary dance, in the 1970s and 1980's there was special interest in the kind of embodied experience dancing affords to dancers and the moment of dancing was addressed as a form of thinking-in-movement (Sheets-Johnstone 1981). During this time, it was still typical that the different dance techniques of modern dance strongly marked the dancer's body. This situation shifted when contemporary dance's eclectic vocabularies required skilled dancers without rigid stylistic imprints on their bodies (Foster 1997). Increasingly inter-disciplinary genres of performance which combine technology, site-specific approaches, and interaction with different species, led to dancers being depicted to embody a moving identity that accumulated and altered through encounters with new choreographic patterns and frames (e.g. Roche 2009). Additionally, throughout the late 20th and early 21st century unfolding choreographic processes based in devising, scores, or other improvisatory means, have likewise begun to underline the artistic agency of dancers, their choices and actions, as an important contribution to the way performances materialize.

In this presentation, I will look into how some progressive forms of language-based choreographic practices orient and can continue to develop the co-embodiment of dancers. My focus here is on collaborative site-specific practices that entail motional exploration of chosen physical environments as well as language-based articulation (cf. Kellokumpu 2019; Kramer 2020; Heimonen & Rouhiainen 2022). In addressing this issue, I will introduce a few concrete practical examples, explore co-embodiment and the impact focused language-use has on dancers' embodiment and agency through a phenomenological lens.

KEYNOTE SPEAKER

ELIZABETH SVARSTAD

The art of dancing in history/research/today

FRIDAY APRIL 26, 09:00-10:00 – UAU-204

Knowledge about dance in the past enables us to reflect upon, question, and make conscious choices about our practice and art from a long and essential perspective. As a dancer and researcher in the field of historical dance, interpreting historical sources for dance is a great part of my work. I use European dance manuals and collections with dance-notated choreographies from the eighteenth and nineteenth centuries to reconstruct dances for performing and teaching. Also, 15 dance books from Norwegian archives were the primary sources for my research on dance as social education from 1750 to 1820.

Reflections on how we can approach past dance practices from a contemporary point of view, the artist and researcher's subjectivity, and what factors come into play when interpreting dance in history are essential parts of my work. A turning point in my research, when I realized that I could not separate the researcher from the dancer, forms the starting point for discussing the importance of the researcher's practice knowledge and bodily experience. Through examples from findings about dance and dancers in history, I will talk about a combination of three methodological approaches that acknowledge how the researcher's experience may affect the upshots. Hermeneutics; interpretation and sense-making in meeting with the historical source material, tacit knowledge; implicit and undefinable in a dancer/dance-literate researcher, and practice-based research; acknowledges practice and an artistic relation to the material being studied in research on past practices.

Elizabeth Svarstad (PhD) holds a BA in dance from The Norwegian Ballet Academy (Kristiania University College), an MA, and a PhD in dance studies from The Norwegian University of Science and Technology. She is an expert in historical dances and teaches at The Norwegian Academy of Music and The Academy of Opera in Oslo. She is also an independent dancer, choreographer, teacher, and researcher. Svarstad is an editorial board member of *The Nordic Journal of Dance* and has published with *Ibsen Studies*, *Dreyer, Frank & Timme*, *Routledge*, and *Bokselskap*, and has contributed to *The Nordic Minuet* (Open Book Publishers 2024). elizabethsvarstad@me.com

The image is a collage of four panels. The top-left panel shows brown and tan draped fabrics. The top-right panel shows grey and white draped fabrics. The bottom-left panel shows teal and blue draped fabrics. The bottom-right panel shows yellow and tan draped fabrics. The word "EVENTS" is written in large, white, bold, sans-serif capital letters across the bottom of the collage.

EVENTS

PERFORMANCE

GUN LUND

Digital Footprints

TUESDAY APRIL 23, 19:30-20:30 – USC-101

Gun Lund has been a choreographer since the 1970s. Artistically consistent, always searching for the ultimate site for the choreographic ideas whether it is 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 her background and broad interest in practice and theory. She has a Master of Art & Technology from Chalmers University of Technology and Archival Studies, University of Gothenburg. She is artistic director of E=mc2 Dance Company and 3rd Floor Dance and Art Venue. Awarded by The City of Gothenburg, The Region West Sweden and The Swedish Arts Grants Committee.
gun@emc2dance.com
emc2dance.com

Åke Parmerud: Composer, sound and software designer, video artist, photographer. International renowned artist and pioneer in the field of electro-acoustic music. Member of The Swedish Royal Academy of Music.

Jonny Berg: Cross-disciplinary performer and creator, Bachelor of Arts, University of Gothenburg interested in the communication between dancer and spectator and the perception of physical actions on stage. Director of Dance Remainings, Gothenburg. Was rewarded the Gothenburg Dance Prize 2023

Hannah Karlsson: Dancer, choreographer educated at Ballet Academy Gothenburg. Member of SPINN Dance Company, E=mc2 Dance and Olof Persson Projects. Own dance works. Rewarded with the Adlerberth Art scholarship

Olof Persson: Choreographer, dancer, visual artist. Dance studies at Performing Art School Gothenburg, sculpture at Örebro College of Art, video and new technology at Valand School of Fine Arts Gothenburg. Artistic director of Olof Persson Projects and 3rd Floor Dance and Art Venue, responsible for the programming. Rewarded by The City of Gothenburg and with the Adlerberth Art scholarship.

We all leave traces behind us - we want to leave traces, be remembered. Some traces are more concrete than others. The foot on the ground, a movement across an agora or across a stage surface. But what remains, what is left behind? Do the traces that the dancers form in space exist other than in our fading memory - the human archive?

In this performance the dancers have an important role to fulfill. It raises direct questions about the dancer's role on stage, as interpreters and (or) as independent artistic creators. What happens when the choreographer gives the power to the dancers to act in real time? The work also points to equality as an important aspect in dance productions.

In Digital Footprints, virtual traces are in focus - an interaction between body and electronics. Together with the composer and video artist Åke Parmerud, Gun Lund and her ensemble have developed a wearable interactive system for scenic use. The dancers in this piece are wearing wireless transmitters detecting spatial movements, speed and force. The connection between body and technology is subtle, but it is not at random; on the contrary, a deliberately created pattern is projected on the floor, as unique digital footprints on stage. It is an advanced technique that demands great sensibility and precision in the dancers' bodies. All the images for the piece are created by the dancers and the choreographer together during the process.

Idea & choreography: Gun Lund
Music, projections and interactive technology: Åke Parmerud
Dance: Jonny Berg, Hannah Karlsson, Olof Persson
Scene and lighting design: Finn Pettersson
Producer: Lars Persson

The performance is supported by: Göteborgs kulturnämnd, Konstnärsnämnden, Region Västra Götaland and Statens Kulturråd.

After the performance it will be possible for the audience to try out the technique themselves.

PERFORMANCE

ANNE GRETE ERIKSEN & ELIZABETH SVARSTAD

Love-dans

WEDNESDAY APRIL 24, 18:30-19:15 – UAR-205

Love-dans is inspired by the Norwegian word lov, which means law. In the performance, baroque movements are subject to spatial reversion and playing with the book of Norwegian Laws. The dance shifts between private and public moods of expression and an exploration of our relationship to law, order, and chaos. The work changes between original eighteenth-century choreographies, newly composed movement sequences in the baroque style, and contemporary choreography performed to baroque music.

Choreography: Anne Grete Eriksen
Dance and choreography: Elizabeth Svarstad
Harpsichord: Gunnhild Tønder
Music by Rameau, Lully, Royer, and Händel
Eighteenth-century choreography by Pecour and Feuillet

Costume design: Magne Kristiansen and Anne B. Solli
Tailor: Magne Kristiansen
Costume adjustments: Kine Økland
Shoes: Eva Solberg
Photo: Nicolas Tourrenc and Magnus Skrede
World premiere 30 August 2013
Love-dans is supported by the Arts Council Norway and The City of Oslo.

Thanks to Anne Marie Tronslin, The Faculty of Law Library, University of Oslo, Birgit Kydle, Riksrevisjonen/Office of the Auditor General of Norway, Liv Indregård, Oslo Tinghus/Oslo District Court, Borgarting Lagmannsrett, and Torill Johme, Advokatfirmaet Selmer, for donating books of Norwegian Laws.

Love-dans had its world premiere at the hayloft at Bogstad Manor, Oslo in 2013. The performance was a 20-minute commissioned work for the international conference The 18th Century in Practice hosted by the Norwegian Society for 18th Century Studies. Later, Love-dans was performed in Aarhus, Stockholm, and Eidsvold 1814 before it was revived as a full evening performance at Oslo ladegård in 2022.

Anne Grete Eriksen, Professor in choreography at The Oslo National Academy of Arts. As a dancer and choreographer, she has created projects, choreographies, and staged work in dance, theatre, opera and film, and multi-disciplinary projects often associated with Dansdesign presented on national and international venues, festivals, and institutions.
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Elizabeth Svarstad (PhD), dancer, choreographer, historian, and a specialist in baroque dance. She studied baroque dance in France, England and the USA and is Norway's foremost specialist in baroque dance and early dance. She has created and performed in dance performances, concerts, opera productions and solo performances in Norway and abroad.
elizabethsvarstad@me.com

Gunnhild Tønder, harpsichordist. She is performing throughout Scandinavia as a chamber musician and soloist and has worked with orchestras such as Orchestre Les Siecles, Oslo Philharmonic, TSO, Barokkanerne, Arctic Symphony, Norrlands Opera, Athelas Sinfonietta, Nordic Network for Early Opera, and Opera Australia.

Special interest groups

WEDNESDAY APRIL 24, 17:00-18:00 – UUN-303/305/306/307

NOFOD has five special interest groups where NOFOD members and others can discuss and network around specific themes of interest. At the conference four interest groups will meet. The meetings are open to all conference participants, regardless of membership status. Just join the session of your interest! If you have any questions about the groups, please contact the conveners of the groups.

The groups are:

- **Dance Pedagogy:**
Convened by Tuire Colliander, tuire.colliander@uniarts.fi
- **Folk and popular dance research:**
Convened by Petri Hoppu, petri.hoppu@oamk.fi
- **History – Past and Present:**
Convened by Hanna Järvinen, hanna.jarvinen@uniarts.fi and Lena Hammergren, lena.hammergren@teater.su.se
- **Artistic research:**
Preliminary convener is Leena Rouhiainen, leena.rouhiainen@uniarts.fi
This group needs a new convener, if you are interested, please contact Leena Rouhiainen before or during the meeting.
- **Dance as Service – New Roles of Dancers and Dance Organisations in Society:**
Convened by Kai Lehtikainen (This group is not meeting at the conference)

BOOK LAUNCH AND MINUET DANCING

The Nordic Minuet – Royal Fashion and Peasant Tradition

THURSDAY APRIL 25, 18:30-22:00 – UAR-205

NOFOD in collaboration with the Nordic association for folk dance research (Nff) invites you to an evening event on the occasion of launching the book *The Nordic Minuet. Royal Fashion and Peasant Tradition*. The eleven authors will contribute.

About the book

This major new anthology of the minuet in the Nordic countries comprehensively explores the dance as a historical, social and cultural phenomenon.

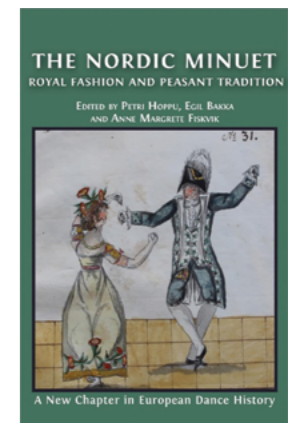
As well as situating the minuet in different national and cultural contexts, this collection marshals a vast number of sources, including images and films, to analyze the changes in the dance across time and among different classes.

Following the development of the minuet into dance revival and historical dance movements of the twentieth century, this rich compendium draws together a distinguished group of scholars to stimulate fresh evaluations and new perspectives on the minuet in history and practice. *The Nordic Minuet: Royal Fashion and Peasant Tradition* is essential reading for researchers, students and practitioners of dance; musicologists; and historical and folk dancers; it will be of interest to anybody who wants to learn more about this vibrant dance tradition.

Event schedule

- | | |
|---------------|--|
| 18:30 – 19:30 | Mingling |
| 19:30 – 20:30 | The author panel presents the book, including film examples and demonstrations. It will mostly be in English but with some translation to and from Nordic languages. |
| 20:30 – 22:00 | Dance evening. There will be some instruction of minuets from Finland and Denmark and time to dance them. |

The event is open for conference participants and other guests and has no entrance fee. Drinks and refreshments will be available for purchase. You can pay with Vipps, but people without a Norwegian phone must have cash, we don't take cards.



This is a thorough, rigorously researched and original contribution to dance scholarship which will become a definitive volume on the subject of the minuet in northern Europe. It will stimulate fresh evaluations and lead to interesting comparative studies. The large amount of illustrative material, both static and moving images, will make it most attractive to readers, especially students and amateur historical and folk dancers, as well as to musicologists.

Theresa Buckland, Emeritus Professor of Dance History and Ethnography at the University of Roehampton



ABSTRACT ACTS

Choreographing with Space

Choreographing with Space presents reflections gathered during the work on the master thesis 'Choreographing with Space'. The thesis examines the ways in which space has agency in choreographic processes and presentations. Bruno Latour's actor-network-theory is used to map out spatial actors and their agencies. The project further explores how spatial agencies can influence choreographic experiences in ways that inspire positive change. There is a focus on the differences and similarities of dance and choreography, as inspired by post-dance discussions, and how each field can contribute to increased spatial awareness, sensitivity, and meaningful interactions with both humans and nonhumans. By using methods of artistic research, choreographic practices, and a/r/tographic propositions, the concept of space is explored in ways that harmonize with Rosi Braidotti's views on critical posthumanism. This research offers a small contribution to the overwhelming task of creating a better future. Dance and theater spaces offer opportunities to test and share alternative worlds and different ways of being together. By using choreographic ways of thinking, it is possible to create gatherings that inspire poetic movements and interactions in a western world that seems to have oppressed certain ways of dancing and physical expression. Changing how we relate to space may change the way we think. By sharing my experiences during this research, I hope to open for a discussion on possible repercussions, outcomes, alternatives, and directions for these thoughts and methods.

Maggi Asbjørnsen is a dance artist based in Kristiansand, Norway. She has a bachelor's in dance pedagogy from the University of Stavanger and has experience working as a dance pedagogue, dancer, and choreographer. Her increasingly deep interest in choreography led her to a master's in fine arts at the University of Agder in Kristiansand, where she focused on space as an active agent in choreographic processes from a critical posthuman viewpoint. maggiab@gmail.com

Teaching contemporary dance – a workbook

Anne-Linn Akselsen is Associate Professor and directs the Bachelor Program in Contemporary Dance at Oslo National Academy of the Arts (KHiO), where she's also been Prorektor. She danced for many acclaimed choreographers including De Keersmaeker/Rosas. With her company Human Works, she has toured her choreographic work extensively. She teaches for festivals, companies, and institutions internationally, and held positions at P.A.R.T.S. and UiS. She is educated at the Royal Swedish Ballet School and P.A.R.T.S. both cycles. anneakse@khio.no

Sarah Many is a choreographer, writer and scholar whose work has been performed internationally. She has held guest artist positions at New York University and Amsterdam School of the Arts among others; residencies include Montreal Danse, Atlantic Center for the Arts, Banff Centre for the Arts and Culture. She holds a degree in Dance and Russian Studies from Smith College and a post-graduate degree from DasArts. She is the recipient of a Fulbright Fellowship in Choreography. sarah.manya@gmail.com

We invite you to a discussion workshop with artists, teachers, and students with a brief research presentation. The project "Teaching contemporary dance – a workbook" aims to both investigate and document methodologies, practices, and different ways of teaching, in the contemporary dance field. The project aims to map out different lineages of thought and practices, asking questions such as "what is technique" and how we relate to new and traditional forms, as well as provide documentation on artists' experience in teaching and sharing their practices. Through this workshop, we aim to discover what important questions are relevant to the new generation of artists, teachers, and students to add to the research project and connect to others who may have experiences to share.

The project's final result is envisioned as a book project that aims to be both a textbook for students of contemporary dance, as well as a source material for those interested in the development of contemporary dance practices and how they are transmitted. The project represents the first step in developing a new and significant contribution to knowledge about pedagogical techniques in contemporary dance. As the term contemporary dance contains a broad field of methods and practices, the pedagogical techniques are rarely clearly explored. Many questions arise in this attempt to catch the practice and embodied knowledge in this field – how do we record knowledge that exist only within the bodies of the practitioners? How does this influence how we pass on this information in our teaching practices? What is the best medium to record and discern the web of thoughts and practices that is contained within contemporary dance? How does what we teach influence how we teach it?

Stordansaren og danseløva

Ordet dansar er både nordiske og mange europeiske språk brukt om dei som dansar for eit publikum. I dag med framveksten av utdanningar for dansekunst, blir diskursen om dansaren formidla som tilsynelatande almenngyldig for all dans. I samværsdans er ordet dansar ikkje brukt åleine, og diskursen passar ikkje. Det er den vi finn i konferanseinnbydinga, så dette rundebordet er eit forsøk på å visa eit omgrep og ein diskurs som passar der. Der kallar vi ein som dansar godt og ofte for ein stordansar eller ei danseløve. Vi finn det naturleg å knytta rundebordet til tema frå den nye menuettboka. Slik vil vi ta fram individ som har vore viktige for dansen menuett i dei nordiske landa og visa korleis dei plasserte seg, men vi vil også sjå på andre dansande individ frå samværsdansen. Tema for den enkelte deltakaren er sette opp nedanfor:

- **Egil Bakka:** Stordansaren – dansaren og danseløva – statistikk frå norske aviser i 250 år
- **Anders Christensen:** Den siste generasjonen av danske folkelige menuettdansere
- **Anne Margrete Fiskvik:** En menuettdansende danselærer
- **Petri Hoppu:** En nåtida menuettdanser i Finland
- **Göran Andersson:** En adlig svensk stordansare
- **Mats Nilsson:** Seglande stordansare på Liseberg

Egil Bakka. Professor emeritus, Norges teknisk-naturvitenskapelige universitet, tidlegare direktør for Norsk senter for folkemusikk og folkedans, Trondheim. egil.bakka@ntnu.no

Anders Christensen. Mag. art., tidlegare Arkivarie Dansk Folkemindesamling, København og timelærer ved Det Fynske Musikkonservatorium, København. andc@outlook.dk

Anne Margrete Fiskvik. Dr. Professor i dansevitenskap Norges teknisk-naturvitenskapelige universitet, Trondheim. anne.fiskvik@ntnu.no

Petri Hoppu. Överlärare i dans, Uleåborgs yrkeshögskola, docent i dansforskning, Tammerfors universitet. petrihoppu@oamk.fi

Göran Andersson. Tidligere Arkivarie, Smålands musikarkiv, Växjö. goran@allt2.se

Mats Nilsson. Dr. Tidligere Universitetslektor, Etnologiska institutionen, Göteborgs universitet og Danshögskolan, Stockholm. Trondheim. matsgnilsson@telia.com

LECTURE DEMONSTRATION – SESSION 21

An S-shaped Curve: A Lecture Demonstration Exploring Movements, Gestures and Storytelling in Odissi

Dr. Priyanka Basu is a Lecturer in Performing Arts at the Department of Culture, Media and Creative Industries, King's College London, UK. Her first monograph, *The Poet's Song: 'Folk' and its Cultural Politics in South Asia* was published in October 2023 from Routledge UK (South Asian History and Cultural Series). She has been trained in Odissi for 15 years and has performed in Japan, India, and the UK. In 2016, she was one of the participants at the Summer Dance Residency in Nrityagram, India. Her writings on dance, pedagogy, history, and cultural politics have been published in *Cultural Trends*, *Inter-Asia Cultural Studies* and edited volumes.
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This lecture demonstration focusses on the Indian classical dance style of Odissi originating in the eastern Indian state of Odisha. Odissi is a distinctive dance style marked by fluid upper torso movements, bends in posture and the signature S-shaped curve. I have been training in the Odissi dance style for 15 years, and currently exploring the style as is being developed by my mentor, Guru Bijayini Satpathy. In developing a new vocabulary for the Odissi, Satpathy combines the basic elements of the dance style with Western body conditioning techniques as well as the movement grammar prescribed in ancient Indian treatises. Following my ongoing training with Satpathy, I propose to situate this learning within questions of practice and contexts to show the directions in which these practices are heading. I also choose to focus on the educational element of this training and practice to understand how Satpathy is facilitating equity, freedom, and inclusion in a traditionally rigid 'classical' dance style. In turn, I will also bring in the example of dance-movement based pedagogy, such as practical dance workshops, that I run at my institution in my role as a Lecturer.

This lecture demonstration is designed to inform and invite onlookers as they understand the dance form of Odissi. It will start with exploring simple hand, feet and facial gestures thus moving on to more complex grammatical units of movement. Further, the demonstration will show how simple postures can become stylised through creative practice and therefore, create new movements from within the existing grammar. Finally, the demonstration will conclude with a storytelling narrative from the traditional Odissi repertoire to show how gestures, movements, expressions, and texts come together. Overall, the lecture demonstration builds on my dancer's experience as an adult learner and how my own perception of 'dancerness' has been shaped through a self-reflective rigorous pedagogy.

MOVEMENT WORKSHOP – SESSION 5

From anthropocene to symbiocene

Olive Bieringa is a dance, performance and visual artist working at the intersection of social and creative practice, pedagogy, and healing. She collaborates with Otto Ramstad as the BodyCartography Project for twenty five years. She is a teacher, and practitioner of Body-Mind Centering and a program director of Somatic Education Australasia. She is a working board member, curator, and producer for PRAXIS Oslo. She is a doctoral candidate at the Theatre Academy, Uniarts Arts, Helsinki. Her research questions how tools from dance, choreography and somatics can support our collective evolution in this moment of planetary crisis. Learn more at www.bodycartography.org

In this workshop we will offer practices for living and dying together on a damaged earth drawn from the performance work *Resisting Extinction*. These ecosomatic practices have been developed from the somatic approach of Body-Mind Centering®.

Resisting Extinction grapples with a problem that is existential and urgent with an approach I feel is missing in the larger cultural discourse around this crisis. How do we personally and collectively reckon with this ecological crisis with our physical and emotional bodies? Can accessing our bodies help us tangibly realize we are not separate from our surroundings? Can we expand our ecosomatic sense of existence to include more relations, more kin, more support? Can direct experience give us more agency? Agency to take action to resist our own extinction? How should we grieve our own potential extinction and those of many other species around us?

Ecosomatics is a dynamic approach to living and learning which engages us in embodied practices to bring us into deeper relations with the world in which we live. Together we will practice living, breathing, sensing, perceiving, digesting, dying, and decomposing to help us perceive more of the whole scale of the sensitivities and intelligences within us, the human and non-human, the transforming spaces, the before and after.

PAPER PRESENTATION – SESSION 16

External focus effectiveness in dance class contexts: Examining motor learning and teaching outcomes

Extensive research over the last two decades in the domain of motor learning and performance shows that movement outcome and learning are superior when using an external focus, relative to an internal focus of attention. But how does this scientific body of knowledge translate into dance contexts? As of today, dance-specific research is limited and lacks ecological validity.

This pedagogical research project examines external focus effectiveness in dance class settings in which educators were asked to consciously adopt predominantly external attentional focus strategies in their teaching practice. We investigate the experience of both the dance educators and the students in the teaching and learning process, skill mastery and emotional response. As a second objective, this study compares external focus effects in dance training to years of dance technique experience. Twenty undergraduate dance and musical theater students and three dance educators participated. A mixed method design was utilized, collecting data on the students' and educators' subjective experiences.

Our results suggest that implementing external focus strategies in dance class settings can have a substantial effect on the students' perceived learning processes, performance outcomes, motivation, and psychological health and well-being. Dance educators experienced external focus strategies as being easily applicable to existing practices, and an effective teaching method. Furthermore, an external focus of attention promotes an inclusive, implicit, and task-oriented teaching style that supports student autonomy and artistry. Thus, the systematic implementation of an external attentional focus approach can be an effective tool to facilitate optimal motor learning and performance conditions in dance education.

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PAPER PRESENTATION – SESSION 6

We have different understandings of time – Codesign and negotiation of an artful encounter with dance for children in schools

Gunhild Brønne Bjørnstad, an Associate Professor of drama/theatre at the Faculty of Teacher Education and Languages at Østfold University College, teaches drama, aesthetic learning processes and interdisciplinary creative projects. Bjørnstad is a participant in the research project pARTicipED, aiming to bridge the educational and artistic sectors in schools. She is a member of the research group KUNNSKAPELSER [Knowledge creations]. Research interests include aesthetic and artistic processes, intercultural encounters and arts education in a global perspective.
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Kristine Høeg Karlsen is Professor of pedagogy at the Faculty of Teacher Education and Languages at Østfold University College, and professor II at OsloMet. She leads the research project pARTicipED, aiming to strengthen student teachers in cross-sector collaboration. She contributed to establishing Nordic Journal of Dance and was editor of the first issue. Research interests include dance and aesthetic learning processes, cross-sectoral collaboration, interdisciplinary learning and teaching. Karlsen has also edited several anthologies.
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In this paper, we investigate the research question: What do dance art students and teacher candidates negotiate about in the process of co-designing a dance art project for pupils in school? We share insights gained from the research project, pARTicipED, in which teacher candidates and dance art students collaborated to create and implement a dance art project for pupils in school, framed by the national programme Cultural Schoolbag (TCS). In Norway, all children in schools are entitled professional artistic productions from a variety of artistic fields, including dance, through TCS. One of the challenges in the programme has traditionally been that the educational and the artistic sector lack mutual understanding and collaboration to ensure quality in the implementation of art for the children.

Through the pARTicipED project (2020-2024) this gap is addressed with laboratories aiming to bridge the two sectors. In our laboratory we created “third spaces”, where dance students and teacher candidates co-designed an artful encounter with dance for children in schools. The third space is intended to facilitate mutual benefits and responsibilities among the participants in the creative process.

Our research methodology is inspired by the arts-based research methodology paint-thinking, as we believe the act of painting activates the thought and assists the students’ tacit knowledge to be expressed. We interviewed students in mixed groups, asking them to paint-think their processes.

We have concentrated on the visual expressions but supplied with thoughts and statements from the oral interviews. Through a visual analysis, we have identified three areas that the students negotiate about, namely feelings, time, and their roles in relation to the arts and the pupils. We aim at unfolding these negotiations by elaborating how the students navigate within them to gain competence, and we visualise how the negotiations entangle through a 3-dimensional model.

LECTURE DEMONSTRATION – SESSION 19

In the times of this body

As dancers, we are thoroughly trained in embodying material, transforming external ideas into movements, and we are skilled in sensing and experiencing different intensities of physical states. In certain contexts, this craft is overlooked, and we want to challenge the still predominant notion that “the trajectory for maturing as a dance artist seems to include becoming a choreographer” (Chrysa Parkinson, *Tribal Currencies*, 2014).

In the format of a 45-minute lecture demonstration, we would like to invite participants into our current research. During our MA in Dance at KHiO we found a common interest in questioning what it means to work as a dancer. With a long-lasting commitment to the skill-based craft, we want to insist on being dancers, even when making work. The questions for us revolved around how we could make work from the inside-out; how we could rely on the sensed experience of material rather than a thematic entry point. How could that space be facilitated? What framework is needed for us to work from the dancing body? How do we maintain and sharpen our skills as dancers in the process? Can the work still shed a light on important matters?

Together we have made a dance production, collaborated on written material, and presented our work. In all formats we insist on the dancing body and the knowledge it holds as our point of departure.

In this lecture-demonstration the participants will get an insight into our research and current questions by letting them observe and experience physical tasks and states that we have developed. Furthermore, we will guide them through images, texts, and other relevant material in our work. Hopefully, this can open a dialogue about how and in what way we as dancers can maintain and trust our skills and bodily knowledge.

Marlene Bonnesen holds an MA in Dance from KHiO in Oslo (2021-2023), and a BA in dance and choreography from The Danish National School of Performing Arts (2011-2015). She is co-founder and member of the collective Danseatelier in Copenhagen and has worked with choreographers and directors such as Tina Tarpgaard, Tali Rázga, Naya Moll, and Ellen Jerstad. Her training and focus as a dancer is highly informed by the movement principle Body Weather Technique.
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Emilie Karlsen holds an MA in Dance from KHiO (2021-2023) and a BA from Northern School of Contemporary Dance (2013-2016). She performs in works by Elle Sofe Sara, Geir Hytten, Lisa Bysheim, Rina Rosenqvist, Carl Aquilizan, Panta Rei Danseteater, among others. With a strong interest in exploring what it means to work as a dancer, she is finding ways of working ‘inside-out’ through bodily exploration, rather than predetermined outcomes, as a continuous and sustainable practice.
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MOVEMENT WORKSHOP – SESSION 11

Educating for the performative pedagogue in teacher education

Annette Brandanger is a freelance dance artist, teaching artist and project creator/choreographer. Educated from Trinity Laban (BA) and Post Grad program Transitions Dance Company, The National Arts Academy in Oslo (PPU) and The Norwegian Academy of Music (Mentoring). She has been active board member with SANS since 2014 with role as chair since 2017. She teaches across age groups from amateur to professional level and creates art projects often of interdisciplinary character.
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Kristine Høeg Karlsen is a Professor at Østfold University College and holds an II-position at OsloMet. She serves as the project leader for the Norwegian Research Council-supported project pARTiciPED, designed to empower teacher students in collaboration with the Cultural Schoolbag. With a decade of active involvement in SANS, she played diverse roles and contributed to the establishment of the Nordic Journal of Dance. Her research interests encompass dance pedagogy, interdisciplinary approaches, and aesthetic learning.

Tuva Bjørkvold is an Associate Professor at Oslo Metropolitan University and holds the title of Excellent teaching practitioner, actively contributing to the continual enhancement of education quality at OsloMet. Among others, she is actively involved in the research projects «Partnership in education», enhancing practice based master thesis and “Critical thinking in primary education”. Her research interests include exploratory and interdisciplinary approaches to teaching and learning, encompassing initial education, critical thinking, and literacy.

In a Nordic and international perspective, a variety of scholars have contributed to legitimising and defining dance as a fully-fledged art form in school. In Norway, dance is part of physical education and music. This workshop contends that comprehending learning through dance and adopting a performative approach can significantly enhance the overall educational experience for pupils. The question arises: How can Teacher Education empower future teachers to excel in creating beautiful dance projects with their pupils?

For those who are not physical education teacher students (PETE), teacher education programs in Norway provide limited opportunities to prepare for the role of a performative teacher in schools. In this workshop, we will showcase excerpts from a four-hour design specifically crafted for fifth-year students at Teacher Education at Oslo Metropolitan University. This initiative stems from a cross-collaborative effort between OsloMet and SANS (Center for dance practice in school). Utilising embodied methodologies and underpinned by theoretical conceptualisation, we engage the audience in a sensory didactic design. The bridge between academic research and practical work in the Teacher Education is important, acknowledging that discovering the dance within one's body may take some time.

During this workshop, we aim to foster a collaborative exchange of experiences, exploring our methods of engaging student teachers in dance. Specifically, we will delve into the pivotal role of the performative pedagogue in today's educational landscape. Who embodies this pedagogue, and how might it pose a challenge for school teacher to embrace this role. The workshop will shed light on the potential difficulties in finding the performative pedagogue and the ensuing challenges for integrating dance and embodied practice in contemporary school settings.

PAPER PRESENTATION – SESSION 22

Northern and Proud: Dance Practice and the Embodiment of Class

This paper shares research conducted with dance artists who self-identify as coming from working class backgrounds in the Northern UK. It interrogates the notion of the embodiment of class in performance and choreographic practice. I propose that the dancers' embodied knowledge, and thus their embodied expression and artistry are intertwined with their classed bodies.

I examine the ways in which the dancer, the dance and their dancing, carry particular social and class identities. Alongside scrutinising the dancers' insider perspectives, I analyse the dance works that they produce. The subject matter of the works discussed draw directly upon the artists' class identities. I engage with artists such as; Gary Clarke (Coal and Wasteland 2016), Josh Haigh (S-Cum 2023), Oona Doherty (Hope Hunt and the Ascension into Lazarus 2015), Co Chameleon (Rites 2008), Rachel Krische and Keira Martin.

Using Bourdieu's cultural framework and theories of practice and habitus (1977, 1984, 1990) I interrogate the physical, social and cultural currency that these dance artists hold. I ask, how does (or how can) the dancer transform and reform traditions of class? I examine how intersectional, embodied perspectives (specifically class & ethnicity and class & gender) inform our engagement with the dance and the dancing.

I investigate how the notion of the 'classed body' and the social (re)productions of class identity are embedded and embodied in the dancers' work. I reflect on the constitution of working-class dancing bodies in relation to their; choreographers, their education and the spectator. Western theatre dance is often framed in the context of predominantly middle-class spaces that give privileged access to a cultural elite. I consider how these artists' practices may disrupt an otherwise hierarchical 'othering' of the dancing body in performance.

Beth Cassani is a choreographer, teacher, and dramaturg. Her work has toured internationally including commissions for; Scottish Dance Theatre, Company Chameleon, Intoto, Edge, Workmoves and independent projects such as G.O.A.T with Joseph Mercier. She works as a mentor and dramaturg for independent dance artists and dance organisations such as by Vanessa Grasses outdoor, participatory project Mesh, Phoenix Dance Theatres Choreographers and Composer's Exchange and Yorkshire Dances Performing Gender. Beth is currently Course Director of the BA Dance and MA Dance & Choreography programmes at Leeds Beckett University, UK.
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PAPER PRESENTATION – SESSION 24

Dancing faith and portraying migrant identity: analysis of Bolivian community dances in northern Chile

Martina Cayul Ibarra, Master (c) in Latin American Art, Culture and Thought at the University of Santiago de Chile. My thesis is about Korean food, migration and territoriality at Santiago-Chile. General Manager of the Jayma project of the University of Tarapacá and the Pontificia Universidad Católica de Chile, which is funded by the Ministry of Science and Technology (CONICYT-ANID) and seeks to promote the development of the Arts, Humanities and Social Sciences. Principal researcher of FONDART 666184 project, about Bolivian and Peruvian communities in the north of Chile. I coordinated the Circle of Studies in Art, Territory and Technology in the Southern Cone, under the auspices of the National University of San Martín (Argentina). martina.cayul@usach.cl

The territory of northern Chile is characterised by a multinational history and by maintaining a fluid or open border character, at least in practice. This is why it is possible to find dances that come from Bolivian regions and whose origin is not always recognised. Particularly in the religious festivals of the Tarapacá region, both in the town of La Tirana where every July they celebrate the Virgin, as well as in the streets of the Bolivian neighbourhood of the city of Iquique in honour of Tata Santiago, one can observe the display of various dances. Groups from different Peruvian, Bolivian and Chilean regions are summoned to dance in the pasacalles, in an instance that breaks down the separations of the nation-state and reveals a shared history and present through dance.

This paper aims to give an account of the characteristics of the dances present in the celebrations of the Bolivian community in the Chilean city of Iquique. This arises from fieldwork carried out during 2023 between May and November. Non-participant observation and interviews were carried out with dancers and choreographers from the Bolivian community, who tell of a learning process that accompanies them in their life stories and a constant search to present their culture in other territories. In addition, the complexity of the organisation of the festivities will be presented, in which there is not only a commitment on the part of those who organise the festivities to practice their dances, but also a sumptuous expenditure for the benefit of the community and the patron saint who is being celebrated.

PAPER PRESENTATION – SESSION 6

Dance Pedagogy as Playful and Intra-active Practice: Drawing and Moving as Reciprocal Partners Supporting Inclusion in Dance

In my presentation, I will discuss the early years dance pedagogies as emergent and intra-active practices. I approach the topic from the perspective of a pedagogue-dancer-researcher, who is currently completing her doctoral thesis in the field of artistic research. The thinking and knowing in my research unfold in and through practice, followed by bringing embodied experiences into dialogues with theories. My research methodologies are emergent and playful, aiming to include the children and the surrounding circumstances as active and agential co-producers of the pedagogical spaces. My research is based on dialogical philosophy, as introduced by Buber, and on Barad's agential realism, brought into an early years pedagogical context by Lenz Taguchi.

Research evidence shows that a broad understanding of dance and using inclusive dance pedagogical approaches would be beneficial for creating meaningful experiences in and through dance. Based on my research, I propose adding multimodality to dance pedagogical practices by using drawing-based methods as dance pedagogical tools. I argue that this will support the inclusion of diverse participants, as drawing may also facilitate sharing the creative artistic agency more equally between participants of different ages and abilities.

I will articulate, how the philosophical Deleuzian concept 'line of flight', which describes a new and surprising idea, can serve both as a theoretical tool for a dance pedagogue and as a visual impulse for embodied thinking in dance improvisation. This drawing-based method can both be used to reflect the experiences of dancing and applied as part of pedagogical documentation. I argue that this multimodal approach supports the multiple communicative potentials present in a heterogeneous group of participants as well as highlights the interdependencies between theory and practice in early years.

Tuire Colliander is a dancer, dance pedagogue, and PhD candidate currently working on her artistic doctoral research project 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 the contemporary dance company Xaris Finland. In her doctoral thesis, she is investigating the early years dance pedagogy with a dialogical, emergent, intra-active, and playful approach. She is also focusing on questions of ethical, inclusive, and respectful means of encounter through dance. tuire.colliander@uniarts.fi

LECTURE DEMONSTRATION – SESSION 8

Dance like a Man: Masculinities in Indian Dance Performance

Ann R David PhD, Professor of Dance & Cultural Engagement, is Visiting Professor, King's College, London, and Emerita Professor at University of Roehampton where she worked for 17 years, including as Head of Dance (6 years). Her research spans dance anthropology (ritual, migration, diaspora, embodied practice) and South Asian classical & popular dance; her dance training includes ballet, contemporary, folk, bharatanatyam & kathak. She has published widely on dance, migration & ritual and her book on Indian dancer Ram Gopal has just been published by Bloomsbury. a.david@roehampton.ac.uk

Giridhar Raghunathan is a PhD candidate in Dance Studies at the University of Roehampton, London, UK. He holds master's degrees in Bharatanatyam (Bharathidasan University, India) and in Medical Nanotechnology (SASTRA University, India). His research interweaves classical Indian dance, gender and sexuality. He has delivered lectures and workshops in India, North America and Europe. He is the co-organiser of the biennial international conference on Emerging Trends in Classical Indian Dance Research. raghunag@roehampton.ac.uk

This lecture demonstration uses both theory and practice to investigate the phenomenon of the male classical Indian dancer, focussing on historical performer Ram Gopal and contemporary presentations of the dance-form. We compare traditional Nrta (non-narrative dance) technique observed in Ram Gopal's Dance of Siva with the contemporary presentation of Shiva Tāndava. We argue that although the movements of Ram Gopal and the contemporary male dancer adhere to the traditions of bharatanatyam, there is a historic evolution in the execution of movement, particularly with regards to the enhanced display of strength and vigour through acrobatic and powerful moves in current bharatanatyam practice. This insistence on the display of vigorous moves is driven by the need to ascertain that the dancer is masculine, although the dance-form is often associated with feminine grace. Ram Gopal's masculinity was not a conventional masculinity but an androgynous one which through its distinct nature differed from heterosexual masculinity on display. Associating his identity with the powerful, potent form of Siva, Gopal's dance consciously created a persona of masculine virility – a hypermasculinity – perhaps all the more important at a turbulent time of transition in Indian dance (1940s-60s).

The dance demonstration will indicate how such a dancer has been both a carrier and reformer of tradition by exploring modes of present-day performance that challenge notions of fixed, gendered roles in Indian classical dance. The demonstration will highlight the stylistic differences in the choreography of the popular Siva dance piece Natanam Aadinaar. Excerpts from Ram Gopal's performance for the piece are compared with contemporary presentations of the same piece by male bharatanatyam dancers. This illuminates the difference in abstract dance technique used by Gopal vs. the 21st century male dancer, strengthening the argument that change in movement vocabulary is dictated by evolution in perceptions of masculinity.

PAPER PRESENTATION – SESSION 7

Dancing with Ghosts: Dancers' Embodied Experiences and Affects in Virtual Reality with Avatar Representations

GhostDance is a research project that looks at the interplay between physical movement and virtual interaction, exploring how this dynamic fosters a peculiar form of embodied intelligence, enriching the dancer's repertoire with novel kinesthetic insights. This study investigates the novel intersection of dance and virtual reality (VR), focusing on dancers' experiences when engaged in choreographed dance duets with ghostly avatar representations of absent partners.

The paradigm shift introduced by dancing in VR transforms traditional notions of space and performance. The fusion of virtual audio and sound amplifies the emotional resonance of movements, allowing dancers to perform in immersive environments that transcend the limitations of traditional stages. The altered perceptual field, shaped by the technological apparatus, renders a crafted and almost hallucinatory reality that extends dance beyond conventional boundaries, prompting innovative choreographic expressions and collaborative endeavours. However, this transformation also raises critical questions that we need to address. What are the technical and emotional intricacies of adapting to a medium that blurs the boundaries between reality and simulation? How do dancers perceive and interact with the avatars as stand-ins for absent partners? How does the virtual presence compensate for the absence of a physical partner, and how does this unique experience influence their artistic expression? Do dancers reinterpret and expand upon previously choreographed duets?

Through in-depth interviews, this research aims to unravel the intricate tapestry of emotions, challenges, and creative possibilities that emerge when dancers engage with virtual avatars in previously choreographed duets. The experiment involves dancers revisiting duets originally performed with flesh and body partners, now embodied by ethereal avatars in a VR environment. Through qualitative interviews (performed using the Explication method (Vermersch, 2012), dancers reflect on their encounters with these spectral representations, delving into the nuances of connection, presence, and artistic expression.

Cecilia De Lima Currently, Cecilia is a Professor at the Bachelor and Master Course from Escola Superior de Dança in Lisbon. Since 1999 she developed her work as a dancer and choreographer, collaborating with several artists across Europe. She earned her PhD in 2017. Her research work explores dance ties to phenomenology, cognitive sciences, and digital technologies. From 2016 to 2023, Cecilia was a Professor at the Dance Bachelor and Doctoral Programmes from the University of Lisbon. ceciliadelima@gmail.com

Silvia Pinto Coelho Researcher at ICNOVA-FCSH, UNL, and choreographer, she has a PhD and a master's degree in Communication Sciences, a degree in Anthropology and a bachelor's degree in Dance. She has been presenting her choreographic work since 1996 and has participated in research processes, pedagogy, and films with collaborators from various fields. At ICNOVA, she is a member of the Performance and Cognition group. She has been the director of the online magazine INTERACT since 2019. silviapintocoelho@gmail.com

Rui Filipe Antunes Rui explores human body representations through algorithmic processes. Integrated researcher at CICANT, Universidade Lusófona he collaborates with INET-md. PI of the Ghostdance project (EXPL/ART-PER/1238/2021), he investigates dance movement in interaction with virtual reality. With a doctorate in Computational Arts and Technologies from Goldsmiths, University of London, he was Marie Skłodowska-Curie Fellow at MIRALab, University of Geneva, and BiolSI, University of Lisbon. Earlier, he pursued Sculpture and Visual Arts courses at Ar.Co. rui.antunes@ulusofona.pt

LECTURE DEMONSTRATION – SESSION 15

New Organs: SOMAi and Wings

Klaas Devos (BE, 1985 - he/him/Q.) practice focuses on the impact of technology on perception and attention in dance. He initiated Reach and Collabs. in 2022, an interdisciplinary network and studio for embodied and computational creativity in Brussels. Supported by LWT3, a Milanese start-up for data-analysis, they focus on more-than-human performances as a means to address shifting biopolitics in contemporary dance. Devos graduated in performing arts studies at the UAntwerp and completed dance studies at the Royal Conservatoire Antwerp, P.A.R.T.S., and a pass in Brussels. Since 2020, he is a joint PhD. fellow in the arts at the Royal Conservatoire and the UAntwerp

How are new digital technologies informing the way we perform and think about dance? Research project **New Organs** explores the creative potential of data processing, human-machine interaction, and biotechnological applications in Western contemporary dance creation. The practice-based research investigates the impact of computer software and hardware on contemporary notions of human embodiment and corporeality in creative dance processes. To do so, Devos and his team produced innovative technologies for improvised contemporary dance, named SOMAi and Wings. Both experimental projects develop in an interactive choreographic installation. Through research performances, we investigate the technological conditioning of human embodiment in dance arts and delve into the ethical implications of commodifying bio-data mining and bio-data surveillance in live and mediated dance performances.

SOMAi is a dance inspiring software based on three years of international field research in somatic-based dance practices – a dance genre that focuses on physical and organic experiences. The goal of the project is to examine to what extent computation can unveil the introspective nature of creativity in dance. SOMAi functions as an interface that allows its users to select physical tasks and ask questions to a performing dancer. Because this software remediates experiences in dance into sounds, visuals, and poetry it allows a more interdisciplinary and inclusive inquiry of the dance performance.

Wings proposes a more-than-human dance form by diving deeper into the somatic dancing body than ever before. The dancer wears a biometric garment that producer LWT3 describes as ‘an intelligent wearable digital monitoring system’. Wings supports the immediate motion-capturing through its 41 build-in infrared sensors; and simultaneously obtains 16 biometric signatures via build-in electro-pads. The project opens up new avenues in dance and its dramaturgy by considering biodata (heartbeat, muscle tensions, etc.) as an embodied and disembodied creative material.

PAPER PRESENTATION – SESSION 13

Undancing Neurotypicality: On Butoh and Autism

Julie Dind is a PhD candidate in Theatre Arts and Performance Studies at Brown University (USA), a butoh dancer, and half of the a(u/r)tistic couple Gerstlauer-Dind. Her work autistically explores autistic modes of performance. Her dissertation, provisionally titled “A(u/r)tistic Wor(l)ding” argues for the necessity to understand autistic ways of being in the world, and by extension, autistic artistic practices, in and on autistic terms. julie_dind@brown.edu

Butoh, an avant-garde dance form which emerged in Japan in the 1960s, has been discussed in terms of a “deconstruction,” a “shedding,” or an “unlearning” of the social or “civilized” body. Encountering a video of Hijikata Tatsumi—the founder of butoh dance—as a teenager, I encountered a body that escaped the demands to perform neurotypicality and to perform neurotypically. At a time when autism was still unnamed in my life, my body in crisis resonated with Hijikata’s dance of the “body in crisis”: I found autism in butoh and butoh in autism. In this paper, written from my perspective as an autistic butoh dancer, I explore the resonances between butoh understood as the unlearning of the (neurotypical) social body and (my) autistic embodiment. I argue that butoh represents a dance that preserves a space for the gestures that French educator, writer and filmmaker Fernand Deligny (who dedicated part of his life to living in the close presence of autistic individuals), described as gestures “for nothing,” that is, gestures without (neurotypical) ends, gestures that linger in the gesturing. Pairing “butohing” with “bodying,” I point to butoh’s affinity with non-neurotypical ways of being and moving in and with the world. Drawing from my dancing experience, I turn to butoh as a dance opening a space for my body to exist in and on autistic terms.

PAPER PRESENTATION – SESSION 20

ALL the possibilities of time and space – choreographing with text-based performing arts

An autoethnographic reflection on the potentiality of the dance practitioner in an interdisciplinary landscape

How do I see the way I see and why do I make the choices that I do when I work with scripts or text-based forms of theatre and musical theatre?

As a dance practitioner and choreographer who for the last ten years mainly has been concerned with the development of new practices within musical theatre, and interdisciplinary performing arts practices (combinations of dance, theatre and music as well as visual arts). I have often reflected on how I as a choreographer and moving artist approach more text-based forms of theatre and performing arts. In my experience the way in which we work with movement and space in a more abstract way gives a freedom to work with more language-based forms, that might enhance and enrich the creative process and the possibilities within the performance in a very different way than how someone from a more traditional theatre background might go into the work.

Through introspection and autoethnography I intend to reflect on how the practice of the choreographer/dancer can enhance the work with performance texts as well as the staging of multimodal or transdisciplinary forms of performance. What can we bring to the table and what are our shortcomings? How can our way of seeing space, time and movement as well as our embodied knowledge contribute to the development of performance texts/scripts and different dramaturgies? How could choreographic thinking and embodied practices be a different strategy to playwriting? Are we unique in any way regarding our possibility to play with time and space – or could a movie-editor do the same?

PAPER PRESENTATION – SESSION 10

Museum Performance and the Position of the Dancer

Dance has a long history in museum contexts, dating back to the late nineteenth century. Although the presence of dance in the museum has come and gone in waves, since the early 2000s its presence has been solidified through a combination of efforts from marketing departments (who see it as a way to increase ticket sales), curators (who see it as a fruitful research topic), and choreographers (who view it as a way to elevate their professional status). Dance artists are increasingly seeking and being offered opportunities to present work in these sites.

Much of the focus from choreographers presenting in museums has sought to align their work with the history of object-based fine arts, asking for dance to be considered as an independent art form alongside painting, sculpture, and photography. At the same time, little consideration has been given to the impacts that museum dance has on the position of the dancer as the instrument through which this work is realized. Within this context, the dancer’s body may be considered a material, a relational tool that connects the work to a larger history, or a means of spanning temporalities, among other things. But what autonomy, if any, does the dancer retain in this environment? Is a dancer performing in a museum ever simply that? Or are they exclusively a tool to achieve other ends? This paper presentation will examine these questions through case studies of dance in museum settings.

Signe Alexandra Domogalla is an Associate Professor in dance at Institute for Performing Arts, Kristiania, Norway. Since 2013 she has been a part of the development of the first Norwegian BA programme in Musical Theatre and through this developed new and innovative methods for teaching multidisciplinary performing arts. Her artistic research is concerned with creation of multimodal forms of performing and creating as well as research on autoethnography and personal narratives as a basis for performance text. From 2023- she leads the interdisciplinary research project FactArt, on Narrative Exposure Therapy, with associate professor in psychology, Vanessa Nolasco Ferreira. signe.domogalla@kristiania.no

Chris Dupuis is a Canadian curator, performer maker, and associate researcher at KU Leuven (Belgium) working on a multi-year project exploring curatorial practice in the contemporary dance field. He served as guest editor of Canadian Theatre Review 187 (University of Toronto Press), which explored the history of SummerWorks (Canada’s longest-running performance festival) and is co-curator of Screen:Moves (an annual dance film series in five cities across Canada). His writing has appeared in HyperAllergic, Intermission, Dance Articulated, and other venues. His first book Winter Kept Us Warm: A Queer Film Classic will be published by McGill-Queen’s University Press in 2024. chris.dupuis@kuleuven.be

PAPER PRESENTATION – SESSION 1

Embodied knowledge and dancers' dance making

Gunn Engelsrud is a Professor at Western University of Applied Sciences (HVL), Norway and a member of the Faculty for Pedagogical Practices, Culture and Sport at the Institute for Sport, Nutrition and Sciences. Her PhD is in pedagogy from the University of Oslo (1991). Her professional competence is within pedagogy, learning and teaching, phenomenology, and qualitative research. Her current research interest focusses on phenomenological studies of PE and aspects of learning, meaning making and communication.
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Hilde Rustad works as Professor at Kristiania University College in Oslo, Norway, and teaches within dancer education. She is educated dancer and choreographer at School for New Dance Development/ Amsterdam School of the Arts and did her PhD "Dance to your own music; an analysis of contact improvisation and dance improvisation as tradition, interpretation and lived experience" at the Norwegian school for sport sciences. She has been part of the Scandinavian-Russian After Contemporary-project 2013-17.
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This paper aims at illuminating the existing lack of knowledge concerning how dancers work in creative processes in contemporary dance. Our aim is to through theoretical phenomenological resources to elucidate what happens in the dancing body in such creative dance making processes. These processes, including the dancer's knowledge, is too little researched, and in consequence too little shared and disseminated through verbal communication and language, - something which again makes it difficult for dance students as well as professional dancers and others to be well informed. It means that the knowledge that dancers embody remains tacit as part of choreographic work, in dance teaching in higher education and freelance practices. To not articulate the bodily, social and inter affective relations might indicate power imbalance in dance making processes. The dancer's knowledge which is embodied but not yet conscious might instead be overlooked and through that create insecurity and reduce the dancer's subjectivity and voice. This means dance in its making needs to be further investigated, discovered, and articulated. We will use phenomenological literature in our quest of giving words to dancers' dance making. We believe that what we often do not have words for have significance as it is felt, known and available in the body, and should not be dismissed but pursued.

LECTURE DEMONSTRATION – SESSION 14

SWANS REVISITED. Embodied performance experiences shared in film

In this lecture demonstration I will present the work with my upcoming film SWANS REVISITED, as well as show a short excerpt of the film.

Main question: How may an investigation of the traces left in the bodies of dancers, shared as filmed interviews, help inform our dance- production processes, performing, and teaching dance?

As choreographer and professor at KhiO I have had the opportunity to talk with dance artists who have performed in Swan Lake, in classical or contemporary productions, and in works where the animal swan is subject. The Swan aesthetics of the classical ballet have fascinated and challenged me to probe into the impact of it and hence extend my own understanding of the significance of embodiment and imagination.

The project will result in a 40 min film titled SWANS REVISITED where we meet Irina Zavialova, Josephine Jewkes, Dinna Bjørn, Camilla Spidsøe, Ingrid Lorentzen and Tim Almaas. In SWANS REVISITED they share their experiences of rehearsing, researching, performing, and growing from young dancers to mature soloists to become teachers and leading mentors for others. The film, which will be launched in early spring 2024, broaden our insights into the dancers' working situations, motivations, and the ethical and aesthetic issues that engage them deeply.

Anne Grete Eriksen is choreographer and Professor at the Dance Academy, Oslo National Academy of the Arts where she is teaching at the Master Program in Choreography. She is also independent choreographer and short-film-maker and have been engaged in dance research. As Co-Choreographer from 1978 in Dansdesign (www.dansdesign.com) she has a wide experience in new choreographic creations for theatres, music theatre, dance and for the screen in Norway and abroad. Anne Grete has been awarded The Hedda price for best dance-performance for children, 2003, and The Norwegian Dance Information Centre, honorary dance prize, 2011.
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PAPER PRESENTATION – SESSION 6

Transforming the Dancer Through Imagining Accessible Culturally Relevant Dance Education

Sydney Erlikh (MSEd) University of Illinois at Chicago, Uniarts Helsinki, Finland, United States of America. A PhD candidate in Disability Studies. Her dissertation is a multi-sited ethnography on inclusive dance companies in South Africa and Finland with dancers with intellectual disabilities. She was selected by Finlandia Foundation, American Scandinavian Foundation Fellow, and is a Fulbright Finland scholar for her research. Her most recent choreography was with Art Institute of Chicago.
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Riina Hannuksela (MA) a doctoral candidate in dance at the Centre for Performing Arts Research at Theatre Academy in Uniarts Helsinki, Finland. Her dissertation is about uncovering the diverse embodied knowledge(s) in dance. She received a four-year grant from Kone Foundation for her research. She has worked as an artist-researcher in ELLA - Embodied Language Learning through the Arts (2021–2024) research project and is chairing the Community Dance Association in Finland.
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Maikki Uotila-Kraatz (MA) is a Finnish Canadian dance artist and pedagogue. Uotila-Kraatz is currently a doctoral candidate at the Centre for Performing Arts Research at Theatre Academy in Uniarts Helsinki, Finland. Her dissertation deals with embodied experience as a basis for dance pedagogical practice in the context of early childhood education.
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The insularity of the current dance institutions and education is often due to the exclusivity of the art world. Though there is a wide network of arts education institutions in Finland, they mostly invite children with the “best potential to succeed” in the current art world (Ilmola et al.). We argue that dance education, as it is, does not allow for multiplicities in what is a dancer, from early childhood to professionalization. As interdisciplinary multicountry scholars, we consider the ways notions of the “dancer” can be challenged through dance education. In our paper, we ask what kind of dance education is needed to facilitate more equity and inclusion in the dance world? We examine this through a review of the existing literature and our collective experiences as scholars, artists, and educators working in community, disability, and early childhood education. We imagine a utopian future for dance that transforms the dancer and thus, the dance world. We argue the solution for this is accessible and culturally relevant dance education with pedagogies that include a wide conception of dance and the dancer (Anderson, McCarthy-Brown). This leads us to imagine a new dance world that has the potential to transform not only the dancer but what bodyminds can and should dance. Through this research, we examine where dance happens, how dance is funded, who participates in dance as the viewer, and what are the bridges that allow for those who choose to pursue professional dance? We imagine this future occurs through small incremental changes. Gradually this change invites participation and ties dance to diverse communities while transforming the cultural perception of the dancer.

LECTURE DEMONSTRATION – SESSION 25

coming into the night as a sign

The research project The Curative Act, examines three intra-related topics: the artistic work relation between choreographer and curator, the curator as performing artist and the exhibition of choreographies within a relational score. The research is conducted through a series of reading and writing dance and choreography, it moves from individual choreographer’s interpretation of an existing text score to a writing of a new relational score for choreographies.

As part of the research, I have invited three reference persons, for feedback and support in different phases of the research. To alter my approach on how to work with the reference persons, I have chosen to engage with one of them, Janne-Camilla Lyster, through her artistic work, and the poetic score Nocturnal (from which the title of this presentation is taken).

I have taken on the role of dancer interpreting a score in order to gain embodied knowledge and new insights on the relation between words and movement, poetry and dance. These insights are set in relation to my other roles in The Curative Act, researcher, curator and choreographer, and in the presentation I will talk about how these different roles have played a part in the work with, and documentation of, the process of interpreting the poetic score Nocturnal.

Marie Fahlin is a choreographer, curator and PhD based in Stockholm. Her choreographic works takes form as dancing and writing, often in relation to visual arts. She did her PhD in Performative Practices, with a specialization in choreography at Stockholm University of the Arts with the project Moving through Choreography – Curating Choreography as Artistic Practice, 2021. Within the project she developed an interest in dressage and its relation to choreography and curating. Taking form as text, choreography, and objects, the research was presented as a series of curated exhibitions. In 2023, Fahlin began her new research project at SKH, funded by The Swedish Research Council, The Curative Act.
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PAPER PRESENTATION – SESSION 16

Evidence-based recommendations for performance enhancement and injury prevention in dance education and practice: a holistic approach

Gry Galta van Merkensteijn is a dance teacher at Stavanger Katedralskole and a lecturer of safe dance practice at the University of Stavanger, Norway. Academic background includes Ballet Academy in Gothenburg, Alvin Ailey American Dance Center NY, BA in dance education UiS, and MFA dance science Trinity Laban Conservatoire. Gry has professional experience as a contemporary dancer in Norway and USA, and two decades of teaching experience. She holds workshops on safe practice for dance teachers, has contributed to the learning platform Scenetreff.no, and is a peer reviewer for the Journal of Dance Medicine and Science. Gry actively promotes dance science informed teaching practices, and health and wellbeing for dancers.
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Purpose:

This presentation aims to investigate recommended guidelines from the dance science literature to minimize injury risk, enhance performance and prolong participation in dance.

Literature study:

Though we have seen growth in dance science research over the last decades, the prevalence of injury, low energy availability and psychological challenges among dancers and students remains high. This may be because research has not yet been embraced in practice. Injury and performance enhancement factors are multidimensional and involve intellectual, emotional, physical, social, and environmental elements. Evidence-based guidelines to minimize injury risk include supplemental strength and endurance training and implementation of principles of training such as gradually adding training load. Recent studies suggest that social support and a teacher-dancer relationship built on trust, mutual respect and acknowledgement of individual needs may be as important for progress as the teacher's knowledge of technical and physical skills. Psychological factors are often overlooked in dance practice and education, even though we know that physical and mental states are interdependent. Increased knowledge of one's mental strengths and weaknesses may optimize physical performance and emotional wellbeing. Low energy availability is high among dancers and dance students. Evidence-based recommendations include a concerted effort from dance teachers and professionals to support the nutritional health of dancers.

Conclusion:

Implementing evidence-based recommendations from dance science literature in dance education and practice can help us enhance performance, minimize injuries, and promote overall health and emotional wellbeing. However, injury and mental health challenges in dance populations are disturbingly high. This demonstrates a need to investigate how institutions, leaders, educators, dancers, and students best can transfer evidence-based recommendations into practice.

MOVEMENT WORKSHOP – SESSION 17

Unlearning dance

The work of dancers and/or choreographers is inseparable from the shared learning process, these experiences shape our own dancing. After working with the body for a long time we become trained. As a trained collective we started to explore the process of unlearning, because of the common need to claim back our subjectivity. We started to experiment on how we can generate the dance itself, rather than choose from already - established styles, techniques, and our habits. Scientific research already proves that many of the movements taught in dance techniques can traumatise the body and force dancers to end their professional careers sometimes even before it starts. This is a proposal to stop and look back at what we had collected and try to practise unlearning also so we could take back the power of dance or just dance and the power of the dancing body.

In the workshop the participants will be invited to explore the topic "Unlearning dance" through movement. We will try to shift focus to participatory-driven topic exploration, where outcomes are influenced by the collective efforts, contributions, or input of those involved in the process. Participants will be offered different body experiences to delve into and provoke reflection on the concept of unlearning.

The workshop will have 3 parts:

1. This body
2. Dancing
3. Unlearning

Indre Gin (Lithuania) is a choreographer working with various projects as an independent artist and as member of Performative Design Agency and Arts Agency Artscape. From 2016 the artist explores domestic nowadays dancing.
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Ieva Ginkevičiūtė (Lithuania), dancer and educator, is a member of Performative Design Agency, MAS student in Dance Science at the University of Bern (CH). At the moment exploring movement habits, body image in dance, dancers' health, dance education.
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Agus Margiyanto (Indonesia) professional dancer, choreographer. Alumni of Surakarta Art Institute. As a dancer, he has studied and been involved in the work of several artists, including: Suprpto Suryosudarmo, Deddy Luthan, Ely D. Luthan, Eko Supriyanto, Melati Suryosudarmo, Jarot B. Darsono and other choreographers and artists.
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Retno Sulistyorini (Indonesia) professional dancer and choreographer. Working with various artists and theatres in Indonesia and abroad. Alumni of Surakarta Art Institute. Has received Empowering Women Artists grant from the Kelola Foundation in 2010 & 2011 also received the Kelola Foundation Innovative Arts Grant in 2007, 2015, 2019.
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PAPER PRESENTATION – SESSION 10

Dance Ongoing: Space as a micro- field of discourse in the ephemeral knowledge of dance practice

Dr Laura Griffiths is Senior Lecturer in Dance at Leeds Beckett University, UK. Her research focuses on dance and archival methodologies, particularly the relationship between the digital and the embodied. Her work coheres around themes of the archive, tradition, heritage and embodied transmission and connection in the context of dance lineages. She has recently published work which considers the role of TikTok in forging embodied connections and continues to work with Phoenix Dance Theatre to explore the role of heritage within its everyday practices. She is currently Vice-Chair of Dance HE (www.dancehe.org), the representative body for academics and practitioners involved in teaching dance in HE. laura.griffiths@leedsbeckett.ac.uk

This paper explores space as a mechanism for accessing embodied knowledge in the context of dance revival work. It considers the ways in which spatial interaction and proximity between dancers supports the recall of embodied information and adds further context to notions of embodied archives. The relationship of space and knowledge is framed through the notion of archive as an architecture of knowledge. Current thinking around the role of invisible and tacit knowledge as central to dance making, remembering and processes of transmission (Pouillaude, 2017) is considered in relation to three examples. I analyse the work of dance artists Matthias Sperling and Rachel Krische in their improvised collaborative duet, *Do Not Be Afraid* (DNBA 2011-2018). This duet was first performed in 2011 and has been repeated within new contexts over an 8-year period. Secondly, I discuss the emerging work *Century Project* by Theo Clinkard which is described as ‘a hopeful dance work that spans a century...that celebrates[s] the knowledge and nature of the dancer (2020). Lastly, I refer to the revival practices of Phoenix Dance Theatre, a Leeds based repertory company where multiple generations of dance cast unite within the process of re-staging historical works.

I propose that space is the condition through which knowledge is mediated as an unfixed ‘discourse of knowledge’ (Foucault, 1972). It presents ‘expert intuition’ (Melrose, 2007) and ‘dancerly’ knowledge (McFee, 2012) as counter to formal and historic structures of knowledge more commonly associated with archives. I explain how the knowledge necessary for movement based practice is preserved in the body, whereby ‘ephemeral markers’ emerge as modalities of discourse. Taking Massey’s position that space exists as a ‘sphere of...contemporaneous multiplicity’ (2005:10-12) and that embodied experiences overlap through ‘wayfaring’ (Ingold 2000:229), I explore the manner through which dance expertise is bound by spatial relationships, proximities, and voids. As such, the discussion positions spatiality as a modality of discourse, whereby I position space as a ‘micro field’ of knowledge exchange, transfer and circulation in dance practice.

WORKSHOP – SESSION 28

Being without

Join us in a practical and playful session with teachers from the field of Musical Theatre! We want to demonstrate how collaborative teaching between song and dance can serve as a starting point in developing basic skills and when finding students’ artistic voice. “Being without” illustrates the process where both teachers and students explore the possibilities in merging song and dance. We want to elaborate on how an increased awareness on our different roles, as teachers, artists, and researchers, is merged into the concept of *a/r/tography* and might contribute to break down artificial distinctions in our daily work in higher education.

The methodology of *a/r/tography*, where researchers use their triple identity as a- artists, r- researchers and t- teachers, is not widely used in performing arts forms like theatre or dance, or in research on musical theatre. Musical theatre is by nature a collaboration between disciplines; song, dance, and theatre merges into one unit. At the bachelor’s degree in musical theatre at Kristiania University College, the teacher staff works collaboratively to merge and develop the interdisciplinary and pedagogical ties between the disciplines.

The teachers triple identity contributes to playful processes in developing new pedagogical tools and interdisciplinary collaboration projects between the different disciplines. It is a process where knowing (theoria), doing (praxis), and making (poiesis) is merged and utilized. In this lecture demonstration the presenters want to elaborate on the methodology of *a/r/tography*. Through practical demonstrations we want to show how the teacher staff merges the skills of singing, acting, and dancing, using this methodology when teaching the 1st year students at the bachelor program. The presenters are trained as singers (Hagen/Kvammen) and as a dancer (Lund). They have been working with Musical Theatre and collaborated across the disciplines for years.

Johanne Karen Hagen is Associate Professor in Song and Head of the bachelor program in Musical Theatre at the Kristiania University College, School of Arts, Design, and Media. She is involved in singing tuition and choral work as well as being responsible for the choice of repertoire for internal projects and the school productions. johannekaren.hagen@kristiania.no

Anne Cecilie Røsjo Kvammen is Associate Professor in Song at the Kristiania University College, School of Art, Design and Media. Her responsibilities include voice classes, singing tuition and research connected with the bachelor program in musical theatre. annececiljerosjo.kvammen@kristiania.no

Jan Ivar Lund is Associate Professor in Dance at the bachelor program in Musical Theatre at the Kristiania University College. He has a long career as a dancer and has been dancing with Jo Strømgren Company and Carte Blanche among others. Lund has also been working as a musical theatre artist in *West Side Story* and *Singing in the Rain*. janivar.lund@kristiania.no

PAPER PRESENTATION – SESSION 1

Corporeal reflections on ‘the past’: Dancers’ thoughts on practicing ‘the-body-as-archive’

Lena Hamnergren is Professor Emerita in Theatre Studies, Stockholm University, and in Dance Theory, Stockholm University of the Arts. Her PhD focus dance analysis, but later research deals with Swedish dance history and historiography: e.g. the monographs *Ballerinor och barfotadansöser* (2002), *Dans och historiografiska reflektioner* (2009), and articles such as “The Power of Classification” (2009), “Dancing African-American Jazz in the Nordic Region” (2014), and “Från balettkår till danspionjär: Dansarykets förändringar kring sekelskiftet” (2019). She has been a board member of SDHS (today Dance Studies Association), and is currently a board member of Stiftelsen Dansmuseifonden. lena.hamnergren@teater.su.se

“Even if it was twenty years ago since I worked with the dance, I can still perform every movement /.../ a movement signature ... it sits in the metabolism, in every muscle /.../ it can almost affect my speech, so I talk in the same manner”. This is one short example of how a dancer describes her relation to movements of the past. Since the discussions on the concepts and practices of reconstructions and reenactments occurred, dance scholars have been accustomed to thinking of bodies as potential movement archives, not the least due to Lepecki’s (2010) influential article. This presentation directs its focus on how dancers experience and talk about bodies as archives. The analyses are based on interviews with a number of people who have all danced professionally, some still do, but they also engage in other related activities such as teaching, researching, and choreographing. They are chosen because they have different positions in relation to work that include practicing and reflecting on dances of the past. It can be a dancer who performs certain movement traditions; or is employed by a choreographer for a retrospective of earlier work; or who works as a repeteur of past choreographies. The interviews are analyzed with the help of the concept “metaphor-dispositive”, a Foucauldian concept (dispositif) further developed by the Danish philosopher Fogh Jensen (2001). A dispositive is a socially and historically constituted field, both discursive and non-discursive, and it organizes experiences between heterogenous elements (as does a metaphor). It is dynamic, it orders the elements organized within it, but it also becomes changed by these elements. Talking about “the-body-as-archive” in this manner addresses ideas about bodily movement vs language, ephemerality vs documentation, and different understandings of temporality.

PAPER PRESENTATION – SESSION 16

Self-Determined Motivation within Dance Education and Professional Practice

Dance Education has a wide range and is set both in the formal educational system, private dance clubs, in talent development programs and specialized higher arts education. In the professional field, dance represents a broad artistic field. The quality of education and training, the psychosocial environment, and ethics are essential for the performers’ experiences, thriving and well-being. Self-determined motivation (Ryan & Deci, 2017) is proposed through extensive research in other related domains, to play an important role in learning, development, and performance, for motivation and well-being, as well as for health and a general quality of life. To gain more clarity of the knowledge related to self-determination theory in dance and to identify potential positive applied contributions, a scoping review, was chosen as the methodological approach. Specifically, the scoping review identified research on the setting of Artistic Dance Education and Dance Profession within Self-Determination Theory from the last 15 years with the following overall purpose: to identify, map, and summarize available research on artistic dance education and profession within Self-determination theory related to motivational conditions, motivational processes, motivational quality, and possible relevant outcomes of these factors in order to inform best practice. Results from the 47 included studies revealed several methodological challenges and research gaps related to research design, range of methods, as well as studied population and context. The thematic analysis showed overall support for the principles within Self-Determination Theory, and mapped out overall prevalence, contextual differences related to dance genre, age, gender, and type of stakeholder, as well as strength and challenges within the artistic dance culture in relation to promoting self-determination and facilitating motivation, performance development, creativity, health and well-being.

Heidi Marian Haraldsen is Associate Professor in Education/Pedagogy and currently Head of the teacher education in Performing Arts and Pro-Rector of Education at Oslo National Academy of the Arts, Norway. At KHiO she has taught and worked with research in art education and educational psychology since 2008. She has a bachelor’s degree in dance, master in educational science, and a PhD in performance psychology. Haraldsen’s main research areas are within performance psychology and arts pedagogy, with a focus on topics as talent development, motivation, aesthetic learning, digitalization and performance culture. heidhara@khio.no

LECTURE DEMONSTRATION – SESSION 3

Becoming foreign to oneself: embodied encounters with patients' written memories of mental hospitals

Kirsi Heimonen is University Researcher at the Research Institute of the University of the Arts Helsinki. Her background is in dance, choreography, somatic movement practices and experimental writing. Her recent research interests in artistic research have focused on the way in which written memories from patients in mental hospitals transmit the bodily interweaving with the environment and the unsayable. Currently, she is involved in a textual choreographic project with Professor Leena Rouhiainen. kirsi.heimonen@uniarts.fi

This presentation addresses the ways in which an artist-researcher has encountered an extensive archive consisting of Finnish people's written memories of mental hospitals through a corporeal approach. An unexpected process of corporeally embodying some selected fragments of written memories by patients occurred through a somatic movement practice, the Skinner Releasing Technique (SRT), and especially its notion of the spatiality of corporeality, which has affected the reading, writing with, and performing through these memories and experiences. While reading, the way in which some patients describe their attachment to the premises of mental hospitals instantly called my attention. This suggested that the patients were affected by even slight changes in the material or immaterial circumstances. This insight led to the making of a short film, *Here, Somehow* (2021), which will be shown. As part of the film making, my regular visits during one year at the outdoor and indoor sites of the former mental hospital in Helsinki were crucial, to pause and sit, to wander and dwell, to attune to and inhale its different atmospheres during the different seasons. Through this exploration, particular sites paired with each chosen fragment of the memories in the manuscript, and the movement material started to emerge in the intersection where the spatiality of corporeality meets the textual space of the written fragments in each site.

The presentation ponders on the potential of dancers and their corporeal practices to transform, reveal, and mediate something that is ineffable through movement. What does it mean to research through hunches and fractures, to read, write and perform through the vulnerable corporeality inscribed in and transformed by movement practices and eventually becoming foreign to oneself? A phenomenological approach with an interest in affects and atmospheres offers one way to discuss this artistic research which belongs to a multidisciplinary research project.

MOVEMENT WORKSHOP – SESSION 2

Shared spaces, shared states – sharing a solo performance practice

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, (previously 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 four continents and all over Norway. kari.hoas@kristiania.no

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 spaces we move through. My latest performance project *Shadowland* centres on a shared solo dance practice emphasizing the affective and energetic power of movement. Based in a movement score of specific tasks related to physical and emotional states, I have created a core solo with each dancer in the project. The movement tasks deal with an investigation of liminality on the level of the body moving through changing states, seeking to allow the kinetic sense choose movement paths. The solo practice presents different strategies aiming to keep the quality of transition and uncertainty when the choreography is fixed. I propose to share the basic of the *Shadowland* solo dance practice in a movement workshop and open up for discussion of the material with the participants.

MOVEMENT WORKSHOP – SESSION 11

Being a dancer, being in dance and becoming together

Pernilla Dahlstrand, dance teacher at Kulturskolan Stockholm, works with students with different disabilities. Her practice is grounded in her body and focus on meeting the student in dance. She uses her body, her artistic knowledge and facilitates classes in the dance studio where the students come to dance. We relate her work to Rebecca Hilton and her lecture DANCERNESS. DANCERNESS is the very particular way/place/state from which a dancer experiences a dance, the choreography, the world. (Hilton, R 2014). Many other ways of working with dance and disabilities is with a focus on improvisation and exploration, Pernillas work indicate a relation to DANCERNESS.

The workshop will start with reflection around the teaching of dance for students with disabilities, and on how Pernilla has been working with this in practice. Part two will be a class where participants get a possibility to move through the different ways Pernilla cultivates the dancerness in her practice. You will need to have clothes suitable for movement, but as her dancers always decide their own engagement you take part as it makes sense for you.

The workshop will have these different starting points:

- **Delightful togetherness** – living in the moment, feeling deeply-present in the moment.
- **Body and dance** – I lead, they follow, they lead, and I follow.
- **Familiar music** – repetition and clarity.
- **Physical closeness through body contact** – when possible.
- **Props/objects** – provide a gateway to movement and create security.
- **Defining the space** – walls, floors as potential collaborators.
- **A holistic viewpoint** – the complete individual.
- **In tune with contemporary** – music, events, and identity.

“I observe that my work in the dance studio with my dance students foster an environment where they can identify as dancers, granting them access to emotions, experiences, and creative expression that they don't encounter in other settings”
Pernilla Dahlstrand

Petra Hultenius, dance teacher, dance researcher and Lead Business Developer of Dance at Kulturskolan Stockholm, Sweden. She holds a degree in contemporary dance and dance for children and youth from Danshögskolan, and a completed artistic master's program at Uniarts Stockholm (SKH) in 2019. Petra holds considerable experience as dance teacher at Kulturskolan and has, for several years, actively advocated for dance in her position as an educational leader at the preschool. Since January 2022 in the position as Lead Business. petra.hultenius@gmail.com

Pernilla Dahlstrand, dance teacher at Kulturskolan Stockholm Resurscenter for eight years, with kids aged 6 to 22 who faces disabilities and various challenges. Before teaching she had a dance career as a freelance dancer. Pernilla received her education at The Ballet Academy in Stockholm from and holds a degree in dance for children and youth, as well as jazz dance from Danshögskolan. Pernilla is also a talented singer and songwriter, creating her own music. www.pernilladahstrand.com

PAPER PRESENTATION – SESSION 27

Tracing possible landscapes of hope: critical conversations with four leaders in tertiary dance education around the world

Victoria Husby is a dance teacher, visual/dance artist, and teacher educator and a PhD - candidate in dance and dance pedagogy at NTNU Norwegian University of Science and Technology, situated in Trondheim Norway. She is particularly interested in creating spaces of transformation and change in tertiary dance education in higher education and uses poetic and visual methods as part of her research (and in making sense of the chaos called life).

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Camilla Reppen is an assistant lecturer in dance pedagogy and project leader at Stockholm University of the Arts in Sweden with a BA in Dance Pedagogy and MA in Educational Management. As artist/researcher/teacher she shows a particular interest in choreography as an approach to learning, decentralized perspectives on leadership practice in artistic processes and performing arts as nature interpretation.

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This presentation is based on a chapter for an anthology where we engage in dialogue with four leaders of dance educational programs in higher education around the world concerning how to create spaces of hope. Focusing on dance programs that have undergone transformational and decolonizing processes over the last two decades, we aim towards illuminating connections and sketching a landscape outlining leadership practices that enable hope in dance education. We want to contribute to the ongoing debate and work that many more with us are doing to change dance education towards pedagogies of hope and care. Our aim with this chapter is to contribute with knowledge about how hope is understood, created, and nurtured through leadership practice, guided by the following research question:

What do landscapes of hope look like from a leadership perspective in tertiary dance education around the world?

PAPER PRESENTATION – SESSION 10

Performances of Dance History: Unmarked Whiteness and Flipping the Script

Dr Hanna Järvinen is the Head of the Performing Arts Research Centre, the doctoral programme of the Theatre Academy of UNIARTS Helsinki, Finland. The author of *Dancing Genius* (Palgrave Macmillan 2014) and eight edited collections as well as many articles and book chapters, her research has focused on authorship and canonisation, postcolonialism and decolonisation, and questions of materiality and contemporaneity in art practice. She enjoys making performances and collaborating with artists, most recently in the Swedish Research Council workshop project *Spectral Collaborations* (2019–2020) and the *Academy of Finland project How to Do Things with Performance* (2016–2021).

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Drawing from recent scholarship (Chatterjea 2020; Stanger 2021) including my own, I discuss select choreographic representations of the history of dance in and as contemporary dance in the twenty-first century. I argue through examples how to spot the whitening of the histories of contemporary dance and posit some counterexamples: works that question whose histories are told in dance and how; or what connections between dance practices are portrayed as important. My primary interest is pedagogical, as dance histories are also taught through watching and participating in contemporary dance works that reference or represent histories of the art form. When planning, doing, or going to a performance with a strong historical bent, what to look for and how to initiate critical discussions with participants, students, and audiences? What is the dancer's role and responsibility in representing history and whose history at that?

LECTURE DEMONSTRATION – SESSION 21

Towards Musicality

My inspiration has been the extraordinary pianist, Daniil Trifonov. In his daily practice, Trifonov utilizes his imagination and emotions to expand his artistic horizons. He introduces his working methods in a YouTube film 'This Classical Life', which has prompted me to experiment and adapt his ideas to the ballet class.

I am working on musicality with my BA Classical Ballet students (7 women, aged 15 – 16) together with our wonderful pianist, Olga Nødtvedt. Classical ballet class is traditionally – and rightly - a place to work on technique. However, as the professional demands for technical skill rise higher and higher, this can result in dancers 'shutting out' the music to concentrate on technique. I suggest that encouraging an emotional connection to music in the classroom can help a young artist to develop not only artistically, but also technically.

I propose that the concept of musicality in classical ballet class (and repertoire) has several components, from basic to advanced.

- 1) Reacting precisely to rhythms and tempi.
- 2) Breathing with and phrasing the music/dynamics.

A professional classical dancer should master both.

The 'special magic'?

- 3) Achieving emotional connection with the music.

In my view, only some special artists perform with sincere emotional connection and make the music visible for the audience. Perhaps by working with a creative approach to musicality and expression, we may help a young artist become more aware of her/his emotional capacity and develop a more expressive artist for the ballet stage?

The experiment would take the form of a lecture demonstration with live pianist and up to seven dancers. I will introduce Trifonov's method with a short video clip, and then we will try applying different emotions and qualities to simple classroom exercises.

Josephine Jewkes, Professor: Former Principal Dancer with English National Ballet and Senior Dancer with Rambert Dance Company – both in London. Taught and coached freelance in London and Denmark. Gained a teaching diploma from Dance University, Stockholm. Taught at Royal Swedish Ballet School for eleven years and has been at Oslo National Academy of Arts since 2013.

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Olga Nødtvedt, Lecturer: Accompanist for over 25 years. Educated at College of Arts, Rostov-na-Donu, Russia and at the Conservatoire of Music, Lvov, Ukraine. Olga has played for classes and performances at KHIO and at the Norwegian National Ballet School for more than 20 years.

MOVEMENT WORKSHOP – SESSION 17

When we practice performing, we...

Simo Kellokumpu is a choreographer, performer, researcher, and lecturer in the MA in Dance performance program at the University of the Arts, Helsinki. From 2013 to 2019, they conducted the artistic research project 'Choreography as Reading Practice' at the Centre for Performing Arts Research at the University of the Arts, Tutke. Simo's research orientation consists of the entanglement of choreography, movement, dance, site-specificity and hyper-reading.
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Maria Saivosalmi has worked extensively in the field of dance as a performer, choreographer, and teacher for the past twenty years. For the last two years Saivosalmi has been engaged as a lecturer in Dance at Theatre Academy, working both in BA and MA programs. Her pedagogical interests reflect her artistic experiences and focuses on the poetics of the movement and working through and with affects and emotions.
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Performer's craft. Dancer's craft. Collecting the toolbox. Filling your back pockets. Let's imagine a moment, maybe a class, maybe in a space that is meant for dance. Where the facilitator, maybe a dance educator, wants to give a frame to research your own performing. Let's imagine there's a spectator in this situation as well.

This practice-based presentation examines the artistic-pedagogical studio situation in which the learning process to become a dancer and performer many times takes place in the settings of higher education of dance. The presentation focuses on the practice of the daily basis class setting. NOFOD open call states: *"What does it mean to be a dance educator, to educate and become a dancer?"* To respond to this question in the open call, this 45 -minute practice-based session invites the participants to move-think together with and through the following question: *How to facilitate a space for practicing performing when you want to support multiple voices and directions and work through a given bodily question? How to continuously focus on what is going on in one's exploration and simultaneously, how to make it persistently visible and perform with it?*

The aim of the presentation is to share starting points for a discussion about how to educate someone to perform in a daily basis class setting. What are the skills and sensitivities that a dancer will need? What about the educator? What happens when one engages with the (imaginary) gaze of the spectator in the class settings? What does it mean not to perform in such learning environment? How to materialize the sense of performing?

The workshop is organized by facilitating a practice-based collective experimental session. The participants are asked to join guided improvisational task moving through the space (20 min). The task is followed by a brief presentation (10 min) and the discussion with the participants (15 min).

PAPER PRESENTATION – SESSION 12

Teaching students dancer-centeredness: Agency, identity and pedagogy within the choreography classroom

Unpacking the nature of choreography education in tertiary environments reveals complex pedagogical entanglements that both teachers and students face as they work together through the creative process. Such entanglements prompt interrogation about what a dance should do, who should do what, how it should be done, and why. The choreography process also inherently draws upon students' agency and identities as they negotiate questions of "who am I?" and "what kind of dance do I want to make?" Subsequently questions emerge around the relevant creative pedagogies required. This research explores how student dancer agency and identity intermingle in complex ways with the creative process, choreography roles and relationships, classroom facilitation, and the dance itself.

First the notion of 'dancer-centeredness' is proposed as a framework to engage students in their choreographic learning, beyond being a 'body', and to recognise the myriad ways in which collaborative relationships and processes can manifest. Dancer-centeredness pulls on person-centred theory, placing the dancer holistically at the heart of the dance-making situation, and highlighting their agency. As qualitative, constructivist research, this study draws on the narratives of tertiary educators and recent graduates of bachelor's degrees in dance. This study aims to reveal the ways in which the creative process can explicitly engage students' agency and identity whilst also responding to the various challenges they may face when learning to make dances in a tertiary education setting, as preparation for dance careers. This research also considers recent scholarly reimagining of the dancer's role as a creative agent within choreographic collaboration and subsequent pedagogical implications for 21st century dance education.

Dr Sarah Knox is a former professional contemporary dancer and is now Senior Lecturer in Dance Studies at The University of Auckland, Aotearoa New Zealand. She has recently earned her PhD investigating the challenges choreography teachers face in tertiary education, and the resulting pedagogies. More broadly, her research explores choreographic collaboration, dancer-centeredness, and dance education. Sarah also makes choreography, increasingly more with youth and community groups. Sarah is the Co-Chair of the World Dance Alliance Education and Training Network for the Asia Pacific region.
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PAPER PRESENTATION – SESSION 4

‘Failing successfully’ - preservice-teachers and dance in physical education teacher education

Tonje Fjogstad Langnes is an Associate Professor at Oslo Metropolitan University. Tonje has an interdisciplinary academic background including degrees in anthropology, physical education, and sport sociology. Her current research interests are teaching in higher education and physical education. Her main focus is on student-centered teaching, student diversity (with a special focus on gender and ethnicity) and ‘dance in school’.
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Hilde Rustad works as Professor at Kristiania University College and teaches within dancer education. She is educated dancer and choreographer at the School for New Dance Development/ Amsterdam School of the Arts and did her PhD “Dance to your own music; an analysis of contact improvisation and dance improvisation as tradition, interpretation and lived experience [Dans etter egen pipe?] at the Norwegian school for sport sciences. Her research is mainly focused on dance in physical education and teacher education, dance and age, improvisation, contact improvisation, and contemporary professional dance.
hilde.rustad@kristiania.no

Our presentation is based on a research project conducted at Oslo Metropolitan University. Teacher students were learning and practicing break[danc]e movements and creating their own breaking series as homework. Data consists of post-it notes upon which teacher students have written down their emotions connected to dancing, and their reflections about dance experience. We have used thematic analysis and draw upon symbolic interactionist understanding of emotions. Our intention is to introduce Nancy Stark Smith’s concept of ‘failing successfully’ as a possible analytical tool for teacher students who have feelings of discomfort connected with dancing - with the idea that Smith’s concept will help them in their learning process by transforming fear and being outside of their comfort zone into acknowledging that difficult feelings can have positive significance in their individual learning processes. Drawing upon Smith’s concept of failing successfully and placing it in the context of the empirical material the project has a philosophical approach, as we argue for the perspective’s transformative potential to other, new situations, and its positively contribution to teacher students’ professional development.

LECTURE DEMONSTRATION – SESSION 19

Dancer’s Embodied Class Background

In this lecture, we will share and dance out perspectives and experiences of social class in the Finnish dance context, in relation to contemporary social class research.

Class rumbles in our guts, crawls up our spines, echoes in our laughter, sets us in motion, unites and divides us.

We present a few aspects on navigating the dance field with working class background:

- 1. Being in between different classes (Keskikallio & Suomi)**
We share the embodied experiences of teetering between the academic dance field and the working-class origin. Do we assimilate to the middle-class world, which is the norm? Or can we find our own specific ways of expression by drawing on working-class experiences?
- 2. Cultural capital and taste of dance makers (Lehtinen)**
E.g. exposure to show wrestling and gothic aesthetics has influenced our taste. Denying one’s own preference in taste inevitably limits the expressive potential of one’s dance. Why don’t we just go for the brazenly sentimental and outrageous (without the ironic distance, analysis born from the comfort of middle-class privilege)?
- 3. The corporeal grasp of the working-class dancer (Juntti)**
The work must be felt in guts! For the “blue-collar dancer”, the piece must be found by dancing, not by thinking. Also, a career of a working-class dancer is not necessarily built within a particular theoretical framework. How could the bodily expertise of an experienced, aging dancer be engaged in other than performing roles?
- 4. Class-conscious working methods and intersectional thinking (Heikkilä & Puuperä)**
We need to bring class into the identity discourse, even in the ostensibly equal Nordic countries. How to make space for people from different class backgrounds in dance? Who has the access to the professional dance field? What kind of cultural capital do we expect from participants in art events? Etc.

Laura Lehtinen, Elsa Heikkilä, Virpi Juntti, Heli Keskikallio and Lotta Suomi are all Finnish university-educated dance artists who have roots in the working-class. They came together in the project “Working Class Background Embodied” (2019-2023). The project has been an attempt to recognize the effects of class in our own dancing, to move away from shame, to «own» the embodiment of class, and to increase the experiences of agency in the field of dance. The project consisted of several workshops, performances, and a collection of articles, which have been published in the University of the Arts Helsinki’s publication series.
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PAPER PRESENTATION – SESSION 20

Generative Dance: Exploring choreographic co-creation and intersubjectivity in a generative artistic context

Ana Maria Leitão is an integrated researcher at the Ethnomusicology Institute (INET-md), and Ph.D. student in Dance Studies (ULisboa). With a background in Contemporary Dance from Balletatro, Oporto, she investigates contemporary dance, improvisation, and composition since 2006. Ana holds a postgraduate degree in Dance in the Community and a previous academic background in Physics and Mathematics applied to Astronomy (UPorto) and Origin and Evolution of Life (UMinho).
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Maria João Alves is an Assistant Professor and integrated researcher at the Ethnomusicology Institute (INET-md). With a master's degree in dance and Artistic Performance, and Ph.D. in Human Kinetics-Dance, she taught undergraduate dance courses since 1993. As a scientific advisor for Ph.D. studies, academic reviewer, and author, her articles cover dance topics including teaching methodology, modern and traditional dance, improvisation, and collective composition.
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Generative Dance is an artistic expression and a practice that intertwines the concept of Choreography and Generative Art. In this approach, the artistic outcome emerges from the dynamics of interactions among performers, without relying on advanced technologies. Embracing Edgar Morin's concept of "Unitas multiplex" and incorporating the organizational principles outlined by Leste (2019), we, as choreographers, transcend the traditional step-by-step approach to choreographic construction. Our approach fosters a synergistic and structural equilibrium within collective choreographies created by independent and collaborative decision-making processes. In turn, performers activate bodily states such as suspension, attention, and impulse (Parra, 2020), adjusting their actions and movements, to actively participate in an intersubjectivity process of constructing a shared space-time. This interaction facilitates the co-creation of a joint dance in constant evolution and promotes the search for group cohesion. In this exploratory study, we contribute to define the concept of Generative Dance based on the theory of self-organized dynamic systems. The strategy involves a computational modelling of Generative Dance. These models, approaching William Forsythe's choreographic objects, form the basis for creating interactive games that serve as potential transitions from one state to another among performers, encouraging them to explore collective improvisation. Our goal is to enhance the interrelations between performers, correlating and comparing the emerging behaviours observed through computational modelling with the practice of Generative Dance. Additionally, our focus includes the study of the subjective experience of participants and the phenomenon of shared space-time — what we refer to as "togetherness"— experienced during the generative dance process. This research is part of a doctoral program in dance at the Faculty of Human Kinetics, University of Lisbon, funded by the Foundation for Science and Technology (FCT).

DISCUSSION WORKSHOP – SESSION 14

Dance history - From critical historiography to situated practice

Katarina Lion is a researcher who holds a Ph.D. in Dance Theory from the Theatre Department of the University of Stockholm. Her research focuses on intercultural pedagogy in practical and artistic fields. Lion serves as an Assistant Professor in Dance Theory at Stockholm's University of the Arts (SKH). She is the Swedish representative on the editorial board for the Nordic Journal of Dance and has also worked as a dance critic. She has co-authored an article titled «Future Designs of Territory Dance Education - scanning the field for Decolonization Potentials» with colleagues from SKH.
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I will begin my presentation by reflecting on how the subject of dance history has changed since I started teaching it in 2000. As a dance history teacher and researcher, I have developed courses in dance historiography over the years. Here I will discuss the evolution of dance history, from my personal perspective, spanning from the early 2000s to the present day.

During my presentation, I will lead a discussion workshop on the advantages and disadvantages of using a student's situated practice as the foundation for creating a dance history course. I will explore the benefits of focusing on the individual dancer's experience, compared to relying on culture and traditional notions of good taste as a basis for what is taught. This shift will allow for a more subjective practical understanding of dance history that the student/dancer can be part of and also contribute to.

In my presentation, I also want to explore whether it is possible to create and embody a short part of choreography based on written material and photos (archive material) and what it does to history when it becomes individualized and may be different from the choreographer's intention.

MOVEMENT WORKSHOP – SESSION 23

“Herbs, sexuality and some ballroom dancing”

How can we work with sexuality, consent, and relations in an inclusive, creative, salutogenic and democratic way in school? The area of this knowledge field lies in the tension between the school's mission of knowledge and values, and this is clearly stated in the new curriculum for both primary and secondary school in Sweden. #metoo opened our awareness to power, aesthetic, and interplay in relationship to artistic processes. The embodiment of all kinds of artforms can help us to understand borders, sexuality and communication and hopefully make artistic and aesthetic processes more democratic for all participants. In this workshop we will explore different possibilities of working with consent in artistic and aesthetic processes with A/R/Tography as a methodology. This means that A, Art, and R, Research and T, Teaching tightly are intertwined. All artistic expressions have a bodily practice connected to them, and when the body is activated with imagination and creativity, we come more easily in touch with ourselves. Art and sexuality are what Maslov (1964) call “peak experiences” and since they create state of consciousness characterized by euphoria and blissfulness, they are great ways to explore our identity. Interdisciplinary studies show that artistic practices and expressions will play a greater role in creating sustainable societies that are experienced as meaningful and developmental for all. Professor Boijer Horwitz writes in an article from 2021 that we strengthen our self-esteem and competence in different ways when we explore our identity through emotions, play and creativity.

Teresia will in this workshop invite you to her interactive performance based on the work from her last residence “Herbs, sexuality and some ballroom dancing” and in the process of being a reference school to RFSU “Do you want” project. The workshop is influenced by Japanese culture due to some exchanges with Japan the last year.

Teresia Vigil Lundahl holds a master in choreography with focus on contemporary didactics from SKH, Stockholm University of the Arts (2021). Her primary work is dance wteacher at Fryshuset gymnasium where she has been working the last 22 years. The last two years she has been a senior teacher in the knowledge field sexuality, consent and relations. Beside the teaching she is a freelance dance artist, and she is constantly busy creating new forms of expressions in different spaces. She currently has a residence on the theme “Herbs, sexuality and some ballroom dancing” at Hägersåsens medborgarhus, Stockholm, Sweden.
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PAPER PRESENTATION – SESSION 12

The Reciprocal Power of Immersive Dance Theatre

We witness a dancer's body moving on the proscenium stage in the traditional production setting as the audience members sit in the house. While this conventional context provides us with accessibility to enjoy dance performances, it limits the possibilities of connecting with the dancers on a deepened personal level. On the other hand, dance in an immersive context removes the physical boundary of the proscenium stage and places the dancers and audience members in the same physical environment. It enhances interactivity, reciprocity, and connection of human beings from diverse social backgrounds.

In the immersive environment, multidisciplinary collaboration is a crucial topic for artists to build artistic rapport. It involves an ongoing conversation among artist collaborators to establish mutual understanding. The role of a dancer becomes more versatile and adaptive in different situations as a collaborator.

In my paper presentation, I will discuss how immersive dance practice changes how dancers move in a particular context. I will address the importance of multidisciplinary collaboration and share my existing experiences in creating the project. Additionally, the presentation aims to spark a conversation among dance educators worldwide to apply an immersive-minded teaching pedagogy to their classrooms.

Kathy Luo is a dance artist based in Fresno, California, United States. She works as an Assistant Professor of Dance at California State University, Fresno. As a dedicated dancer and researcher, she has attended numerous conferences such as the American College Dance Association Conference (ACDA), National Dance Education Organization Conference (NDEO), Las Vegas Dance in the Desert Festival, L.A. Feedback Film Festival, Utah Dance Film Festival, Arizona Dance Festival, and Southeast Theatre Conference (SETC).
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MOVEMENT WORKSHOP – SESSION 2

Felt sense of dance

Peter Mills is an Assistant Professor of choreography with a specialisation in improvisation, working for the dance pedagogy department at Stockholm university of the arts. Peter and their work PETER have long investigated power structures within dance and choreography to understand an ethical practice in choreography. peterapeterpeter@gmail.com

It is our institutions, building, clothing, technology, platforms, social conventions, practices, and understanding which give rise to the dances we know. Choreography can be understood as something the dancer must adapt to or it can be understood as something which adapts to the dancers. When viewed as something we must yield to power, structures of quality can emerge which are extremely subjective and vested within a privileged few gatekeeping dance through-out its contexts and institutions. How do we value dance? Can we use expanded choreography as a tool to interrogate contributing aspects of our own vision, understanding and relationship to dance for an ethical approach to what is and is not dance.

In this movement workshop using expanded choreographies tool of inclusivity Peter invites you to feel your personal, and inter-subjective boundaries of dance through physical practice. You are invited to ask yourself, your body, your performativity, your emotional experience, your conceptualisation, does this feel like dance? You will be invited to start by not dancing, and if you feel like you are, then to do something else. Afterwards you will be invited to approach your felt sense of dance from something you know to feel like dance and from something you know not to feel like dance, as to explore, define, and understand both physically and conceptually your personal felt sense of your boundaries of dance.

LECTURE DEMONSTRATION – SESSION 5

In the name of Conflicted Embodiment

caterina daniela mora jara (Argentina/Chile). PhD candidate at Stockholm University of the Arts, Uniarts. Performing artist and researcher coming from the territory called Patagonia by expeditionary colonizers. She is a migrant who has the possibility of becoming a legal migrant. Trained in academic and folkloric dance, caterina's work aims to problematize modes of production and the colonial legacy in the representation of Western dance. Her pedagogical approach uses intimacy as procedure and explores translation as transgression. She got married to have a residency permit on European territory. She doesn't have an Instagram account and has never gone into an IKEA store. caterina.mora@uniarts.se

How does a body navigate migration, colonialism and dancing? Why is it not the same to dance the tango in Buenos Aires as in Barcelona or Stockholm? Why is it not the same to dance ballet in Buenos Aires as in Brussels?

In this lecture demonstration I aim to unfold Conflicted Embodiment as a research device. The concept serves two purposes: on the one hand, my body produces Conflicted Embodiment to create and perform bastard-cheap lecture-performances and on the other hand, I explore Conflicted Embodiment as a way to share this research with practitioners in the context of workshops. The site of the research is nourished by performers and dancers with whom I dialogue, test, fail and reformulate. The idea for this paper is to open it up together and ask: how can we together call this concept "artistic research"?

The methodology of this path attempts to critically examine the tensions, collisions and struggles of the acts of embodiment. By distinguishing not only between acts of embodiment but also within these acts, a third potential is activated by focussing on the forces and tensions within these acts. Could we understand the term *ch'ixi*, a term from the geography from which I come and theorized by Silvia Rivera Cusicanqui, as a strategy to discuss the "conflicted" in the interaction of certain dance cultures within this becoming subjectivity?

From questions of translation in dances to crossing mother tongues and the complexity of the untranslatable, Conflicted Embodiment aims to critically consider the acts of embodiment from the perspective of the dancer/performer: What is reactivated through performing? Which aspects of embodiment are chosen to be represented re-presented as conflicted? Do these aspects reinforce identification and/or counter-identification?

ROUNDTABLE – SESSION 15

A book project and three higher dance education study program creations in Finland, Sweden and Norway

The book project Dance education in contemporary times (*Dansdidaktik i samtida kontekster*) in process at Stockholm University Press, is an aggregation of diverse critical views on dance education in contemporary contexts entangled with a larger (arts) educational field undergoing fundamental transformation. Dance pedagogies have continued to emerge and evolve in higher education. While communities of dance practice are often quick to respond to trends and signals for change, the academic institutions have been slow and tardy to respond to these shifts. Yet these institutions wield a lot of power in determining the kind of knowledge that is produced. Dance education in contemporary contexts, therefore, is characterized by internationalization, change and activism, and we understand this as an ongoing dance educational paradigm shift.

Three of the chapters submitted to the book, concern the creation of new study programs or institutions in dance or dance education in Finland, Sweden, and Norway. The creation of the Master in Dance Pedagogy at the University of the Arts Helsinki, the Dance Education Master at Stockholm University of the Arts, and the BA in Dance Art and Choreography at the University College in Dance Arts in Oslo have included a critical scrutinization of existing traditions and conventions in higher dance education, breaking barriers and creating new ground for inclusive and critical dance education. From the book project editors' point of view, there are similarities in the trajectories walked to arrive at these three new study programs in a Nordic context, all offering higher dance education that clearly dialogues with contemporary contexts and times. In this roundtable, the study program leaders and the editors of the book present and discuss the aims, challenges, and hopes behind these three study programs, and what they contribute to a Nordic context and beyond.

Camila Myhre is Associate Professor in Dance, founder and Head of the University College of Dance Art, Oslo, and Artistic and Administrative manager at *Rom for dans* (camilla@romfordans.no) Oslo. She is active as researcher, teacher, and producer with a special interest in creative dance and choreography, inclusive dance pedagogies and artistic guidance, and creating dance art for and by children and young people.

Tone Pernille Østern (Dr. of Arts in Dance) is Visiting Professor in Dance Education in Contemporary Contexts at Stockholm University of the Arts. She is also Professor in Arts Education with a focus on Dance at NTNU Norwegian University of Science and Technology. Tone is editor of the book *Dance education in contemporary times (Dansdidaktik i samtida kontekster)*.

Alfdaniels Mabingo (PhD) is a dance scholar and performer from Uganda. He is an Assistant Lecturer of dance at Makerere University. Mabingo has taught dances in diverse communities in the U.S., Australia, South Sudan, Germany, Jamaica, and New Zealand. His book publication is *Ubuntu as Dance Pedagogy: Individuality, Community, and Inclusion in Teaching and Learning of Indigenous Dances in Uganda*. Mabingo is co-editor of the book *Dance education in contemporary times (Dansdidaktik i samtida kontekster)*

Ami Skånberg (PhD in Dance) is a Senior Lecturer in Dance at the Stockholm University of the Arts where she is Head of the M.A.D.E. (Master of Dance Education), and internationally rewarded performer, choreographer, filmmaker, and writer. She walks slowly as a ceremonial, subversive act thanks to her studies and works with Japanese dance in Kyoto since 2000.

Ingrid Redbark Wallander has an exam as Dance Pedagogue and a Ph.D. in Dance Studies. She has a background as a professionally dancer and teacher in Dance history. She was one of the founders of the Master program in Dance Education (now M.A.D.E.), at Stockholm University of the Arts, and was Associate Professor in Dance and the Head of the program until 2021. Currently, she is lecturing and supervising at the same university.

Eeva Anttila (Dr. of Arts in Dance) is professor in dance pedagogy and leader of the MA program in Dance Pedagogy at Uniarts Helsinki. Her research interests include dialogical and critical dance pedagogy, embodied learning and practice-based/artistic research methods. Currently, she leads the ELLA research project, and previously has led the Arts@School team in the ARTSEQUAL research initiative (2015–2021) and the "The entire school dances!" (2009–2013) research project.

PAPER PRESENTATION (CANCELLED)

Events of practice exhibition – a concept for curation and facilitation of dance as intangible cultural heritage in museums

Tone Erlien Myrvold, researcher, curator and project leader at Norwegian centre for traditional music and dance since she graduated from “Choreomundus- International master in dance knowledge, practice and heritage” in 2014. Tone runs the project Museene danser, which has produced three dance exhibitions in Trondheim, two touring national dance exhibition and the Nordic cooperation exhibition Everybody dance! with the Performing Arts museum in Stockholm and Theatre Museum in Helsinki. She is the project leader for Creative Europe funded project Dance- ICH, runs from 2022- 2025. She currently works to finalize a Doctor Philos on museums and the facilitation and dissemination of dance as ICH. tone@fmfd.no

After 10 years of development of and research on dance as intangible cultural heritage, the *Museene danser* project has become a concept of knowledge dissemination, methods, guidelines for curation of social dance in Norway, facilitation and storytelling to the general audience in museums in Norway.

I will discuss what the main methods use in *Museene danser* are, and how they together make the concept Events of practice exhibition. I will also debate how this concept can be an example on what Nina Simon defines as a social hub in her book Participatory museums. I will show how the large audiovisual archive of Norwegian centre for traditional music and dance is just as relevant today as 50 years ago. Through dissemination and communication, we can make the dance heritage relevant and sustainable for the future generations. The keys are how this can be done by inclusion, and not exclusion, in closed dance heritage communities.

I will summarize the research done during the project and present insight through analysing the methods of curation used in 6 different exhibitions made from 2015-2024.

Through these exhibitions I have worked with different methodologies, facilitation of heritage communities, mentoring of museum- and dance networks, curation of exhibition design and content, curation of events of practice, teaching dance as ICH to museum pedagogues, pupils and teenagers, and communication and dialogue with different groups of the general audience, as visitors, students, school classes, immigrant groups and the Sami people to mention a few.

I will also briefly discuss why and how museums should be a part of the important network of communities, groups and individuals that are the core of the UNESCO Convention of safeguarding intangible cultural heritage.

PAPER PRESENTATION – SESSION 29

The dance archive, a multilayer of Dancers’ movement practices. A case study

In the dissemination and teaching from the dance archive of the Norwegian Centre for Traditional Music and Dance some traditional bearers’ names are mentioned more thoroughly than others, some names are never mentioned. Halldor Hauso (born 1899) from Sørfjorden in Hardanger, Norway is one of these names mentioned in archive dissemination and among today’s traditional bearers. His name is connected to being a *stordansar* (Master Dancer) of his tradition. He is known for his musical dance style, his innovative way of combining dance motifs, and for a richness and improvisational way of using steps and motifs. In this paper I will discuss in which way his dancing is representative, in which ways his dancing has caused new norms, and how his norms connect to or differs from the collective norms of his past, presence and futures. I propose a synthesis to the ongoing discussion and debates in ethnochoreology and the dance milieu about continuity versus change, individuality versus collectivity, social dancing versus folk dance on stage. The paper is based in an ongoing collaborative research project with Magni Rosvold and Magne Velure: *Springarvariantar frå Sørfjorden*. In this project we have transcribed and analysed almost fifty dance realisations (films), with around twenty dance couples, filmed and interviewed from 1967 until today. We have in parallel done fieldwork and cooperated with dancers and traditional bearers of today, and also regularly disseminated preliminary findings to and together with the heirs in Hardanger.

Siri Mæland, PhD, Senior Researcher in Traditional Dance at the Norwegian Centre for Traditional Music and Dance (Sff). She lectures and supervise regularly at NTNU and USN Rauland, and for the Norwegian folk dance revival movement in ethnopädagogy, dance analysis, the dance archive, and UNESCO’s 2003 ICH Convention. Research project involvement as the 2020 issue of the world of music (new series) on Choreomusicology, and the forthcoming NFF book on the Minuet in Northern countries. Siri is the vice-chair of ICTMD’s study group of Ethnochoreology (ictmusic.org), and serves in the board of Nordic Association for Folk Dance Research (NFF). siri@folkemusikkogfolkedans.no

PAPER PRESENTATION – SESSION 4

Shared ownership in cross disciplinary artistic work with dancers and musicians with and without disabilities, how is it possible?

Annika Notér Hooshidar,
Senior lecturer, University of
the Arts, Stockholm

Annika holds a Bachelor degree in Dance Pedagogy, has attended Master courses in Pedagogy at University of Stockholm, institution of pedagogy and didactics and has a degree of Philosophy Licentiate in Pedagogy. Since 1979 Annika has been teaching Contemporary Dance Technique, Dance Didactics and has been supervising student's exam works. She was head of the Dance Performance program at Uniarts between 2003-2010 and from 2016-2023, head of Dance Teacher program for upper secondary school. Annika has worked as a professional dancer for 10 years. Her research focuses inclusive dance practices. annikahoosh@gmail.com

What are the possibilities in artistic work and in learning contexts if agency is distributed and shared?

In my current research I follow a group of dancers and musicians with and without disabilities in an artistic project. The study started 2019 and during the years 6 workshop labs have taken place. The research focus is on how power and agency can be distributed between the participants. To really make room for different experiences and knowledges the study presupposes that agency is of utmost importance in order for the participants to make their voices heard and their dancing seen. In this process the dancers and musicians are, in different degrees, performers, creators and collaborators.

During these labs there have been different choreographers and music directors responsible for the explorations. This has had different effects on the possibilities of agency and ownership in the process. What interests me is what kind of conditions have to be in place to allow for this. The focus is on how the participants perceive the work and when they feel that they have agency and can make choices.

I have followed this process as a participatory ethnographer. I have used observations, fieldnotes, focus group interviews, participants reflective writings as well as being part in the practical explorations and reflections that have taking place after each day during the labs.

To analyze and understand the data I combine the ethnographic reflexive thinking, multimodal method, thematic analysis of the focus group interviews and the writings.

The study aims to contribute to knowledge that can develop education, specifically in dance, and strengthen teachers and students in the learning processes.

PAPER PRESENTATION – SESSION 12

Dancing a country to identity: cultural production, nation building and traditional dance in postcolonial Zambia

When Zambia became independent in 1964, there was a nationwide campaign to create a cultural identity and foster unity in the ethnically diverse new nation. To achieve this, cultural activities were to play an essential role in shaping the ideology of Zambian humanism, of working together as a people, helping one another, and sharing what the community had. A major element in these cultural activities was traditional dance. This paper gives an overview of the development of traditional dance in post-colonial Zambia, highlighting its role in the government's agenda of creating a cultural identity for Zambia. The paper argues that the creating of a national dance troupe, which was formed with members picked from different parts of Zambia, performing traditional dances from the different ethnic groups in the country placed dance at the centre of the process of nation building and identity seeking. Secondly, this paper brings to the fore the process of navigating performing dances that have communal meanings, including ritual significance, to creating new performances and dances detached from the tradition of the dance as part of communal heritage, to focusing more on individual perfection, virtuosity and creating independent style. I also discuss the challenges that come with the transition. Through a qualitative approach, using oral interviews, desk research and social media observational research, this paper highlights the central role of dance in comparison to the role of European influenced theatre in reaching out to indigenous communities in post-independence nation building in Zambia. The paper discusses a less documented part of Zambia's cultural history and shares voices, through oral (oral history) interviews, of post-independence theatre makers, performers, as well as audience members or spectators.

Suzyika Nyimbili is a Zambian doctoral research fellow with the Higher Education and Human Development Research Group in the Centre for Development Support, at the University of the Free State in South Africa. He holds a masters in cultural heritage studies from Central European University and another in public policy from ADA University, Azerbaijan. His doctoral research centres around cultural capabilities, higher education, human development, and the capability approach. Suzyika is also a playwright and theatre maker with a keen interest in researching and creating performances around Zambian/African history, politics, and memory. suzyikanyimbili@yahoo.com

DISCUSSION WORKSHOP – SESSION 3

Artist – an accessible dance profession? - a future imagining workshop designing possibilities for disabled artists

Terje Olsen is PhD in sociology and Research Director at Fafo Institute for Labour and Social Research, Norway. He has worked extensively with research on employment for persons with disabilities, legal safety and protection from hate speech and hate crimes. He is Editor-in-Chief for the journal Nordic Welfare Research.
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Elen Øyen (BA) is dance artist and producer at Dansit Choreographic Centre, Norway. She has a BA in Child Welfare Pedagogy and is trained as a legal office worker. She has previously worked at offices in Trondheim and as a project employee at NTNU Norwegian University of Science and Technology. She has lectured and performed at different conferences, seminars and festivals in different countries.
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Tone Pernille Østern (Dr. of Arts in Dance) is Professor in Arts Education with a focus on Dance at NTNU Norwegian University of Science and Technology, Norway, and Visiting Professor at Stockholm University of the Arts, Sweden. Her doctoral project at University of the Arts Helsinki was about dance and disability. She is Editor-in-Chief for the journal Dance Articulated.
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In April 2023 the Arts and Culture Norway report *Artist – an accessible profession? A research project about artists with disabilities in Norway* was published. The aim of the study was to identify enablers and barriers for professional artists with disabilities in Norway. The authors aimed at developing knowledge about how institutional structures influence disabled artists' equal participation in the arts and culture field in Norway, as well as the experiences of the artists themselves. In total the authors interviewed 45 representatives from the arts and culture field, and 19 individual disabled artists. The results show that the barriers to working as an artist with a disability in Norway are greater than the enablers, and that the barriers are systemic and normalised in the arts and culture field as well as on a societal level. The authors recommend 10 fields of action to promote equity, access, and participation in all parts of the art and culture field for artists with disabilities. Based on those 10 fields of actions, this workshop invites dance teachers, leaders, policy makers, artists and others into imagining what accessible dance designs, supportive of and curious on disability and functional diversity, might look like. How could accessible dance designs be created in education, programming, promotion, and arts processes? What can you contribute? Why is it worthwhile? Come, imagine, dream, create and discuss!

PAPER PRESENTATION – SESSION 4

Bodily Movements Creating Playful Ripple Effects in Social Education

In this paper, I explore the potential of the unexpected and contagious moments when teaching movement practices at The Danish Bachelor's Program in Social Education (*Pædagoguddannelsen* in Danish). I argue that these unexpected moments can be understood through philosophical and sociological conceptualizations such as sociability, contagion, crowds, and laughter.

In Denmark, social educators (*pædagoger* in Danish) are professionals who practice, develop, and facilitate learning in, for example, daycare centers, where play and a child's perspective are emphasized. Based on empirical material from a design-based research project where I have moved and danced with the students in the teaching space, I focus on three students who have the skill to act confidently in playful movements. They become play leaders through different contagious bodily movements that affect their fellow students. This can include changing the focus from technicality to playfulness by interacting with others as an end in itself.

The paper finds that the teacher cannot always affect all the students to participate in playful activities, and the teacher's authority and technical skills can be a barrier. However, the teacher can set up an activity that allows some students to take the initiative, causing the other students to be pulled into the playful action. This can also happen when the teacher relinquishes control of a teaching play plan and goes along with what happens, allowing the students to take control. The insights from the study lead to questions about how educators in a traditional dance education context can explore similar potentials. New perspectives on unexpected moments in dance education can expand the knowledge about a less perfect and more playful kind of movement expertise.

Lars Dahl Pedersen is an Assistant Professor and researcher at Centre of Pedagogy, University College Absalon, Denmark, and PhD fellow at Aarhus University (DPU) and VIA University College in the national Playful Learning Research project. At Absalon, he is part of the "Movement, Creativity and Aesthetics in Pedagogical Work" research program. In his research, Lars draws on his professional background as a contemporary dancer and choreographer with a particular interest in embodiment, creativity, and play.
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PAPER PRESENTATION – SESSION 7

Transforming illness experience: a co-creative dance practice for young cancer survivors

Sarah Pini is Associate Professor in dance and movement practices at the University of Southern Denmark (SDU). She works at the intersection of arts and health, cultural and medical anthropology, phenomenology of the body and illness, performing arts, dance, and embodied cognition. Her research focuses on the human body as a socio-cultural phenomenon, exploring the relationships between mindful dancing bodies, practices, environments, and cultural contexts, and how such entanglements shape processes of meaning-making, healing, and well-being. Sarah's research has been published in *The Oxford Handbook of Contemporary Ballet*, *Synthese*, *Performance Research*, *Collaborative Embodied Performance: Ecologies of Skill* (Bloomsbury), and *The Australian Journal of Anthropology*, among others. www.sarahpini.com

Dance and the creative arts offer powerful tools to support coping with illness and finding meaning after disruptive life events. This talk offers an account of a lived experience of cancer and how illness—as a disruptive event—enables philosophical reflection and the exploration of 'other' ways of being-in-the-world. Based on video material collected over ten years of cancer treatments, dance performances and creative embodied practices, I drew on an autoethnographic and phenomenological approach to illness to provide insights into forms of embodiment that expand and enrich biomedical perspectives of the body.

This work provides the theoretical underpinnings of the research project 'Transforming illness experience: a co-creative dance practice for young cancer survivors' developed in collaboration between researchers at the Department of Sports Science and Clinical Biomechanics (IOB), University of Southern Denmark (SDU) and the Department of Clinical Medicine at Aarhus University. The project explores the healing potential of engaging in co-creative dance practices for young cancer survivors and aims to inform the design and implementation of rehabilitation programs at the intersection of arts and health offered to cancer patients in Denmark.

Cancer rehabilitation often entails a long and difficult process, as undergoing the stressful and traumatic experience of illness and cancer treatments can lead to a diminished sense of agency. Through qualitative research methods, and an interdisciplinary methodology including an ethnographic approach, narrative perspectives, and video-graphic documentation, the project investigates how dance as a creative and expressive form of movement may rehabilitate not only patients' physical body, but also their sense of agency and identity. Dance, a form of physical activity that incorporates elements of creativity, self-expression, and social interaction, has the potential to provide a holistic form of rehabilitation for cancer survivors.

WORKSHOP – SESSION 28

Negotiating the dancing body

Dance is for the most part placed in contexts that finally define its practice. The taxonomy ranges from historical, ritual, social, political, cultural or religious contexts to categorizations into different forms of interpretation based on its function. Today we see an overarching categorization between the so-called traditional and the contemporary. Often also deriving from this what is considered modern and what is not in a western understanding. The dancer is finally negotiating between these categorizations, identifying, and yes, situating her-/himself within certain established "norms", that also define how much accessibility and visibility is thus enabled, particularly in terms of support and sponsorship.

Yet, when taking the perspective of the dancing body, it finally bogs down to how the dancer negotiates with his/her dance in an embodied way. In today's globalized dance world, the dancer is not necessarily situated in any of the afore mentioned contexts while nevertheless negotiating within the vocabulary that such a function has brought forth. A new meaning or value for dance emerges forth as the dancing body begins to negotiate through the vocabulary, becoming essentially a negotiation between the inner state of being and outer form. In my workshop we will explore the outcome of a negotiation that takes one to space within, as a shared space where embodied experiences are rooted, and for a moment blur the categorizations as we examine the conditioning that these normally lead to in dancers' bodies. From a Sensing&Shaping of emergent movement from a fascial-movement analytic perspective my aim is to see where we arrive at with our performative bodies, as we negotiate our individual dancing bodies anything between let us say the outer form and expressivity along the lines of a "traditional" practice of Indian Dance Theatre Nāṭya and the European Modern in Ausdrucksanz.

Rajyashree Ramesh is an Indian born and Berlin, Germany based independent performer-choreographer, master teacher, Certified Laban/Bartenieff Movement Analyst and Cultural Scientist. Her artistic work over several decades as a trained Bharatanatyam and Kuchipudi dancer in cross-cultural settings triggered her interest in human movement itself. After certifying as a Laban/Bartenieff Movement Analyst in 2008, she channeled her expertise into academic research, receiving a doctorate in 2019 from the Europa-University Viadrina, Germany, for her cross-disciplinary empirical research on embodied meaning. She has several multi-disciplinary stage productions, lecture-performances and workshops at international conferences, and published papers in German and English to her credit. natyam@aol.com

MOVEMENT WORKSHOP – SESSION 28

Material for the Spine: historic preservation as art

Otto Ramstad, born 1975 in Minneapolis, is a dance artist who makes performances, video works and installations for theaters, galleries, museums and different site and context specific encounters. He has an MA in Choreography from KHiO. For twenty-five years he has been collaborating with Olive Bieringa as BodyCartography Project. The mission of BodyCartography Project is to engage with the vital materiality of our bodies to create live performance that facilitates a re-enchantment of embodiment, relationship, and presence. BodyCartography has been creating performances, films, installations, and festivals internationally in urban, domestic, wild, and social landscapes.
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Material For the Spine (MFS) concentrates accumulated knowledges from Steve Paxton's dancer experience, his study of walking, Contact Improvisation and Aikido practice to explore the movement possibilities in the spine and the connections between the head, pelvis, and vertebrae. This practice is a meditative study of a series of exercises, body puzzles and ideokinetic imagery. These sensations can also be used as a palette for improvisation.

“With Material for the Spine, I was interested in alloying a technical approach to improvisational results. It is a system for exploring the interior and exterior muscles of the back. It aims to bring the light of consciousness to the dark side of the body, that is, the sides not much self-seen, and to submit sensations to the mind for consideration.” Steve Paxton

In this workshop I will share physical exercises and puzzles from Material for the Spine. This physical practice will be a way to ground questions about preservation of dance knowledge. How can historic preservation be an art? How can one preserve a dance technique born from “dancer experience”, a form that is both mimetic and somatic? Can the work of Material for the Spine be preserved without also developing its forms and ideokinetic images?

Material for the Spine's continuity depends on constantly finding verbal and physical language in the space between my practice and other bodies interrogations and learning attempts of its forms in the workshop context. I will share my experiences with preserving its history through embodied and pedagogical means.

I began working with Paxton in 2010 and in 2017 I began teaching MFS. MFS for Paxton at Swimming in Gravity, Contredanse 2019 and Steve Paxton Cycle, Culturegest, Lisbon 2019 and for other organizations such as Praxis Oslo and Culbergballetten

PAPER PRESENTATION – SESSION 13

Dancing in a time of despair

Per Roar is a Professor and Head of the MA Choreography at the Oslo National Academy of the Arts (KHiO). He is a choreographer, performer, and artist-researcher with a strong interest in socio-political matters. He combines social research and somatic approaches to create choreography, as demonstrated in his doctorate, *Docudancing Griescapes* (2015), from Uniarts Helsinki, and the performance *Stumbling Matters* (2020). He has studied history and social sciences in Oslo, Budapest, and Oxford, and holds an MA in Performance Studies from New York University. With Merete Røstad, he runs MEMORYWORK (2021-2024), an interdisciplinary artistic research project exploring the politics of remembrance.
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In *Dancing in a Time of Despair*, I am questioning how dance and dance-makers can address or handle the sense of despair and powerlessness induced by witnessing the current violent conflicts and suffering around us. I am approaching this enquiry with a studio-based exploration of movements, building on movements known from social activism, that aims to create a performative practice of resistance that simultaneously invites the poetic and imaginative potential of dance and dancing.

In the presentation, I will share my experiences and reflections from this personal studio-based experiment. This project was initiated to respond to feelings of despair and powerlessness caused by witnessing the recent wars and the rise of non-democratic and authoritarian political tendencies. The work is inspired by Anna Halprin's understanding of the transformative (Halprin 1995), Avery Gordon's notion of transformative recognition (Gordon 1997), and Yoko Ono's consistent artistic engagement for peace.

PAPER PRESENTATION – SESSION 9

Student centered and embodied learning in contemporary dance

In this presentation we will discuss the findings from an action research project conducted with teaching contemporary dance for dance students in higher education. Rothmund (main researcher) and Brandanger (co-researcher) have been teaching courses in contemporary dance with the same groups of students, with shared ideas about themes, methods, and goals. We have also been observing each other's teaching, with an emphasis on observing activities, bodily engagement, and interaction in the teaching and learning situation.

The overall goal of the project has been to systemize and try out teaching methods which in different ways can heighten the students' own activity in the learning situation, as well as contributing to recognize the often-tacit process of bodily learning. We have been working with both reproduction and exploration, collaboration, and reflection.

The research material consists of logbooks and interviews from five of the students, notes from the teacher and the observing researcher, as well as notes from our discussions and evaluation during the teaching period. By this we are combining the student's, the teacher's, and the observer's perspectives and experiences. This material will be interpreted in the lens of theory from both phenomenology and pedagogy.

The main research questions are: What characterizes the students' learning experiences with different student-active learning methods in contemporary dance? In what ways are these experiences connected to bodily learning and independence?

In addition, based in the multiple perspectives of the material, we also want to explore compliances and discrepancies between the student's, the teacher's, and the observer's perspectives of the teaching and learning situation, concerning expectations, intentions, process, and results.

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, Department of Performing Arts, where she is the head of the study program BA in Dance. She is currently chair of NOFOD.
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Annette Brandanger is educated as a dance performer at Laban Conservatoire of Music and Dance in London (2000) and has pedagogy training from the national Arts Academy of Oslo (2011), and mentoring studies from The Norwegian Academy of Music, Oslo (2021). She works as a freelance performer, teaching artist and choreographer. She is currently chair of SANS, Centre for dance practice - in school, education, and research.
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PAPER PRESENTATION – SESSION 18

Dance artists and traditions

Hilde Rustad works as Professor at Kristiania University College in Oslo, Norway, and teaches within dancer education. She is educated dancer and choreographer at School for New Dance Development/ Amsterdam School of the Arts and did her PhD “Dance to your own music; an analysis of contact improvisation and dance improvisation as tradition, interpretation and lived experience” at the Norwegian school for sport sciences. She has been part of the Scandinavian-Russian After Contemporary-project 2013-17.
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Liisa Pentti is a Finnish choreographer and artistic director of Liisa Pentti +Co since 2000. She is concerned with psycho-energetic dimensions and relationships of bodies, music and other entities in visible and non-visible spaces. Her latest works include *Fraudulent Light- the Epidemy of the Oblivion* (2022) and *Das Musikalischer Opfer* (2023). She is one of the initiators of the Scandinavian-Russian After Contemporary-project 2013-17 and one of the core creators of Zodiak- Center for the New Dance and the Sidestep-festival in Helsinki.
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In this presentation we are looking into traditions we entered and traditions in which we understand ourselves as currently situated in. Our research which is at an early stage, is closely connected to choreographer Liisa Pentti's most recent work *Das Musikalische Opfer* which premiered in Dansens Hus in Helsinki September 21, this year – and researcher Hilde Rustad was observing periods of Pentti's rehearsal process. Our project connects with the CFP's suggested theme of Traditions and histories – and our main question is - In what way is the dance artist a carrier, as well as a transformer and reformer of traditions? We were educated in different periods at the School for New Dance Development/Amsterdam University of the Arts, in the 1980ies. After having been students in an education which at the time was innovative in its way to think about the dancer as an artist and maker and which was mainly based on the ideas and some of the central figures within the Judson Dance Theatre and the somatic practices, each of us returned to our respective Nordic countries. Our aim is to investigate how dance artist thoughts and work develops and becomes through the years, and we are curious as to what it might mean to transform or reform today's tradition of contemporary dance where the different styles are diverse and constantly changing. Our starting point is Pentti's *Das Musikalische Opfer* and our research method is interview-conversation as a knowledge producing activity, in which we both contribute to the production of knowledge in a conversational relation, and additionally through co-writing. Kvale and Brinkman argue that “the process of knowing through conversations is intersubjective and social, involving interviewer and interviewee as constructors of knowledge.”

PAPER PRESENTATION – SESSION 22

Shifting the Dance: Competitive Dancers' Perceptions of Equity in Higher Education

In the United States, dance competition culture is a significant site for youth dance training. Over the last 20 years, dance competition culture has morphed from a recreational activity to pre-professional level training. Previous research has demonstrated that in this intense environment, youth learn to embody ideas about dance technique that elevate the aesthetics of ballet and reify whiteness and the importance of a competitive mindset in capitalist societies. What youth experience on the competition stage and in the studio reflects these values.

When students from competitive dancers start college, they may confront unfamiliar values and practices, such as progressive educational approaches or the desire to decolonize curricula and pedagogy. As competitive dancers progress through college, they make choices, both consciously and unconsciously, about which values they shed, retain, hide, or evolve as they integrate emergent values stemming from new experiences with dance and peers from different dance backgrounds.

Using data collected through a narrative inquiry interview process and extant research, this paper presentation addresses areas of divergence and convergence in relation to equity and inclusion between both dance education sites as experienced by students. Approaching equity in postsecondary programs requires faculty to respectfully guide competitive dancers' awareness of the biases they bring without dismissing their previous dance experiences and interests. Given the growing presence of competitive dance, understanding how dance competition experiences shape college students' initial and shifting perceptions of equity and inclusion is a needed step for decolonizing dance education.

Karen Schupp, MFA, is a Professor of Dance in Arizona State University's School of Music, Dance, and Theatre. Professor Schupp's research commitments include three interrelated areas: ethics and equity across the spectrum of dance education, postsecondary dance curricula and pedagogy, and dance competition culture. Professor Schupp is the Editor-in-Chief of the *Journal of Dance Education*. She is the recipient of the National Dance Education Organization's Outstanding Dance Education Researcher Award, NDEO's Ruth Lovell Murray Book Award, and is a two-time recipient of the Susan W. Stinson Book Award for Dance Education. For more information, please visit www.karenschupp.org or karen.schupp@asu.edu

PAPER PRESENTATION – SESSION 24

Changing communities of “African dance(r)s”

Elina Seye (PhD, Title of Docent) is an ethnomusicologist and dance researcher affiliated with the University of Helsinki, Finland. Her doctoral thesis *Performing a Tradition in Music and Dance* (2014, University of Tampere) focused on social relations and interactions in Senegalese sabar dance events, and her postdoctoral project dealt with sabar dance in different performance contexts. She has also conducted research on African music and musicians in Finland. Her current research focuses on women musicians in West Africa (Senegal and Mali) and the transmission of African music and dance traditions in Europe.
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Traditional African dances have long been practiced and transmitted within local communities with little or no formal education in dance. However, especially in the post-colonial era, a professional field of traditional dance has developed in many African countries, with professional dancers traveling to perform outside their own communities, even abroad, and also teaching dance to people from varying ethnic and cultural backgrounds. As a result, there are now plenty of dancers around the world who are not African but still practice a style of dance originating on the African continent, some of them also working as performers and/or teachers in the field of dance. Since the practitioners of specific dance styles tend to form their own communities and networks where dance knowledge is shared, the communities of “African dance” are no longer limited to Africans.

In this paper, I will look at the developments in the “African dance” communities, or communities of dancers practicing African styles, with a focus on the *sabar* dance tradition, native to Senegal and the Gambia in West Africa. I will discuss the communities of dancers involved in *sabar* dancing both in Senegal and in Europe based on my ethnographic research on the *sabar* tradition since 2000 and my ongoing personal involvement in West African dances. Many *sabar* dancers regularly travel between Senegal and Europe and some also between different European countries. In addition to in-person contacts at various dance events, *sabar* dancers are connecting with each other through social media platforms, and dance knowledge is also being shared in varying forms on these platforms both privately and publicly. I will, therefore, reflect on the different ways in which the *sabar* dance tradition is being transmitted in the multiethnic and translocal communities of dancers today using examples from in-person and online encounters with other *sabar* dancers.

LECTURE DEMONSTRATION – SESSION 8

Walking the ribs of the Japanese dance fan

Ami Skånberg, PhD in Dance from University of Roehampton, is a performer and artistic researcher. She is the current Head of M.A.D.E. - Master Dance Education at the Stockholm University of the Arts, and also works at University of Gothenburg. She is a board member of NOFOD (Nordic Forum for Dance Research). Her research interests are practice-led and concern Japanese dance, screendance, gender codified movement practice, non-hierarchical treatment of global dance techniques, and auto-ethnographic accounts from within the practice.
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My presentation processes ‘dancerness’ in the Japanese dance-(Nihon Buyō-) tradition. The dance in Nihon Buyō begins with the fan (mai-ogi or sensu in Japanese). The fan is an extension of the dancer’s body and it co-creates stories, transforms into various objects or scenery - intangible aspects of dance, such as emotions or atmospheres. Dancing is closely related to narrative, illustrating poetry, Buddhist concepts, gender, everyday life, and historic battles. My extensive studies with Nishikawa Senrei lead to the reflection on how ‘virtuosity’ and ‘skill’ are socio-culturally charged values. In my master’s Kyoto studio I was not a dancer if I did not know how to open the fan. My lecture demonstration aims to reflect on dancerness through each bone of the Japanese dance fan.

PAPER PRESENTATION – SESSION 22

Crafting the Corps: Cohesion in Community Dance

Situated firmly within the cultural tradition of the UK there exist a significant number of amateur arts groups led by those participating within them. These spaces are overwhelmingly comprised of a diverse membership, with ability levels ranging from complete novice to pre- and even ex-professional. In light of this diversity, the regular production of cohesive performances by such groups seems a particularly challenging and impressive achievement. Typically meeting just weekly, the challenge of cohesion is all the more apparent, with issues of absence and time constraint compounding this. This presentation examines one such community group - Richmond Ballet, based in London, to consider how its members work together to create effective dance performance. Utilising a combination of methods, the research brings together processes of ethnographic participant observation, in which the researcher danced with Richmond Ballet over a year, and multi-modal Conversation Analysis to examine moments of interest closely on a local level. These combined approaches facilitate a textured analysis, developing a fuller picture of how members of these mixed ability groups assist one another in processes of ‘peer teaching’ to create a cohesive performance in which all are dancing together as a united company.

Naomi Smart is a third-year PhD candidate in Language, Discourse, and Communication at King’s College London and a qualified RAD ballet teacher, as well as a dancer and choreographer for community dance companies. Her research interests include community and amateur arts groups, participation models in amateur arts, and methodological approaches to examining physical craft spaces. Her thesis draws these interests together, focusing on questions of role and involvement in amateur dance groups and examining these through an interactional approach.
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PAPER PRESENTATION – SESSION 13

Choreographic Analysis as a Methodology for Decolonizing Natural History

This presentation asks: How can dance studies methodologies contribute to decolonizing natural history? How can a choreographic analysis of movement in a historical site reveal the constructedness of colonial knowledge produced on that site? How can physically situating oneself in a historical site provide insights into the work required to perpetuate the site’s meaning?

Laura Smith is a PhD candidate at University of California, Los Angeles (USA) in the World Arts and Cultures/Dance department. She focuses on dance studies, performance studies, and history of science.
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In this presentation, I argue for choreographic analysis as a methodology that can reveal the artificiality of naturalized colonial taxonomies within natural history. I focus on the reconstructed garden of 18th century physician and botanist Carl Linnaeus (1707-1778) in Uppsala, Sweden. Choreographic analysis as a methodology is revealing in this site as the garden is currently maintained by workers who follow a detailed «score» written by Linnaeus in the 18th century. The choreographed routines of the garden caretakers are a «system of meaning» that counters Linnaeus’s academic presentation of species. Linnaeus’s system of taxonomy depends on the artificial abstraction of a specimen that is then distilled into an essential representation of the species as a whole. Situating the constructedness of Linnaeus’s taxonomic system is crucial as his taxonomic system emphasized a hierarchical organization of life that included racial classifications.

Rather than focusing solely on text-based archival materials, I examine the movement patterns of the physical labor that takes place within the garden using choreographic analysis. Through refocusing attention on the choreographed movements of bodies within colonial sites, rather than just archival texts, I argue that the garden has always and continues to be a site of performance of a colonial narrative. I draw on Bruno Latour’s Actor-network theory, Annika Windahl-Pontén’s performative and materialist readings of Linnaeus’s domestic life, and Susan Foster’s work on choreographic analysis to propose that dancer-centered methodologies can contribute to deconstructing the «naturalness» of Linnaean systems of organization.

PAPER PRESENTATION – SESSION 1

The Invisible Work of the Costume Performer

Lorraine Smith is a performance maker and senior lecturer at Teesside University (UK). Lorraine has a 1st Class Degree in Dance Studies (University College Chichester), holds a MA in Choreography (TrinityLaban), and was artistic director / choreographer of Silversmith Dance Theatre (2006-2014). Lorraine continues to devise live performance via Lorraine Smith Arts, which informs her research into the impact of costume on the performing body, costume as somatic tool, performance pedagogy, identity and 'otherness'.
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In the field of costume performance, the power of costume to create and communicate meaning and metaphor, enhance performer embodiment and audience connection has been evidenced and commended. This has included an abundance of research from both designer and performer perspectives, with a focus on the evolving relationship between the (living) body and costume. However, does progressive experimental costume performance, including the use of unconventional materials, have the potential to negatively impact the experience of the performer?

Costume can both reveal and hide the body and can therefore arguably make the work of the body invisible. This paper presentation will interrogate the potential for costume to conceal the cognitive, physical, and emotional labour of the performing body, and the resulting impact this may have on the performer.

Building on understandings of traditional approaches and hierarchies in performance making, and the complex relationship between dancer/performer and pain, the costume performance project *PANG & PING* (2021) by designer-director Daphne Karstens will be interrogated. From the perspective of the performer, Lorraine Smith will analyse and contextualise her experiences in relation to the feminist concept "invisible work" and Hochschild's theory of "emotion management" (2012). Lorraine will also refer to other relevant examples of working with costume to evidence this analysis.

The paper will conclude with the identification of solutions to make visible the invisible labour of the performer in costume performance, and the management of this (physical and emotional) workload on the performer's body.

PAPER PRESENTATION – SESSION 7

I always want to perform at my best, but it makes me so tired!

Self and socially prescribed expectations in 14-15-year-old ballet, athletes and music students in Norwegian talent development schools – An interview study

Background and Aims: Experiencing demanding expectations and intensified competitive focus in talent schools might instill high pressures, increased self- and socially attributed expectations, and rigid schedules, which can make young performers susceptible to mental and physical strains.

We aimed to explore experiences with expectations in an understudied group of young talent development school students in ballet, classical music, and sports. The main research questions were: 1) How do student performers experience self-oriented and socially prescribed expectations? 2) How do student performers perceive that expectations influence their well-being?

Methods: Twenty-seven girls and boys aged 14-15 were recruited from one school each with talent classes for ballet (n=7), music (n=6), and two sports schools (n=14). The participants represented Norway's early adolescent talent schools. Data was generated through individual interviews using a semi-structured interview guide and analyzed using reflexive thematic analysis.

Results and Conclusion: Four main themes were found, representing the complexities of young student performers' experiences with (1) self-oriented expectations, (2) teachers'/coaches' expectations, (3) parents' expectations, and (4) struggles with balancing the expectations and to endure demanding workloads.

The three student groups revealed many similar experiences. The notable difference compared to student-athletes was how ballet and music students tended to experience and underline their domains as particularly challenging and competitive.

In sum, the performers acknowledged the benefits of purposeful self- and socially attributed expectations. These expectations stimulated them to work hard for performance improvements and future opportunities. However, there was a fine line between experiencing manageable expectations and a relentless continual strive for achievements and further opportunities. The latter could bring about worries and doubts about one's abilities. A constant strive for performance enhancements and trying to meet expectations in more than one arena can be a source of highly demanding workloads and struggles that influence adolescent performers' well-being and everyday lives.

Authors

Stornæs, A. V. (presenter)
 Sundgot-Borgen, J.
 Pettersen, G.
 Rosenvinge, J. H.
 Nordin-Bates, S. M. (2023)

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 Researcher affiliated with the Oslo National Academy of the Arts (KHiO), Academy of Dance, Norway. PhD from the Norwegian School of Sport Sciences, Department of Sports Medicine (2023). Main research areas are mental health, perfectionism, and young performers in sports and dance.
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LECTURE DEMONSTRATION – SESSION 25

Frå Form til Famling/From form to fumbling

Solveig Styve Holte (b. 1984) is a dancer, choreographer, and research fellow at Oslo National Academy of the Arts. In her research she delves into usages of already existing materials and historical archives in a contemporary choreographic practice, emphasizing questions of agency and shared authorship. Recent works *Frå form til famling* (2023) at Henie Onstad Art Centre, *Sixteen Dances* (2023), *Rosendal/DansiT, Undying- a handwork* (2022) Nationalmuseum, *HORDE* (2021/22/23) CODA/MUNCH/Kilden /KIASMA. solveigholte@gmail.com hoss@khio.no www.solveigstyveholte.com

Magdalene Solli (b. 1993) is an Oslo-based dancer, performer and dance maker. In her work she pursues states that lie beyond 'the natural', and draws upon folk practices, romanticism and stage magic in order to invoke the supersensible and or otherwise hidden. Recent works include e.g. *Grotesker 1900-d.d.* (Oslo, 2023), *Muld* (Beograd, 2022) and *dølge* (Oslo, 2022). In 2019 she co-founded the performing arts collective Montebøllø and the artist driven culture house Montebello Kulturhus in Oslo. magdalenesolli@gmail.com

The lecture demonstration will depart from the performance *Frå form til famling* presented at Henie Onstad Kunstsenter 2-5th of November 2023, a new choreographic work which starts from the material traces in the archive of Høvik ballet, the first independent professional dance company in Norway. I would like to present a solo performance from this choreographic work created together with dancer Magdalene Solli and sharing a conversation about our collaboration and research. The solo consists of movement quotations from Høvik Ballett from 1969, and samples of the reviews they received in the start of their career. This language we have weaved together with the opening of the book «It» by the Danish author Inger Christensen from 1969 and seen the similar serialism structure of her writing and the structure of Accumulation by Trisha Brown from 1971.

In my PhD, *Singularities and the shared Commons, explorations of authorship in dance and choreography*. I am exploring and developing choreographic methods and processes with focus on the use of archives in dance. The concept 'singularity' stands for two axes of my research. In the first place, it tackles intersubjectivity at work in a choreographic process, i.e. a productive learning situation, exchange and shared authorship between the choreographer and the performer. The second axis addresses intertextuality as the site of references, influences, and archives of any artwork, which I specifically delve into through centralizing the already existing material and dance-historical archives as collective cultural memory and a shared common. Instead of genesis of new material 'from scratch', I devise choreography as a tool for developing, composing, and organizing the already existing materials through embodiment and storytelling, and in dialogue with the collaborating performers, which takes me to an exploration of the digital, fragmentary, and personal movement archives.

PAPER PRESENTATION – SESSION 18

Presentation of a book project: Dance art in Norway through the 20th century

In this paper presentation, I present my ongoing research and book project. In this project I look closer at the art of dance in Norway through the 20th century and up to present day. The book's intention is to show how the art of dance has developed in Norway, while also showing how closely the art is connected to society. The art of dance both reflects and challenges the society and the times in which it was created.

This project also clearly shows how the dance tradition is constantly being challenged by new ideas and mindsets. The idea of a dancer as a thin, pretty, and good technical performer - and dance as a purely beautiful expression - was constantly put to the test throughout the 20th century, but nevertheless this thought ruled the art of dance for a long time.

I use a qualitative method with various sources, where both newspaper articles and reviews are particularly important, along with political documents and interviews.

I want to present some of the findings in the work on this book, and in particular touch on some of the breaks in tradition that have been seen in the history of dance, and how that is connected to the society.

Sigrid Øvreås Svendal is a historian with a Ph.d. in history from the University of Oslo, Norway where she researched American influence on the dance art in Scandinavia in the post-war period. She also has a three-year dance and dance teacher education. Svendal has written several articles on dance history and has been an editor for both books and magazines. She is now the managing director at Danseinformasjonen /Dance Info Norway - the national resource center for dance art in Norway. sigrid@danseinfo.no sigrid.svendal@gmail.com

LECTURE DEMONSTRATION – SESSION 26

Exploring in-exhausted potential in Emilie Walbom's choreographic works. A lecture demonstration about working with archival material in the dance studio

Karen Vedel is an Associate Professor at Department of Arts and Cultural Studies, UCPH. Her research is primarily in dance historiography and critical archival studies. She is the PI of the research project *Knowing in Motion. Dance, body archive* and the editor/co-editor of several volumes on dance, including *Dance and the Formation of Norden. Emergences and Struggles* (2011) and *Nordic Dance Spaces. Practices and Imagining a Region* (2014). For more information, pls see her UCPH webpage. vedel@hum.ku.dk

Franziska Bork-Petersen is a dance and performance scholar and a member of the research project *Knowing in Motion. Dance, body, archive*. She is an Associate Professor at the University of Copenhagen and the author of *Body Utopianism: Prosthetic Being Between Enhancement and Estrangement* (Palgrave Studies in Utopianism, 2022). Other work on dance, performance art, fashion and digital bodies has appeared in *Performance Research and Mediekultur: Journal of media and communication research*. fbpetersen@hum.ku.dk

Our lecture demonstration centers on the preliminary outcomes of the research project 'Knowing in Motion. Dance, body, archive' (2023-2026). In this project we ask, how choreographic knowing that is corporeally archived in professional dancers may be activated and made more concrete; how these insights may deepen our understanding of choreography's contribution to arts and culture today; and how the corporeally expanded insights into choreographies past and present can become a part of the archival institution.

The project's focus is on method development. To this end, the research involves archival studies, theoretical incursions, as well as the embodied investigations of a diverse group of dancers. The different approaches come together in workshop laboratories that are co-curated by the research team and a small group of dance artists. The methodological explorations involve various forms of engagement with the archival remains of choreographic works from the previous century. The lecture demonstration is based on the first of three workshop laboratories in which we worked with choreographic remains of Emilie Walbom's works for The Royal Danish Ballet in the years 1905 – 1928.

Approaching the research from complementary perspectives, Karen Vedel centers on the dancers' corporeal competences and traces of prior dancing as means with which to explore the potential of 'non-exhausted' potentials in the choreographic material. Franziska Bork-Petersen focuses her investigation on dance costumes as a resource for activating the embodied knowing of the differently trained dancers. The presentation involves the sharing of visual documentation as basis for dialogue on questions, such as

- The role of different archival formats and materialities in the transfer and activation of knowing in dance
- Originality, authenticity and the notion of 'composite bodies'
- Method development that points towards rethinking archival practices in dance

PAPER PRESENTATION – SESSION 18

Re-thinking 'the Modern' in Dance History - What Could that Mean?

It was more than twenty years since the philosopher of history Alun Munslow (1997) wrote that the discipline of history needed to be fundamentally reworked due to postmodern theories. Since then, new approaches to dance have affected the mode of writing dance in the past. In this presentation, I will discuss how new methodologies could change our ways of understanding/writing history.

Since the first decades of the 20th century the dance history in Sweden and also internationally, has been centered around the Choreographer and the Masterpieces, and the traditional versus the modern. Hereby a narrative of the past has emerged that lifts up specific professional roles, dichotomies between genres and points out new aesthetic of dance as the essence.

In order to find new ways of approaching dance from a historical perspective I have used an eclectic model Cultural theorists Paula Saukko (2003) has developed. She combines three methodological point of views to analyze the sociocultural context, discourse and lived experience. When i have applied these approaches to dance and different empirical sources it was possible to investigate other relations than the purely aesthetic ones. Saukko's main point is to create a dialogue between different experiences and political perspectives of a phenomenon. This allows a tension instead of trying to make a synthesis that create a more one-dimensional way of understanding the phenomenon. By giving space for a messier and moving dance history I propose more complex, nuanced ways of understanding dance in the past. With examples from my dissertation (2023) I argues that re-thinking the 'Modern' changes and complements the current Swedish dance history.

Ingrid Redbark Wallander has an exam as Dance Pedagogue, a Ph.d. in Dance Studies, and a background as a professional dancer and teacher in Dance history. She was one of the founders of the Master program in Dance Education (now M.A.D.E.), at Stockholm University of the Arts, and was Associate Professor in Dance and the Head of the program until 2021. Currently, she is lecturing and supervising at the same university. ingrid.redbark.wallander@uniarts.se
ingrid_redbark@hotmail.com

PAPER PRESENTATION – SESSION 24

Transmission, Transformation and Intangible Cultural Heritage Dance — Take the dance of the Lahu ethnic group in China as an example

Under the background of the localization of the concept of intangible cultural heritage in China, this study adopts Pierre Bourdieu's field theory to analyze the changes in the identity and status of dancers in the ICH dance. In particular, the determination of the bearers and practitioners of the ICH has changed the space, form and connotation of these dances. This research will take as examples the *Lusheng Dance* of the Lahu ethnic group in China, which has been included in the national ICH List, and the *Bai Dance* of Lahu people of the Yunnan provincial ICH List. Explore how community, group and individual dancers of different levels become transmitters and reformers of traditional dance after the change of field. Although other scholars have studied and discussed this aspect, I focus more on the relationship between national policies, local government measures and dancers. Rethink the identity, status and role of dancers in ICH dance.

WEN LILI [文李裡]. Dance teacher of Dance Department, Chongqing college of Humanities, Science & Technology (Chongqing, China); Deputy secretary-general of Yubei District Dancers Association of Chongqing; Served as the deputy head of the Teachers' dance troupe of Yubei District Education Committee of Chongqing, and a member of the teachers' Teaching group of Chongqing Education Society's Rural Teachers' Support Plan. mutouren3722@hotmail.com

The materiality of dance and the thinking body

Kinga Wygnaniec, PhD Candidate at Jagiellonian University School of Humanities. I obtained my MA in Jagiellonian University, in the department of Ethnology and Cultural Anthropology. In my thesis I was researching the cooperation of human and non-human actors in the creation of willow-tree domes. I am currently working on a project concerning traditional dancing in Poland as modern-day practices of heritage. I frequently use the methodological frame of embodiment. I am also interested in anthropology beyond human and new materialism.
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In my PhD project I explore, among other topics, the materiality of the dance and the ways it affects the understanding of heritage, its practice and protection. With the use of participant observation I research the current day movement practices connected to traditional dance and music of Poland.

In my presentation I would like to refer to my observations based in the sensory anthropology, phenomenology and new materialism. My working hypothesis is that there is a grammar to the language that forces a certain gradation of subjects and objects which makes it harder to translate the continuous experience of reality. On the other hand, it would seem that the dance does not have this type of “grammatical” restriction and allows another type of reading and understanding reality that the dancing body is moving in, and co-creating. In the dancing event, a dancer is placed among many acting agencies, that can be recognised in analytical process as the wind, the vibration and sound, the time, the materials, the words, the images and the smells. A dancer can use a specific “sense” to “understand” this input through the body and propose some interpretation and expression of it. Similarly to a choreographer expressing a complex idea through a practice of movement, I would like to experiment with a reverse project for an anthropologist of dance, to read a complex view of culture through the practice of moving like its participants. I will refer to my own observations, my methodological propositions and the existing literature to reflect on the possibility of using a body as a tool for understanding the anthropological field. From my pilot study, I would like to present the different dancers and their mobility practices as aesthetic choices that encourage certain understandings of heritage.

“SATANELLA-CREATION AND RECREATION”

Irina Zavialova, graduated from the Vaganova Ballet Academy in 1985. She was a soloist and then principal in the Maly Theater, St Petersburg, and then a principal in the Kirov Ballet, St Petersburg, Staatsoper Ballet Bonn, Royal Ballet of Flanders and Peter Shaufuss Ballet, and guesting with other companies. Irina danced majority of traditional classical ballets. She has worked with many choreographers. Now Irina is a teacher of classical ballet and repertoire. She started at the National Conservatory of Dance in Lisbon, Portugal. Since 2019 she is a professor at KHiO, teaching students in the bachelor programme in classical ballet.
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My research is about the story of the creation and recreation of the famous Satanela pas de deux. The full-length ballet «Satanela» was first staged in Paris in 1840 and in 1848 was restaged in St. Petersburg. The pas de deux I am researching was created as a concert piece later and only incorporated into the full-length ballet in 1868 by M. Petipa. At the beginning of the XX century both the ballet “Satanela” and the pas de deux were believed lost until in 1975 it reappeared again as a concert piece. It is known as choreographed by Petipa but suffers many changes.

Ballet has no standard form of preserving choreography, and though systems of notation exist, many ballets including Petipa’s “Satanela” was never notated. During the research I found out, that pas de deux survived, as result of transmission person-to-person through generations. The lack of notation might be the reason for so many variations of the choreography.

Focusing on reappearance of the piece despite the lack of notation and the changes it underwent after I wish to link it to the view on importance of the traditional, in-person transmission of classical ballet heritage from one generation to next. The aim of the project is by combining personal coaching and use of historical sources in research-based teaching, to explore how video and digital technology available today can become an important part of preserving historical Classical Ballet as well as to document the 1975 version of «Satanela» pas de deux as the only piece of the original choreography survived.

Becoming a/r/tography with dance pedagogy at Stockholm University of the Arts

This roundtable pivots around the becoming-artographic of four colleagues working within the field of dance pedagogy at Stockholm University of the Arts. The four colleagues – Tone Pernille Østern, Camilla Reppen, Stina O’Connell and Madelaine Daneberg - are part of a larger professional learning community of staff that together has carried out a change project restructuring the BA program in Dance Pedagogy with an a/r/tographic approach, emphasising the artist, researcher and teacher in dance pedagogy. To qualify staff to work with a/r/tography, the open course *A/r/tography in Theory and Practice in Higher Education* (7,5 ECT) was designed by Tone. The four authors of this article were all involved in the first round of the open course, Tone as course coordinator and Camilla, Stina and Madelaine as staff-students. The course is the entanglement from which they have explored the question that guides this roundtable: How is a/r/tography being developed for the field of dance pedagogy in the context of Stockholm University of the Arts in an ongoing collaborative learning community of teachers? The practice of creating an a/r/tographic BA program (the whole staff), designing an open course in a/r/tography in higher education (Tone), and taking the course (Camilla, Stina and Madelaine), has offered us resistance and challenged us as we have explored becoming a/r/tography. We have looked to theory from the fields of a/r/tography (Günes et al., 2020; Irwin, 2013; Irwin et al., 2006; Irwin & Springgay, 2008; LeBlanc & Irwin, 2019; Reppen et al., 2023), choreography (Flønes 2023a, b; Berchtold, 2020; Gies et al., 2015; Klien, 2008; Ölme, 2017), and diffraction (Barad, 2007; Ceder, 2015; Taylor, 2021) to process our experience and produce insights. This has resulted in three a/r/tographic expositions, which will be shared during the roundtable. The insights we have arrived at are discussed as *values, performative pedagogy, expanded choreography, a researching approach as choreographers/researchers/teachers, and professional development among staff in higher dance education.*

Tone Pernille Østern (Dr. of Arts in Dance) is Visiting Professor in Dance Education in Contemporary Contexts at Stockholm University of the Arts, where she is course coordinator for the open course *A/r/tography* in theory and practice in higher education and teaches and supervises at the Dance Education Master. She is also Professor in Arts Education with a focus on Dance at NTNU Norwegian University of Science and Technology.
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Camilla Reppen is Assistant Lecturer in Dance Pedagogy and project leader at Stockholm University of the Arts with a BA in Dance Pedagogy and MA in Educational Management. As artist/researcher/teacher she shows a particular interest in choreography as an approach to learning, decentralized perspectives on leadership practice in artistic processes and performing arts as heritage interpretation.
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Stina O’Connell is Assistant Lecturer in Dance Pedagogy and Head of the Teacher Education Program in Dance at the Department of Dance Pedagogy at Stockholm University of the Arts. She has a University Diploma in Dance Education, a Bachelor of Science in Upper Secondary Education, a Teacher certification and is halfway through an MA in Pedagogy, organization and leadership, at Stockholm.
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Madelaine Daneberg is Assistant Professor in Classical Ballet at the Department of Dance Pedagogy at Stockholm University of the Arts. She also teaches at the Royal Ballet School in Stockholm, a vocational training at secondary school level. Madelaine worked as a dancer in institutional theatres before further training and certification in dance education, leadership and profile courses in dance.
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PROGRAM

Practical information

Most presentations, except for the keynotes and evening events, are organized as parallel sessions of two or three presentations in each, led by a chair. Paper presentations are 20 minutes plus 10 minutes discussion, all other formats are 45 minutes (discussion included); Lecture demonstration, Roundtable discussion, Discussion Workshop and Movement Workshop

Room locations

Ground floor: USC -101 (Hovedscenen, a Black Box theatre)

First floor: UAR-205 (Krydderhylla, social sone and coffee breaks), UAU-204 (Auditorium)

Second floor: UDA-301 (Dance studio), UUN- 305, UUN-306, UUN- 307 (lecture rooms)

PROGRAM

Tuesday April 23, 2024

14:00-15:00	REGISTRATION		
15:00-15:30	AUDITORIUM UAU-204 OPENING SESSION		
15:30-16:30	AUDITORIUM UAU-204 KEYNOTE ROSE MARTIN What difference can a dance make? Dancing our way out of crisis and collapse Chair: Irene Velten Rothmund		
16:30-16:45	BREAK WITH COFFEE & TEA		
16:45-18:15	SESSION 1 3 x 30 MINUTES IN ROOM UUN-307 Chair: Hanna Järvinen	SESSION 2 2 x 45 MINUTES IN ROOM UDA-301 Chair: Ami Skånberg	SESSION 3 2 x 45 MINUTES IN ROOM UUN-305 Chair: Kirsi Heimonen
	PAPER PRESENTATION Embodied knowledge and dancers' dance making Gunn Engelsrud, Hilde Rustad	MOVEMENT WORKSHOP Shared spaces, shared states – sharing a solo performance practice Kari Hoaas	DISCUSSION WORKSHOP Artist – an accessible dance profession? - a future imagining workshop designing possibilities for disabled artists Terje Olsen, Elen Øyen, Tone Pernille Østern
	PAPER PRESENTATION The Invisible Work of the Costume Performer Lorraine Smith	MOVEMENT WORKSHOP Felt sense of dance Peter Mills	LECTURE DEMONSTRATION Becoming foreign to oneself: embodied encounters with patients' written memories of mental hospitals Kirsi Heimonen
18:15-19:15	KRYDDERHYLLA (UAR-205) OPENING RECEPTION		
19:30-20:30	HOVEDSCENEN (USC-101) PERFORMANCE Digital Footprints by Gun Lund with E=mc2 Dance Company <i>After the performance it will be possible for the audience to try out the technology themselves</i>		

PROGRAM

Wednesday April 24, 2024

08:30–09:00	REGISTRATION		
09:00–10:30	SESSION 4 3 x 30 MINUTES IN ROOM UUN-307 Chair: Hilde Rustad	SESSION 5 2 x 45 MINUTES IN ROOM UDA-301 Chair: Gunn Engelsrud	SESSION 6 3 x 30 MINUTES IN ROOM UUN-305 Chair: Siri Møeland
	PAPER PRESENTATION 'Failing successfully' - preservice-teachers and dance in physical education teacher education Tonje Fjogstad Langnes, Hilde Rustad	LECTURE DEMONSTRATION In the name of Conflicted Embodiment caterina daniela mora jara	PAPER PRESENTATION Dance Pedagogy as Playful and Intra-active Practice: Drawing and moving as Reciprocal Partners Supporting Inclusion in Dance Tuire Colliander
	PAPER PRESENTATION Bodily Movements Creating Playful Ripple Effects in Social Education Lars Dahl Pedersen	MOVEMENT WORKSHOP From anthropocene to symbiocene Olive Bieringa	PAPER PRESENTATION We have different understandings of time – Codesign and negotiation of an artful encounter with dance for children in schools Gunnhild Brønne Bjørnstad, Kristine Høeg Karlsen
	PAPER PRESENTATION Shared ownership in cross disciplinary artistic work with dancers and musicians with and without disabilities, how is it possible? Annika Notér Hosshidar	PAPER PRESENTATION Transforming the Dancer Through Imagining Accessible Culturally Relevant Dance Education Sydney Erlikh, Riina Hannuksela, Maikki Uotila-Kraatz	
10:30–10:45	BREAK WITH COFFEE & TEA		
10:45–12:15	SESSION 7 3 x 30 MINUTES IN ROOM UUN-307 Chair: Elina Seye	SESSION 8 2 x 45 MINUTES IN ROOM UDA-301 Chair: Tone Pernille Østern	SESSION 9 30 + 45 MINUTES IN ROOM UUN-305 Chair: Tuire Colliander
	PAPER PRESENTATION (ONLINE) Dancing with Ghosts: Dancers' Embodied Experiences and Affects in Virtual Reality with Avatar Representations Cecilia De Lima, Sílvia Pinto Coelho, Rui Filipe Antunes	LECTURE DEMONSTRATION Walking the ribs of the Japanese dance fan Ami Skånberg	PAPER PRESENTATION Student centered and embodied learning in contemporary dance Irene Velten Rothmund, Annette Brandanger
	PAPER PRESENTATION I always want to perform at my best, but it makes me so tired! Annett Victoria Stornæs et al	LECTURE DEMONSTRATION Dance like a Man: Masculinities in Indian Dance Performance Ann R David, Giridhar Raghunathan	DISCUSSION WORKSHOP Teaching contemporary dance – a workbook Anne-Linn Akselsen, Sarah Manyá
	PAPER PRESENTATION Transforming illness experience: a co-creative dance practice for young cancer survivors Sarah Pini		
12:15–13:15	LUNCH BREAK		

13:15–14:45	SESSION 10 3 x 30 MINUTES IN ROOM UUN-307 Chair: Lena Hammergren	SESSION 11 2 x 45 MINUTES IN ROOM UDA-301 Chair: Petra Hulthenius	SESSION 12 3 X 30 MINUTES IN ROOM UUN-305 Chair: Lars Dahl Pedersen	
	PAPER PRESENTATION Performances of Dance History: Unmarked Whiteness and Flipping the Script Hanna Järvinen	MOVEMENT WORKSHOP Educating for the performative pedagogue in teacher education Annette Brandanger, Kristine Høeg Karlsen, Tuva Bjørkvold	PAPER PRESENTATION (ONLINE) Dancing a country to identity: cultural production, nation building and traditional dance in postcolonial Zambia Suzyika Nyimbili	
	PAPER PRESENTATION Dance Ongoing: Space as a micro-field of discourse in the ephemeral knowledge of dance practice Laura Griffiths	MOVEMENT WORKSHOP Being a dancer, being in dance and becoming together Petra Hulthenius, Pernilla Dahlstrand	PAPER PRESENTATION (ONLINE) The Reciprocal Power of Immersive Dance Theatre Kathy Luo	
	PAPER PRESENTATION Museum Performance and the Position of the Dancer Chris Dupius		PAPER PRESENTATION (ONLINE) Teaching students dancer-centeredness: Agency, identity and pedagogy within the choreography classroom Sarah Knox	
14:45–15:00	BREAK WITH COFFEE & TEA			
15:00–16:30	SESSION 13 3 x 30 MINUTES IN ROOM UUN-307 Chair: Sarah Pini	SESSION 14 2 x 45 MINUTES IN ROOM UUN-306 Chair: Annika Notér Hooshidar	SESSION 15 2 x 45 MINUTES IN ROOM UUN-305 Chair: Franziska Bork-Petersen	
	PAPER PRESENTATION Dancing in a time of despair Per Roar	LECTURE DEMONSTRATION SWANS REVISITED. Embodied performance experiences shared in film Anne Grete Eriksen	LECTURE DEMONSTRATION New Organs: SOMAi and Wings Klaas Devos	
	PAPER PRESENTATION Choreographic Analysis as a Methodology for Decolonizing Natural History Laura Smith	DISCUSSION WORKSHOP Dance history - From critical historiography to situated practice Katarina Lion	ROUNDTABLE A book project and three higher dance education study program creations in Finland, Sweden, and Norway Camilla Myhre, Tone Pernille Østern, Alfdaniels Mabingo, Ami Skånberg, Ingrid Redbark Wallander, Eeva Anttila	
	PAPER PRESENTATION Undancing Neurotypicality: On Butoh and Autism Julie Dind			
16:30–17:00	BREAK WITH COFFEE & TEA			
17:00–18:00	UUN-303 SPECIAL INTEREST GROUP History - Past and Present Led by: Hanna Järvinen and Lena Hammergren	UUN-305 SPECIAL INTEREST GROUP Artistic Research Led by: Leena Rouhiainen	UUN-306 SPECIAL INTEREST GROUP Dance Pedagogy Led by: Tuire Colliander	UUN-307 SPECIAL INTEREST GROUP Folk and Popular Dance Research Led by: Petri Hoppu
18:30–19:15	KRYDDERHYLLA (UAR-205) PERFORMANCE Love-dans by Anne Grete Eriksen and Elizabeth Svarstad			
19:30–22:00	SKJENKESTUA, FJERDINGEN – CHRISTIAN KROGHS GATE 32 (5 MINUTES' WALK ACROSS THE RIVER) CONFERENCE DINNER			

PROGRAM

Thursday April 25, 2024

08:30–09:00	REGISTRATION			
09:00–10:30	SESSION 16 3 x 30 MINUTES IN ROOM UUN-307 Chair: Sarah Pini	SESSION 17 2 x 45 MIN. IN ROOM UDA-301 Chair: Katrin Gunnarsdottir	SESSION 18 3 x 30 MINUTES IN ROOM UUN-305 Chair: Kirsi Heimonen	SESSION 19 2 x 45 MIN. IN ROOM USC-101 Chair: Lars Dahl Pedersen
	PAPER PRESENTATION Self-Determined Motivation within Dance Education and Professional Practice Heidi Marian Haraldsen	MOVEMENT WORKSHOP Unlearning dance Indre Gin, leva Ginkevičiūtė, Agus Margiyanto, Retno Sulistyorini	PAPER PRESENTATION Presentation of a book project: Dance art in Norway through the 20th century Sigrid Øverås Svendahl	LECTURE DEMONSTRATION Dancer's Embodied Class Background Laura Lehtinen, Elsa Heikkilä, Virpi Juntti, Heli Kesikallio, Lotta Suomi
	PAPER PRESENTATION External focus of attention applied to motor learning and performance aspects in vocational dance training Katja Bjerneboe, Andrea Schärli		PAPER PRESENTATION Re-thinking 'the Modern' in Dance History - What Could that Mean? Ingrid Redbakk Wallander	
PAPER PRESENTATION Evidence-based recommendations for performance enhancement and injury prevention in dance education and practice: a holistic approach Gry Galta van Merkensteijn	MOVEMENT WORKSHOP When we practice performing, we... Simo Kellokompu, Maria Saivosalmi	PAPER PRESENTATION Dance artists and traditions Hilde Rustad, Liisa Pentti		
10:30–10:45	BREAK WITH COFFEE & TEA			
10:45–12:15	SESSION 20 3 x 30 MINUTES IN ROOM UUN-307 Chair: Per Roar	SESSION 21 2 x 45 MIN. IN ROOM UDA-301 Chair: Katrin Gunnarsdottir	SESSION 22 30 + 45 MINUTES IN ROOM UUN-305 Chair: Petri Hoppu	SESSION 23 45 MIN. IN ROOM USC-101 Chair: Hilde Rustad
	PAPER PRESENTATION ALL the possibilities of time and space – choreographing with text-based performing arts Signe Alexandra Domogalla	LECTURE DEMONSTRATION Towards Musicality Josephine Jewkes, Olga Nødtvedt	PAPER PRESENTATION Crafting the Corps: Cohesion in Community Dance Naomi Smart	MOVEMENT WORKSHOP "Herbs, sexuality and some ballroom dancing" Teresia Vigil Lundahl
	PAPER PRESENTATION Choreographing with Space Maggi Asbjørnsen		PAPER PRESENTATION Northern and Proud: Dance Practice and the Embodiment of Class Beth Cassani	
PAPER PRESENTATION Generative Dance: Exploring choreographic co-creation and intersubjectivity in a generative artistic context Ana Maria Leitão, Maria João Alves	LECTURE DEMONSTRATION An S-shaped Curve: A Lecture Demonstration Exploring Movements, Gestures and Story-telling in Odissi Priyanka Basu	PAPER PRESENTATION Shifting the Dance: Competitive Dancers' Perceptions of Equity in Higher Education Karen Schupp		
12:15–13:15	LUNCH BREAK			

13:15–14:45	SESSION 24 3 x 30 MINUTES IN ROOM UUN-307 Chair: Irene Velten Rothmund	SESSION 25 2 x 45 MINUTES IN ROOM UDA-301 Chair: Ami Skånberg	SESSION 26 2 x 45 MINUTES IN ROOM UUN-305 Chair: Tuire Colliander		
	PAPER PRESENTATION Changing communities of "African dance(r)s" Elina Seye	LECTURE DEMONSTRATION coming into the night as a sign Marie Fahlin	LECTURE DEMONSTRATION Exploring in-exhausted potential in Emilie Walbom's choreographic works. A lecture demonstration about working with archival material in the dance studio Karen Vedel, Franziska Bork Petersen		
	PAPER PRESENTATION (ONLINE) Transmission, Transformation and Intangible Cultural Heritage Dance — Take the dance of the Lahu ethnic group in China as an example Lili Wen				
PAPER PRESENTATION (ONLINE) Dancing faith and portraying migrant identity: analysis of Bolivian community dances in northern Chile Martina Cayul Ibarra	LECTURE DEMONSTRATION Frå Form til Famling/From form to fumbling Solveig Styve Holte, Magdalene Solli	ROUNDTABLE Becoming a/r/tography with dance pedagogy at Stockholm University of the Arts Tone Pernille Østern, Camilla Reppen, Stina O'Connell, Madelaine Daneberg			
14:45–15:00	BREAK WITH COFFEE & TEA				
15:00–16:00	AUDITORIUM UAU-204 KEYNOTE LEENA ROUHIAINEN The co-embodiment of dancers in language-based site-specific choreography Chair: Hilde Rustad				
16:00–16:15	BREAK WITH COFFEE & TEA				
16:15–17:00	UUN-302 NATIONAL MEETING Iceland	UUN-303 NATIONAL MEETING Denmark	UUN-305 NATIONAL MEETING Norway	UUN-306 NATIONAL MEETING Sweden	UUN-307 NATIONAL MEETING Finland
17:15–18:15	AUDITORIUM UAU-204 NOFOD GENERAL ASSEMBLY				
18:30–19:30	KRYDDERHYLLA (UAR-205) NORDIC ASSOCIATION FOR FOLK DANCE RESEARCH (NFF) EVENT Mingling				
19:30–20:30	Book launch: The Nordic Minuet. Royal Fashion and Peasant Tradition				
20:30–22:00	Dance evening: Learning and dancing minuets from Finland and Denmark <i>The event is open for conference participants and other guests</i>				

PROGRAM

Friday April 26, 2024

08:30–09:00	REGISTRATION		
09:00–10:00	AUDITORIUM UAU-204 KEYNOTE ELIZABETH SVARSTAD The art of dancing in history/research/today Chair: Lars Dahl Pedersen		
10:00–10:15	BREAK WITH COFFEE & TEA		
10:15–12:30	SESSION 27 3 x 30 MINUTES IN ROOM UUN-307 Chair: Petra Hultenius	SESSION 28 3 x 45 MINUTES IN ROOM UDA-301 Chair: Tuire Colliander	SESSION 29 2 x 30 + 60 MINUTES IN ROOM UUN-305 Chair: Karen Vedel
	PAPER PRESENTATION Tracing possible landscapes of hope: critical conversations with four leaders in tertiary dance education around the world Victoria Husby, Camilla Reppen	WORKSHOP Being without Johanne Karen Hagen, Anne Cecilie Røsjø Kvammen, Jan Ivar Lund	PAPER PRESENTATION The dance archive, a multilayer of Dancers' movement practices. A case study Siri Mæland
	PAPER PRESENTATION Satanella – creation and recreation Irina Zarialova	MOVEMENT WORKSHOP Negotiating the dancing body Rajyashree Ramesh	PAPER PRESENTATION The materiality of dance and the thinking body Kinga Wygnanek
			ROUNDTABLE 11:15–12:15 Stordansaren og danseløva Egil Bakka, Anders Christensen, Anne Fiskvik, Petri Hoppu, Göran Anderson, Mats Nilsson <i>This roundtable will be held in Scandinavian languages</i>
		MOVEMENT WORKSHOP Material for the Spine: historic preservation as art Otto Ramstad	
12:30–13:30	KRYDDERHYLLA (UAR-205) CLOSING SESSION AND LUNCH		

The NOFOD Board and conference committee:

Irene Velten Rothmund (chair), Katrín Gunnarsdóttir (vice chair), Hilde Rustad, Lars Dahl Pedersen, Sarah Pini, Kirsi Heimonen, Tuire Colliander, Amy Skånberg Dahlstedt and Petra Hultenius.

Production coordinators:

Irene Velten Rothmund, Hilde Rustad, Leen Echelpoels and Åsa Hallsteinsdatter Hoel.

Graphic design:

Maria Prøis Rønneberg and Elisabeth Bakke-Hareide.

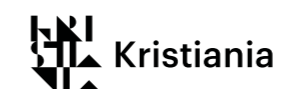
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Kristiania